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CHARLES E. 'CHICK' LEWIS
Editor and Publisher

NO PROFIT FOR SMALL HOUSE UNDER 20% TAX, SAYS SMALL-TOWN MANAGER
(See Page 6)
"Gosh!"

FROM THE TRADE PRESS TO M-G-M's

"THE HUCKSTERS"

CLARK GABLE • DEBORAH KERR • Sydney Greenstreet • Adolphe Menjou • Ava Gardner • Keenan Wynn
Edward Arnold in "THE HUCKSTERS" • Screen Play by Luther Davis • Adaptation by Edward Chodorov and George Wells • Based on the Novel by Frederic Wakeman • Directed by JACK CONWAY • Produced by ARTHUR HORNDBLOW, JR. • A Metro-Goldwyn-Mayer Picture
Add Showmanship

It is amazing how much talk—and print—there is about the importance of smart showmanship and how essential it is to holding box-office receipts at former levels, or close thereto.

During the boom days all too many theatremen just sat back and watched the customers line up at the ticket window. Many of them all but lost the magic touch that made them genuine showmen and degenerated into so-called “theatre executives” whose sole duty seemed to be to okay the newspaper ad and count up the receipts.

But take a good gander at those theatres which were pretty successful before the boom, during the boom and still are doing all right and you find they are managed by men who never allowed their show-selling efforts to lapse for a single attraction.

Despite many warnings (and regular readers of this page will bear out our statement that we have been calling for continued showmanship and aggressive show-selling right on down through the years) too many theatremen grew careless and refused to recognize the fact that with the end of the war and the end of the boom, they had to go out and sell stronger than ever before.

Today those men are frantically trying to bring back the business they enjoyed during the war.

It is now pretty well known that without a strong attraction the receipts do a nose-dive. But there are enough situations to prove the contention that even without a standout attraction, theatres can still do a good business through the medium of good showmanship.

But the will to do it must be there or the effort may go for naught. If you cannot work up any enthusiasm about a picture you are going to exhibit in your theatre, you can hardly expect the customers to get excited about it.

Showmanship is certainly not dead. But in too many situations it has been allowed to sleep too long and too late. The awakening processes get tougher the longer it takes to get back into stride, but when you stop to consider the many avenues of approach to show selling you must confess that you can put over a really great campaign with some hard work and a lot of imagination.

Put some life into your newspaper ads; revive that old personal letter stunt to your mailing list or the whole darned telephone book; augment your regular trailer with some special screen plugs for those pictures that need an extra push; check up on your window card locations and, personally, see that they are well displayed in spots where they have to catch the passerby eye; enlist the support of the local churches for those pictures that lend themselves to such angles. There are a thousand and one different ways to sell a picture if you would only sit down and analyze the picture and its best selling approaches.

It is not so much a matter of returning to the old showmanship methods as it is to wake up and realize the picnic is over and theatremen must get back to work. It may not appeal to you but you will soon find that you must do just that or step aside and let a better man do it.

Booking Also Important

There is just as much showmanship in booking pictures as in selling them to the public.

Another carry-over from the boom days are the cases of indifference about the pictures booked. In the gravy days it didn’t seem to matter too much one way or the other. You booked a picture, advertised it, and the customers flocked into your theatre.

But that was in days when even a turkey seemed to do business with or without the help of a selling campaign. Now the public is shopping. They just won’t take anything you offer unless you make it mighty attractive and especially if your theatre shows a wide variety of screen fare.

One of the reasons why screen musicals died so fast ‘way back when they first gained favor, was the lack of good booking judgment in showing too many of them too close together. Instead of the public going along with them, they tired and went somewhere else.

Now the customers want something different if they attend your theatre regularly. Extreme care must be exercised in following up one type of picture with another of an entirely different theme. Looking over the bookings of a twice-a-week change situation we were amazed to see three mystery pictures set in within a period of two weeks. That’s too many of one kind. A little conversation revealed the fact that there were many other pictures available if only some care were used in spotting them with a view of variety.

This is especially true of those spots where four to six pictures are used every week. If availabilities do not restrict your selection, DON’T just pencil in any picture or pictures that the exchange booker tells you are ready. Look back over the previous two weeks’ bookings and then book them into the right days and with proper regard for as wide a difference as possible in the type of picture to be shown.

There are all kinds of showmanship in theatre operation and booking is one of the most important.

—"CHICK" LEWIS
EXHIBITION — It was in April 1946. The American Theatres Association was being formed and the principal agenda of the new trade executive who pulled no punches in his speech made a remark in closed session that it would be an idea for AA to consider a Motion Picture Theatre Owners of America to merge. This week a joint announcement was made that AA and MPTO representatives would meet in New York July 18-19 to reach a decision on such a merger. (P. S.)

Center is a town of 500 population which gets its name from the great W Andy Hall, Jr., a former town centepoint including all taxes, because it is literally a family theatre—the entire family would sit on Wilcox spoke up; a cut of 10 per cent in federal amusement taxes would be the difference to him between profit and loss. (P. 6)

Out on the west coast Robert Poole of the Pacific Coast Conference of Independent Theatre Owners was vigorously denying a question. The question was how much progress the PCCITO was making in its study of local ordinances governing licensing of private detectives to see if they could not be extended to cover checkers. Poole said there was nothing to the idea which had reported to him by the MPTO, that MPTO, and that his organization did not object to checkers—only to local checkers.

In connection with the new Housing act does not ease up theatre building restrictions to any great extent; also from Washington came word that the Treasury Department would not watch the theatre concessions in theatres as a result of information that one circuit had paid some $600,000 in tax, paid on concessions over a 10-year period.

From Kentucky came word that the attorney general of the state did not consider radio games in theatres a violation of the state anti-lottery laws since they required skill; in Atlantic City, N. J., Allied of that state has announced that it is about to close its convention; at Waverly, the Allied Independent Theatre Owners of Iowa and Nebraska have made more permanent changes for quicky player-offs. (MGM this week announced what seems to be a quicker player policy); and in New York the Children’s Film Library added 15 titles.

DISTRIBUTION — Twentieth Century-Fox this week announced that it had closed a four-year deal for western hemisphere distribution of a minimum of 14 new pictures to be made by Sir Alexander Korda in England. (P. S) and that it would abandon its own British production; Hughes Productions announced “The Sin of Harold Diddlebop” will start summer resort release in August under the title “The Outlaw” and it would continue exploiting The Outlaw” as it kept the picture in repeated playdates; 20th-Fox appointed Harold Minsky to replace the late C. E. Popplait as mid-western division manager, and Selznick Releasing Organization promoted Milt Kussell and Laudy Lawrence to vice-presidencies.

Phil Reisman finds the Belgian Film Festival helped prestige of American films; Enterprise announced it might reach eight production units at its World Tour, have set two sales conventions, one in New York July 31-Aug. 2, one in Chicago, Aug. 4-6; RKO was set to open its convention in New York Monday.

GENERAL — Neither producer nor exhibitor would say what effect the Taft-Hartley another in Chandler, Calif., against it that appeared obvious that 17 unions with closed shop in Hollywood would eventually have to modify their policy so that such things as standby orchestras would be out in the future. The Conference of Studio Unions, whose jurisdictional strike seemed likely to be affected, asked that former Producer Labor Relations Chief Pat Casey be appointed an arbiter to settle the matter, a plan which the International Alliance of Theatre Stage Employees turned down.

Ohio’s legislature, scheduled to adjourn, remains in session, and is expected New labor legislation into being by August as that body was unable to muster enough votes to override the governor’s veto on its labor bill which prohibited featherbedding. An unabashed labor candidate is hollering for censorship to protect Magnolia state from “communistic infiltration.” A new law荧光粉fluenced in this week’s comment was that to the industry leaders were mulling an attack on film censors, in Illinois an attempt at light saving bill was killed, and two sets of percentage fraud suits were filed, one in East St. Louis against John Marlow and affiliates; another in New York against Grover L. Smith and Atwater Theatres.

The General Federation of Women’s Clubs finds that its program to reduce drinking scenes in pictures has not had immediate effect but assert it has been assured of future action. The Federation is also against horror and crime pictures.

LABOR — The Screen Actors Guild extended its temporary pact for another month ending three weeks ago which includes retroactive pay advances to May 15, 1947; the organization has also set July 9 for a meeting to consider reissues and their employment and claims a “proper share” of residual profits for actors; Fox West Coast George Miller, vice-president of the Associated Theatre Operating Managers union and its Secretary James Moran, who were discharged last week, filed suit against the chain asking for reinstatement, back pay and an injunction preventing interference with their union. FWC had “no official statement.”

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Leonard Goldenson
Discusses The Motion Picture Foundation

TRADE VIEWS

LEONARD GOLDSENON

An industry-wide welfare program, the like of which exists nowhere else in the world, will become a functioning entity in a mere 35 weeks from the time of its inception as an idealistic vision, provided no untoward and unforeseen event prevents the completion that is seen by Leonard Goldenson for the necessary processes involved in setting up The Motion Picture Foundation.

Goldenson, who, as head of Paramount Theatre Owners Corporation, spends 50 per cent of his time traveling the country, has combined work for the Foundation Committee he was appointed in New Orleans last December, with business trips hither and yon through exchange territories in connection with the operation of some 50 theatres that come under his supervision.

He is one of several industry executives who has been working continuously on the Foundation plan since its beginning. The legal background which a given ideal, equipment to serve this cause operates somewhat as a brake on the reporter trying to get a word picture of the activity so far. We mean, there's little color. As Goldenson tells it, “a lot of us have done some work on it.” And the narration sums it up to look very easy: a little research, some consultation with heads of The Rockefeller Foundation (the last word); a meeting arranged for this exchange area and then that one. And, there you are.

By the end of July, Goldenson expects, all exchange areas will have been organized and the Trustee for each (elected in the area) will meet with the ten Trustees to be appointed by the Distribution Branch. Then there will be elected ten Trustees at Large. After that, immediately will go into motion the plans for raising the fund of $10,000,000 or more to care for the needs of those within the film industry who may need assistance because of ill health or misfortune.

Goldenson said that he was surprised at the almost automatic response to the projected Foundation plan.

The whole idea — which was brought to fruition in New Orleans last December at a gathering that has become historic by reason of the unsnell, broad-visions purpose that was evidenced by the representatives of exhibition, production, distribution and labor who were present—is an entirely pioneering effort in the sense that no such program ever has been attempted on an industry-wide basis.

“The Rockefeller Foundation people,” Goldenson says, “told us that the plan ’fired their imagination,’ and they declared that this movement prove a success they fully expect to see an extension of it to other industries.”

Thus the film industry is moving swiftly toward an accomplishment that will help to move boundary posts in an expanding concept of man’s humanity to man.
 Watch Candy 'Sugar'

Treasury Department investigators are keeping close watch on the many-million dollar theatre candy concession business, which is the result of a recent check which indicated that a southern theatre chain had evaded $650,000 in taxes by failing to report its profits. The Bureau of Internal Revenue, which declined to name the chain but said it was not confined to one state, declared that it had evaded the tax “by omitting from its tax returns all profits from ice cream, popcorn and other concessions in the theatres” over a 10-year period.

Housing Act Continues Control of New Theatres

The nation's new Housing and Rent Act, which became law Tuesday, while abolishing control on the bulk of construction activities, continues regulation of theatres and amusement projects and is not expected to cause any changes in this field, Washington observers said this week.

During the past two months a steady stream of theatre applications has been approved with in certain well-defined limits—usually the effect they would have on housing construction and this policy is expected to be followed in the future.

Theatre screens for drive-ins do not need a permit unless they include building space within the structure. Neither do sidewalks’ driveways or lighting systems connected with theatres. Small job exceptions on theaters continue at the $2,500 ceiling.

Since all branch offices of the Housing Expediter are being abolished application for permits in the future will have to be made directly to Washington.

20th-Fox Concludes 4-Year Deal To Distribute Korda Productions

Twentieth Century-Fox this week announced that it had concluded a four-year agreement with Sir Alexander Korda to distribute a minimum of 14 A pictures, which the producer would make in England, throughout the United States, Canada, the Latin American, Australia, New Zealand and South Africa.

In announcing the deal, 20th-Fox President Spyros Skouras informed that Korda would practically take over 20th-Fox British production since the company would immediately curtail its British plans and eventually abandon them. The 20th-Fox London studio would not be rebuilt, he said.

The agreement, which provides for six of the 14 pictures to be distributed during the first two years at the rate of three a year, also provides for a series of B pictures which 20th-Fox can accept or reject. The contract gives the studio first distribution choice at all Korda products.

As the agreement is contrary to the policies of J. Arthur Rank, Skouras replied that his company was a Rank partner in Commonwealth Theatres and that Rank was “very, very anxious to see the deal with Korda made because he wants to see dollars come to England.” Skouras estimated the first six pictures would gross $12,000,000.

First Korda offering will be “An Ideal Husband,” followed by “Anna Karenina,” an untitled Carol Reed production, “Bonnie Prince Charlie,” and “I Will Repay.” The deal does not include distribution on the Korda Tricolore properties.

Mull High Court Appeal Against Film Censorship

Members of the motion picture industry have been mulling over the possibility of making another Supreme Court fight against censorship. An agreement has been the subject of discussion in the industry for several months, and has been the subject of study by the Motion Picture Association, which is reliably reported in Washington this week.

Attention was also made that if such a move should be undertaken by the motion picture industry it is only the issue of radio, press and other media. Also certain to support the move would be the various civil liberties and liberal unions.
No Profit Under 20% Ticket Tax, Says Small-Town Mgr.

Wilcox Tells How He Just Squeezes Through With Aid of His Entire Family

A small-town exhibitor who says he manages to squeeze his house through by operating it without a family, this week told SHOWMEN'S TRADE REVIEW that the difference between a 20 per cent admission tax and a 10 per cent admission tax in his opinion spells the difference between success and failure.

He is Burton Wilcox of Center (population 509) in North Dakota. Wilcox and one son act as projectionists; his wife sells the tickets, another son is a doorman and a daughter is told to help him if he has to. The house could not operate on its gross. His rent is $500 a year.

"In connection with the hearings on the Federal admission tax before the House Ways and Means Committee," Wilcox wrote, "you would like to give you some of our experiences in operating a theatre in a small town.

"We are operating a theatre in the town hall having a seating capacity of about 200 to 225 with a flat floor and paying $300 a year rent..."

39-Cent Top

"Our adult tickets are 30 cents, which includes six cents Federal tax and one cent State tax, leaving a net to us of only 22 cents. We have been required to charge these admission prices and find that there is a resistance to any increase in prices at the present time. Increase in price would be fatal and to continue to operate at this price and pay out of funds the admission price the 20 per cent tax plus the sales tax reduces our profits to nil.

"If it would be possible to obtain a reduction to 10 per cent of the admission price, it would mean that the small operator might have a chance to survive. The only way that we can operate this theatre in a small town is that we operate it as a family theatre. In other words, the entire family is involved. My wife sells the tickets, one of my sons takes tickets, a daughter acts as usher and my other son and I operate the machines. If it was necessary to hire help the theatre could not be operated upon a gross income."

Others Don't

"We are interested in several other businesses and in no other business do we have to pay 20 per cent of the gross as tax. While in fact we do not pay it, nevertheless, it must be added to the sales price and most people do not stop to consider that when they purchase a theatre ticket that the owner is paying one cent out of every five cents to the Federal Government."
Gunfighters
live...
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die...

by the rule
of the gun!
Wilcox
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Fes
RKO
Golden.
Brussels Monday after tight voting
which required four ballots. "Odd Man Out" (British) received the best produc
prize and Tod Geiger's "Paisa," as it
8 released in the United States, won
prize for exceptional qualities. "The
prize was presented to Robert Sherwood's
script and the prize awarded Myrna Loy
the best female performance. MGM's
"The Cat Concerto" took the color ca

and morally.

Mrs. Burt presided at the luncheon last Fri
day at which Mrs. Lafell Dickinson, president of
the Federation, presented its citation for
"It's a Wonderful Life" to Actor James Stew
art, representing Producer Frank Capra.
Addressing the citation luncheon was Col
umnist Florence Perry Fisher, who deplored
the publicity Hollywood was getting and de
clared both the industry and the Motion Pic
Association had failed "in giving the pub
cle the fabulous picture of Hollywood." She

IT'S WONDERFUL. That's what the mo
tion picture committee of the General Federa
tion of Women's Clubs delegates seemed to
think last week when Mrs. Lafell Dickinson
(left), their president, presented Actor James
Stewart with the citation the Federation had
awarded Liberty Films "It's a Wonderful
Life" as the "best picture of 1946-47 that
portrays the highest ideals of American life."
It was the Federation's first such citation.
ZANE GREY'S
THRILL-SWEEP
STORY OF
WESTERN
OUTLAWRY!

GLORIOUS
IN THE SPLENDOR
OF OUTDOOR
CINECOLOR!

COLUMBIA
PICTURES
presents

Gunfighters

starring
Randolph
Scott • Barbara
Britton

DRUCE CABOT • CHARLEY GRAPEWIN • STEVEN GERAY
FORREST TUCKER • CHARLES KEMPER • GRANT WITHERS

DOROTHY HART

Directed by GEORGE WAGNER • Produced by HARRY JOE BROWN

Produced by Alan Ladd • Adapted from Zane Grey's novel, "Rain Sombre"
AND GUNFIGHTERS IS ONLY ONE OF THE BIG ONES NOW AVAILABLE FROM COLUMBIA!

The Jolson Story
in Technicolor

LARRY PARKS - EVELYN KEYES
WILLIAM DEMAREST - BILL GOODWIN
Supervised by Stephen Longstreet
Directed by ALFRED E. GREEN
Produced by SIDNEY SKOLSKY

The Return of Monte Cristo

LOUIS HAYWARD - BARBARA BRITTON
with GEORGE MACREADY

UNA O'CONNOR - HENRY STEPHENSON - STEVEN GEARY
RAY COLLINS - LUDWIG DONATH
Supervised by George Bruce and Alfred Newman
Directed by HENRY LEVIN
Produced by GRANT WATTOCK
AN EDWARD SMALL PRODUCTION

Mr. District Attorney

DENNIS O'KEEFE - ADOLPHE MENJOU
MARGUERITE CHAPMAN - MICHAEL O'NEA

DICK POWELL - EVELYN KEYES
in Johnny O'Clock

LEE COBB - ELLEN DREW - NINA FOCH
S. THOMAS GOMEZ - JOHN KELLOGG

Directed by ROBERT ROSEN
Produced by EDWARD G. NEALIS

Associate Producer
MILTON HOLMES

Rosamond Russell-Douglas
in The Guilt of Janet Ames

SID CAESAR - BETSY BLAIR - NINA FOCH

Directed by HENRY LEVIN

in CINEMACOLOR!

Gunfighters

RANDOLPH SCOTT - BARBARA BRITTON

with BRUCE CABOT - CHARLEY GRAPEWIN - STEVEN GEARY

FORREST TUCKER - CHARLES KEMPER - GRANT WITHERS

DOROTHY HART

Adapted from Zane Grey's novel, "Twin Sombreros"
Directed by GEORGE WAGNER
Produced by HARRY JOE BROWN
For Faster Play-Off

MGM this week appeared headed into the summer months under a policy of faster play-off runs in all exchanges throughout the country. Indication of this fact was seen in that the exchange to date has shipped a total of 1,985 prints in the past 30 days on five of its forthcoming attractions. This total included 410 prints on "The Hucksters;" 395 on "The Romance of Rosy Ridge;" 300 on "Song of the Thin Man" and "Merrily We Roll Along" and 400 on "Song of Love." Release plans for "The Hucksters" cover only in almost 1,000 theatres across the nation's major markets and in several cities abroad, including Sydney, Australia, key spots in Canada, and possibly in London. Loew's will play the picture in 32 of its houses starting July 15-17.

Columbia Classification

On Autry Films Not Set

Home offices of Columbia pictures this week termed the reports from Hollywood that it would sell its future Autry pictures as A's upon high percentage terms with "premature" and said the only policy so far determined was that the pictures would be sold singly after trade-showing. The report followed another settlement in the quarrel existing between Autry and Republic over a contract. Autry, who had considered that his war service years counted under his Republic contract, had decided to make pictures for Columbia. Republic sued and while the suit was in progress Autry compromised by promising to turn over to Republic "Robin Hood of Texas" and another western which he was to make. Hardly had this announcement been made than the courts upheld his claim. A negotiated agreement provides that Autry turn over only "Robin Hood" giving up all his percentage rights in the picture and is free to go ahead with his Columbia deal.

Asks Congress for Funds For Americanism Films

The House of Representatives in Washing- ton was asked this week by Representative Karl Mundt to provide $2,225,000 for a film series on Americanism and against totalitarianism. Mundt, whose proposal provides statutory sanction for the State Department's anti-communist information program got House approval last week, would show the pictures in schools. It calls for a 12-man bi-partisan congressional board to advise the Education Commissioner on the pictures to be made.

Ohio Legislature Studies Regulation of Labor

Ohio's legislature, scheduled to adjourn June 30, remained in session after that date pending introduction of legislation creating a nine-member commission to study regulatory labor legislation. This legislation would be submitted to a special session as a result of the House's failure to override the Governor's veto of the Van Aken labor bill.

FILE 5 PERCENTAGE SUITS

Five suits alleging percentage fraud in the Glendale, Calif., Roxy, Cosmo, Vogue and Showshop and the Los Angeles Atwater and York, were filed in the Federal District court at Los Angeles, naming Grover L. Smith and Atwater Theatres. Vigorous Promotion for 'Outlaw' Play-back Dates

Plans to keep "The Outlaw" in active release for play-back dates by means of a secondary exploitation campaign as vigorous as that given the picture's initial showings, were announced in New York Monday by Howard Hughes Productions Distribution Vice-President Harry Gold. He declared that grosses for "The Outlaw" on repeat engagements justified such exploitation backing.

Gold also announced that "Mad Wednesday," nominee for the "Sin of Harold Diddlebock," would go into release Aug. 10 with situations in August. The question as to whether use of "mad" in the title might cause some to think the picture dealt with insanity brought a reply from Advertising Director Alex Moss that the advertising would be slanted to correct such a misapprehension.

It was stated that about $250,000 will be spent on exploitation of "Mad Wednesday," over and above the $100,000 national advertising which will be scrapped because of the title change.

Partners Willing to Sell Theatres to Paramount?

Paramount partners apparently are willing to sell their theatre interests to Paramount in event the United States Supreme Court upholds the statutory court decree clauses which require a distributor to own either 95 per cent or more or five per cent or less in those theatres in which the distributor wishes to retain an interest, a report filed with the statutory court in New York reveals.

Paramount told the court that it had 1,034 theatres which came under the 95 per cent or less than five per cent clause. RKO told the court that it had 275 such interests, 20th-Fox 167, Loew's 29 and Warners 21.

Pittsburgh Strike Ends

Pittsburgh's 10-day strike by the Exhibitors Service Company truck drivers' Local 211 of the AFL Teamsters' union ended tentatively Tuesday after a meeting held with employers and strikers resulted in a 10-hour increase granted drivers. Trucks began to roll again pending the negotiation for a new contract. The strike had caused tieups and delayed deliveries.

Urges Censorship in Miss.

Establishment of state censorship in Mississippi to "protect the state against communist influences" was advised by Sen. Jesse M. Byrd, candidate for governor in the Aug. 5 primary. Four other candidates in the race all advocated some method of raising additional revenues for cities.

V. C. Expansion Move

Variety Clubs International this week moved to further its plans for the international expansion of its organization by forming an International Committee consisting of Big Boss John H. Harris, National Chief Barker R. J. O'Donnell, Canadian Tent Chief Barker John J. Fitzgibbons, Mexican Tent Chief Barker Louis Montes, to aid in such a program. Executive Director William McCraw will be an ex-officio member of the committee will be expanded from time to time by adding the chief barkers of the new foreign tents.

John Marlow Is Named in Percentage Fraud Suit

Suits alleging fraud in percentage returns were filed last week in the federal district court for eastern Illinois at East St. Louis against John Marlow, the Grand Opera Company and the Murphysboro Opera Company, covering the Herrin, Ill., Annex and Marlow and the Murphysboro, Ill., Liberty and Marlow theatres. Plaintiff is a resident of Columbia, Universal, Paramount, Warner Bros., RKO and 20th Century-Fox.

20th-Fox Names Minsky As Pepepatti's Successor

Howard Minsky, formerly 20th Century-Fox Buffalo branch manager, this week was appointed Mid-eastern division sales manager, replacing the late C. E. Peppatti, recently killed in an air crash.

NSS-Fox Accessory Deal

Twentieth Century-Fox this week announced that its accessory service has been taken over by National Screen at all exchange points.

the south, when E. V. Richards of New Orleans advanced the thought in St. Louis during April, 1946 when the ATA was organized out of the old War Activities Committee. At that time Richards suggested that ATA "pick up" MPTOA.

The suggestion was never advanced outside of executive conference because of the stand taken by Fred Wehrenberg, MPTOA board chairman at the time and now its president. Wehrenberg refused to sit on the ATA board and clearly disassociated himself from it.

Talk Deferred

Richards reportedly kept the idea in mind and was prepared to have it broached at the MPTOA directors' meeting in June, held at Columbus, Miss., the home of its then president, the late Ed Kuykendall. However Kuykendall opened the meeting with a speech that showed a disassociation to any ATA alliance and the subject again was not discussed. Later the matter was again explored with Mitchell Wolston who reportedly found that it had support.

When the Motion Picture Foundation met in New Orleans during December, 1946, the subject was again brought up at ATA Board Chairman in Chicago, who said that ATA would not start a membership drive if it meant causing exhibitor dissent through raiding MPTOA units. Gamble argued for a united exhibitor front which gave the merger talk impetus again.

Work Together

More recently the close work done by both organizations in informing each other of their moves in the fight on a reduction of the amusement tax made the move seem more feasible. During the fight on the anti-trust decree, only different legal views apparently prevented teamwork there. This latter difference is not considered serious since in ATA's own membership there was a marked difference of opinion on the method to be pursued which led to the formation of the Confederacy of Southern Associations, whose members retained their ATA membership.

1947
Depinet Will Open RKO Sales Meet Monday
(See Cover)

Executive Vice-President Ned Depinet will be the opening speaker at RKO's 36th annual sales meet which opens in New York at the Waldorf-Astoria Monday for three days.

Other speakers at the meet which will be conducted by Bob Mochrie, vice-president in charge of sales, and which will be handled by some 450 members of the RKO home office sales force and field exploiters, will be President N. Peter Rathvon and Production Vice-President Dore Schary.

RKO independent producers sending representatives will be Walt Disney Productions, Samuel Goldwyn, Argosy Picture, Robert Riskin Productions, Hakim Bros. and Sol Lesser.

Among the individuals attending the meeting will be RKO Television President Ralph Austrian; Division Managers Walter E. Branson, Charles Bostwick; Not Levy; Foreign Chief Phil Reisman; Treasurer W. H. Clark; Advertising and Publicity Director S. Barrett McCormick; Shortly Subject Sales Manager H. J. Michelson; Publicity Manager Rutgert Nelson; Field Exploration Staff Chief Terry Turner; Exchange Operations Chief A. A. Schubert; RKO Theatres President Malachon Kingsberg, Vice-President and General Manager Sol, A. Schurtz, Film Booker Joseph Becker; RKO-Pathe President Frederic Ullman, Jr.

Enterprise May Increase 1947-48 Program to Eight

Enterprise may increase its 1947-48 production schedule to a maximum of eight pictures, it was announced in Hollywood this week following a planning session of the company's executive board.

The studio, however, will shut down for the summer as soon as Harry Sherman's "They Passed This Way" is completed and will resume shooting in the fall.

Another decision reached at the meeting was to give each picture a three-month national promotional campaign "prior and during national release."

Among the pictures to be produced in the forthcoming season will be "Cairo Incident; "The Passion of Eugene Aram; " based on the Bulwer-Lytton novel; "Lion Fruechtwaiger's "Proud Destiny" and Harry Sherman's picturization of Bret Harte's "Tennessee's Partner."

Red Wagon—or Face Red

That little expression, much-used and very effective—"That's your little red wagon" may become the subject of some confusion and contention around the nation some of these days—unless there's a title change made.

In fact if industry keeps on going into movies the way it does, it may even force the Motion Picture Association to widen its title registration activities to extend beyond the industry.

For Swift and Company, which produces handbooks (the theatrical kind) among other things, is apparently set to make a picture of the packing and livestock industry for propaganda purposes. The title selected is "Red Wagon" because of the fact that for years Swift's Red Wagons have been delivering the bacon to the customer. Meanwhile RKO, which produces pictures unapropriated of this more, reportedly has scheduled a feature picture called "Your Red Wagon." This is a mystery thriller packaged for entertainment. Looks like someone may have to change a title.

Flowers

Eagle-Lion's Joan Leslie turned in a grand performance last Friday at the National Federation of Women's Clubs—not as a thesian but as a press agent. Not only did she get in the fact that Mama was present, which immediately endeared her to the Mom's and Grandmothers, but in a refreshingly brief talk she got in two plugs for "Repeat Performance," closing with: "I hope at another convention you'll give me the honor of a "Repeat Performance.""

Names

Walt Disney and Liberty Films both received awards from the Indiana Film Journalists' Association for outstanding film making in 1946. Disney's "Make Mine Music" won him the award, and "It's a Wonderful Life" got it for Liberty on the grounds of "dramatic excellence."

MGM's Publicity Manager Herb Crooker, who is a literary light on his own time, has a picture story in the current Pix, entitled "Sailor Takes a Mate;" Paramount's Great Britain Theatre Director Tony Reddin, who also does its advertising and publicity, was due in New York this week. Over at Columbia Lady Iris Mountbatten, whose grandmother was Queen Victoria and who is related to King George VI of England, went to work where she is to study what the release calls the "intricacies of publicity, advertising and exploitation."

Alexander Smallens, who has swung a stick over some mighty fine symphony and operatic orchestras, moves into the Radio City Music Hall soon to replace Charles Previn, who has resigned to take up his home in Hollywood.

SRO Appointments

Selznick Releasing Organization Tuesday announced the following appointments: Charles M. Weiner from Minneapolis branch manager to Canadian division manager; Al Hertzberg to district manager for South Africa; Fred S. Gulbransen to Far Eastern representative.

Firecracker 'Panic'

Police reported a "wild panic" resulted, and serious damage was narrowly averted when a prankster discharged a firecracker in the RKO Orpheum Theatre, New Orleans first-run downtown house. Smoke partially obscured the screen for a few seconds, causing a number of people to run from the theatre. Four policemen were unable to find the culprit.

SHOWMEN'S TRADE REVIEW, July 5, 1947
The true story of Sir Charles Kingsford Smith, Australia's great hero, crashes to the screen for all the world to cheer his exploits...his romances!

NOT A WAR PICTURE!

PACIFIC ADVENTURE

with RON RANDELL
MURIEL STEINBECK
JOHN TATE • JOY NICHOLS • NAN TAYLOR • ALEC KELLAWAY
and a cast of hundreds
Directed by KEN G. HALL
A COLUMBIA PICTURE
The Crimson Key

20th-Fox
Mystery
76 mins.

AUDIENCE SLANT: (Family) Average murder mystery that should please general audiences.

BOX-OFFICE SLANT: Satisfactory supporting fare, or might be a suitable companion to a western on a week-end action bill.


Plot: Private detective Kent Taylor is commissioned by Bernadene Hayes to save Paul Dowd, a doctor-husband, Doug Evans. When Evans is murdered, the investigation hinges on an elusive key, and further murders follow in the killer's quest for possession of the key. Needless to say, Taylor solves the case.

Comment: Although "The Crimson Key" is an average mystery with the usual assort-ment of suspects and the plot is derivative, he who has been staring until a certain client comes along, it becomes so confused that, even at the conclusion, the missing pieces of the puzzle do not quite fit together. In any case, it will be more or less accepted by general audiences, and should serve either as a supporting feature or possibly a companion for a western on a weekend action bill (although there is really more talk than action in the film). Credits by Kent Taylor, Doris Dowling, Dennis Hoey, Louise Currie, Ivan Triesault and others are adequate.

Cry Wolf
Warner Bros.
Mystery
83 mins.

AUDIENCE SLANT: (Adult) A better-than-average mystery that should please most moviegoers. Gripping, taut and suspenseful, it has little or no comedy relief—a factor that some might criticize but which does not detract from the film's general excellence.

BOX-OFFICE SLANT: Should top the bill in most situations and could easily play alone where mysteries are popular (where aren't they?). The Flynn and Stanwyck names should attract coins to the box-office.


Plot: It takes a kindly old itinerant veterinarian to correct the error of a young boy's bull-headed father, who doesn't know how to get close to his son. Things come to a head when the youngster goes away from home to join the veteran in woods near the town, and the boy's dog is hurt helping the old man escape sudden gas fumes. The old man then quietly steals away, leaving father and son reunited in a new bond of understanding.

Comment: Most of the credit for this nicely produced picture should go to scen-arist Boylan for a quietly efficient type of script, and to the cast for a sincere round of performances. Donaldson is very good as the boy, but he is overshadowed in virtually every scene in which the dog, "Flame," appears. There is a small poodle which rates considerable footage, and which in turn steals scenes handsomely from the beautiful, big canine. All in all, this latest in the "Rustic" series should be duck soup for exhibitors who want to develop family interest, plus special children's showings. Columbia has a sure-fire winner in this dog idea.

For the Love of Rusty
Columbia
Comedy-Drama
68 mins.

AUDIENCE SLANT: (Family) A wholesome family picture that ought to be tops for children, especially. Nicely directed and well acted.

BOX-OFFICE SLANT: Should get by nearly as second half of double bills, and will be a natural for kids' matinees.

Cast: Jules Dassin, John Wray, Bara Stanwyck, Geraldine Brooks, and Richard Basehart are "The Cry Wolf" a better-than-average mystery that should top the bill in most situations. It could easily play alone where mysteries are popular (where aren’t they?). The Flynn and Stanwyck names should attract coins to the box-office.

The Romance of Rosy Ridge
MGM
Drama
105 mins.

AUDIENCE SLANT: (Family) This charming and often deeply moving story of simple farm folk in the Ozark region imme-diately following the Civil War has nearly every necessary element to make a satisfying, thoroughly entertaining film. The entire family should like it.

BOX-OFFICE SLANT: Since this is probably Van Johnson's best film, his name, and the certainty that the picture will be talked about favorably, plus its entertainment qualities, should bring better than aver-age business everywhere.


Plot: Just after the Civil War in the Ozark section of the border state of Missouri, a stranger wanders down the road to a farm owned by a southern army veteran. His personality and willingness to help with the crops, please the women, but the farmer is suspicious until he can determine which side the stranger had fought on in the war. There
SHOWWOMEN'S TRADE REVIEW, July 5, 1947

is an outbreak of mysterious burned barnings by hooded riders, union and southern sympathizers suffering alike. The young daughter falls in love with the stranger and all goes well until the farmer finds that the stranger had fought with the Union Army. The girl leaves home to be with the stranger, and the farmer finds himself in a bigger s.o.b. mystery of the hooded riders, proving "that they were working just so that the farmers would become discouraged enough to leave their homes for other territories, thus leaving the barnings to be picked up for a song. Neighborhood farmers forget their war bitterness, join in helping each other with crops, and the stranger and the girl start off to settle their own homestead.

Comment: When a picture has the charm and often deeply moving sincerity contained in "The Romance of Rosy Ridge" it is difficult to analyze just what makes it the wholly satisfying entertainment it is. Jack Cummings' production values are in very good taste; his casting is perfect, particularly in that he selected a newcomer, Janet Leigh, for the role opposite Van Johnson, a selection that is justified by the young lady's superb performance. Then the direction of Roy Rowland is firm, sure and skillful. The screenplay of Lester Cole from MackKinney and Douglas Cole is fine, too. The acting is in the hands of veterans, with a knowledge of every acting trick in the book, for the most part. These, plus Johnson, young Miss Leigh, Dean Stockwell, and the others, are Ozark farm folk to the life. Even the mountain dialect is believable. All of these joined together in the right places and in the right sequences add up, in this case, to a solid, thoroughly entertaining picture that the whole family is certain to enjoy and talk about. It should do better than average business, everywhere.

The Roosevelt Story
Tola Productions Documentary 80 mins.

AUDIENCE SLANT: (Family) For the millions who loved the late 'te and put to death also for the thousands, this excellently compiled documentary film will be a compelling and impressive reminder of the important role he played in the history of the nation.

BOX-OFFICE SLANT: Considering the fact that F.D.R. was perhaps the most popular and best-loved President in the nation's history, there should be large and eager audiences for this film.


Plot: This Rooseveltiana film covers 40 years of the private and public life of the late President Franklin D. Roosevelt. Over two million feet of film was researched to find the outstanding events in his life before the final footage was selected.

Comment: All those who had a part in the making of this documentary film deserve a great deal of credit for the excellent manner in which they have selected the glittering scenes that have marked and had an appropriate musical score. Regardless of one's political affiliations or beliefs, there is irrefutable proof in the films collected and edited here that the late President was indeed a glamorous and colorful figure. Franklin Roosevelt was loved by millions of Americans, and the presentation of his deeds in this compilation, the easily understood "man-in-the-street" narration, will go right to the hearts of the millions who will see it. If the picture points up any special thing, it is the regrettable fact that most of us can forget so quickly. From the box-office standpoint, "The Roosevelt Story" should have rather clear sales as an added feature in view of the popularity of F.D.R. At any rate, the picture is a visual record of an important man and an important era in the nation's history. Besides its American distribution, the film will be translated into 14 different languages and distributed all over the world. Premiere is scheduled for the Globe Theatre, New York, late in August.

Kilroy Was Here
Monogram Comedy 68 mins.

AUDIENCE SLANT: (Family) Most of the family will thoroughly enjoy this light comedy, which not only introduces a new team—Jackie Cooper and Jackie Coogan—but brings Coogan back to the screen after a lengthy absence.

BOX-OFFICE SLANT: Better than the usual run of comedies of this type, The Cooper-Coogans and the title should do much to attract until word-of-mouth spreads.


Plot: The returning GI named Kilroy is to outdistance the Kilroy jokes and get an education, but he finds himself one-half credit short for college entrance. A coed with journalistic ambitions prepares feature stories for a college newspaper of Kilroy, most talked-about GI, and is able to get him registered. But when her newspaper stories break, a furor engulfs Kilroy. It's a disentangled and there's a happy ending.

Comment: This comedy which teams Jackie Cooper and Jackie Coogan has universal appeal, the kind that will suit all comers, including the most gossipy critics. There are many new gags and comedy situations which the direction of Phil Karlson plays up, getting the most out of incidents in which there is the slightest chance for a laugh. Combining the two men—Cooper and Coogan—was a good inspiration, and they carry well together, both giving performances that are entertaining and quite satisfactory in their individual way. And their names on the marque, plus the draw of the title, should do much to attract the audiences of word-of-mouth spreads. Wanda McKay is very good in the leading feminine role, while supporting parts Frank Jenks, Norman Philips and Rand Brooks are given satisfactory production values by Producers Dick Irving Hyland and Sidney Luft, with the former getting top credit for the screenplay.

Warners to Film Life Of Star Eddie Cantor
Warner Bros will film "The Life Story of Eddie Cantor," star of many films and many Broadway productions, it was learned late last week.

While the matter of having Cantor appear as himself, in the film was discussed, the idea was abandoned and another actor will portray the comedian.

To Film Bolivar's Life
RKO Executive Producer Dore Schary has announced that the studio will film the life of the South American hero and champion of political liberty, Simon Bolivar, his name forming the film's title, and that it will be one of the studio's costliest productions. Much of the picture will be photographed against authentic background in South and Central America.

Robert Ryan Stars Solo
Robert Ryan will be the lone star—his first solo appearance—in RKO Radio's "The Set-up," a prize fight film. Ryan was champion intercollegiate heavyweight while a student at Dartmouth College.
Reeth's Craftsmanship Enhances Exploitation

Manager Fred Reeth of the Capitol Theatre in Madison, Wis., is not only a "handy man" with his hands but also "handy" with ideas when it comes to thinking up an exploitation for a coming attraction. The stunts he works up are simple, and in that very simplicity lies much of their attractiveness.

To begin with, he has built an eye-arresting means for advertising coming attractions which he will use through the summer. It's nothing but a piece of lattice work with vines running over it, which he suspends from the grand staircase balcony where it will be easily seen by every person entering the lobby. On the upper left hand corner of the lattice is a white oval with colored letters, "Coming soon"; on the lower part to the right of the center is a larger oval enclosing a rectangle which gives the title of the coming feature and the names of the principal players. The lattice piece is beautifully lighted so that it rests the eye as well as catching it. Very simple, indeed, but all the more effective for that reason.

Reeth built another summer lattice piece to hang above the entrance doors where, played upon by a spotlight, it attracts the eyes of every person leaving the theatre. Announcements of two forthcoming features appear on the lattice on either side of the Warner Bros. eagle and shield. Built in different shape from the lobby lattice, it is just as simple and effective.

Reeth's handiness came equally into play for his lobby display for Warners' "Cheyenne." And into it entered a lot of sympathy for suffering children. He built a wishing well of papier mache, with a sign above, "Old 'Cheyenne' Wishing Wells Return!" Bring a small donation to help Dennis Morgan flourish a gun, and a board advertising the film, with a note that all coins dropped in the wishing well would be contributed to the Capitol Times Kiddie Camp Fund for the rest home for children suffering with rheumatic fever.

Perhaps Hen Should Explain

One day recently Wallace Kemp, manager of the Capitol Theatre, Grand Island, Neb., and Dent Holcomb, poultry raiser and Chamber of Commerce president, got together to plan a clever publicity stunt for Universal-International’s "The Egg and I." Kemp telephoned Claudette Colbert in Hollywood and persuaded her to write a note on a tiny piece of paper to Editor Arch Jarrell. Then Kemp and Holcomb had a veterinarian insert the tightly-wrapped idea that the note would become part of an egg to be opened amid great fanfare.

Well, the hen laid four eggs. Each was carefully examined before several witnesses. But, unfortunately, there was no note. Anyway, the publicity that followed the stunt more than compensated for its failure to pan out.

225-Theatre Premiere Set for 'Long Night'

Arrangements for a 225-theatre premiere covering six New England states and upper New York have been completed for Hakim Bros’, "The Long Night," RKO announced this week. The premieres will be started off by the Boston opening on Aug. 6 at the Memorial Theatre.

Radio broadcasts covering 15-minute dramatized highlights of the show will be carried over 50 radio stations, including the Yankee Network, while a mock trial, entitled "The People vs. Joe Adams," will be staged at Symphony Hall, Boston, as part of the early exploitation. Advertising had been scheduled by S. Barret McCormick, director of advertising and publicity, while Terry Turner is directing exploitation.

Localizing RKO Bathing Beauty Contest Pays Off

RKO has discovered that localizing the events in its annual RKO Bathing Beauty Contest pays off in publicity. The company is offering $200 in cash prizes in the contest which is being conducted as a borough-wide competition in which all girls over 16 may enter.

The contest received recently a "localization" in Ridgewood, Long Island, site of the RKO Madison Theatre. Manager Harry Lyons of the Madison, and home office publicists, Pat Gross and Ray Malone, effected a tieup with the Cypress Hills Swimming Pool, and received front page breaks in the Long Island Daily Advocate and the Ridgewood Times. They called the contest a search for the "Queen of Ridge-wood," appealing to local pride.

Ad Campaign Set on 'Fun and Fancy Free'

A comprehensive and varied ad campaign has been set by RKO for Walt Disney's next Technicolor musical, "Fun and Fancy Free." The campaign started with the Pic-Tour ads in Life, Look and Collier's as far back as April 7.

Starting with the July 7 issue of Life, four-column ads will appear in a number of leading publications and the more popular fan magazines. Full-color ads, one-half page tabloid size, will appear in newspaper comic sections whose circulation blankets key areas in 122 leading cities. Cross circulation of all media embrases the campaign totals in excess of 1,261 million copies, to be augmented by a large Canadian schedule.

WB-Sinclair Oil Tieup on Two Stars, Bugs Bunny

Two Warner Bros. stars and their respective current releases, as well as a cartoon character, will be featured in national magazine advertising over the next two months under a tieup arranged by Warners with Sinclair Opec-line Motor Oil.

The first series of ads, already scheduled for This Week, Liberty, Life, Collier's The Saturday Evening Post and other publications, features Alan Hale in "Cheyenne." The other will highlight Zachary Scott in "The Unfaithful," with Bugs Bunny, the Warner cartoon character, included in the layout.

Son of Battle Regional Premieres Get Under Way

Four-city regional premiere of 20th-Fox's "Son of Battle," started Tuesday in Denver, Salt Lake City, Portland and Seattle, and will set the pace for 100 key city openings in ten western states during the next two weeks.

Hollywood stars on hand to take part in festivities in connection with the openings include Lou McCallister, Glenn Langan, Randy Stuart, Coleen Townsend, David Street and Kurt Krueger.

AD LESSON. Small-space ads, cleverly designed and imbued with that all-important white space comprise today's lesson in smart newspaper advertising. Our teacher is Fred Reeth, manager of Warner's Capitol Theatre, Madison, Wis., and showmen caught napping should stand in a corner with a dunce cap.

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Most Beautiful 'Angel.' Miss Joan DuPre, winner of the Chicago Daily News contest to pick the Windy City's most beautiful girl, is making her trip to Bermuda, is shown receiving her luggage from Ben Katz of Universal-International's Chicago publicity department. Contest was staged in conjunction with showing of U-I's "Stairway to Heaven" at the Apollo Theatre.
Star’s P.A. in Portland
Keys ‘Ramrod’ Campaign

A two-day visit in Portland, Ore., by Preston Foster, one of the stars of the Enterprise-United Artists western, “Ramrod,” was seized upon by Manager Earl Showve of the Century Theatre as his exploitation ace. And he made the most of it. 

Theatre front was dressed up with a “Welcome Preston Foster” sign opening night, with klieg lights and all the trimmings of a gala premiere. Ted Gamble, owner of the Century Theatre, played host to Mayor Earl F. Riley and 400 prominent Portland citizens on the stage, during which Foster presented both Gamble and the Mayor with 10-gallon Stetson hats.

Foster’s appearance was the wedge for obtaining much cooperative merchant tieups in advertising and window displays, especially of hats and books. With the aid of Billy Stepp, publicity director of Portland’s race track, a race was named the Ramrod Stakes.

Music Tieups in Omaha
‘Clouds Roll By’ Stunts

Because of the musical background of MGM’s biographical film of the composer, Jerome Kern, “Till the Clouds Roll By,” Dan Shane, manager of the Paramount Theatre, Omaha, aided by MGM Exploiter Gene Rich, made various musical tieups the backbone of his exploitation campaign. He launched the promotion with a screening for all radio executives, disc jockeys, program directors, music store owners and local musicians and music personalities. The screening resulted in numerous store tieups, with disc jockey programs featuring recordings of Kern songs and music and with several all-Kern programs.

One of the stores which carried displays on the attraction and the composer also arranged with Manager Shane to place the latest model Wurlitzer juke box in the theatre’s lobby. Shane invited patrons to step up and play their favorite Kern records.

The music tieups were, of course, in addition to the theatre’s regular promotion program.

Local Happening Contest
Manager Ed Schoenthal of the Sun Theatre, Holdrege, Neb., localized his promotion campaign for MGM’s “It Happened in Brooklyn.”

He promoted a newspaper contest called “It Happened in Holdrege,” inviting readers to send in the story of the most remarkable event that had happened to them in Holdrege. Prizes were awarded for the best stories by the coop-erating newspapers.

Search for Pioneer

A search for the outstanding pioneer citizen of Champaign, Ill., was conducted in cooperation with the newspapers and a local radio station to exploit the engagement of MGM’s “Sea of Grass” at the RKO Virginia Theatre in that city. Manager Grant Martin found it nice going.

50 ‘Barbaree’ Standees

Standees for MGM’s “High Barbaree” were landed in 50 window displays in Hartford’s downtown section by Bob Worden, student assistant at Loew’s Pohl Theatre of whom Lou Cohen is the manager.—HFD.

California Theatre Stages Quiz Kids Radio Show in San Jose

San Jose’s Own Quiz Kids On the Air

Are going great guns in the FWC Californi-

tia Theatre in that town, largely due to the

intelligently planned and carried out campaign directed toward the town’s youngsters by City Manager Andrew Saso.

A tieup with the California Theatre, Radio station KSJO and a local merchant permits the staging of the Quiz Kids show every Saturday morning with no cost to the theatre, and as can be seen in the bottom photo above, the response is really something.

The radio station plugs the show daily on the air, asking all youngsters in San Jose to participate, and announces the weekly prizes to go to smart youngsters. Prizes are donated by the local merchants, consisting of radios, pen and pencil sets, cash prizes and sometimes gifts at the door to each youngster, such as bubble gum, marine whistles and other small gifts.

Young judges wearing the traditional cap and gown as shown in top photo are selected by a preliminary contest, all of which is broadcast each Saturday. Then the contest goes into full swing, with intense appreciation by the juvenile theatre and adult audience.

Kiddie Show Campaign

Special trailer on a morning kiddie show was run three weeks in advance by Manager Bill McDevitt of the Floral Theatre, Floral Park, L. I., who also devoted his entire marquee to the show for two weeks in advance and spotted a 40x60 in the lobby. Two thousand heralds paid for by cooperating merchants, were distributed to children, and a letter was sent to all schools requesting that announcement of the show be made on school bulletin boards. The show turned in a nice profit.

Throwaway That’s Kept

Manager William May of the Grove Theatre, Freeport, L. I., made up a novelty throwaway that’s good for any picture. One side of the sheet contained a plug for the theatre’s coming attraction. On the other side were rows of figures from which a person’s age may be figured (once you learn how it’s done). The mathematical puzzle caused recipients of the throwaway to hold on to it for study.

Contest On Most Exciting Trip Exploits ‘Honeymoon’

A four-way tieup on a contest to exploit RKO’s “Honeymoon” was effected by Manager Sol Sorkin of RKO Keith’s Theatre in Washington, D. C. Tieups were made with radio station WRC, the Hecht department store, Capital Airlines and the Cavalier Hotel at Virginia Beach. Prizes were offered for the best letter telling in less than 200 words “My most exciting trip.”

Announcement of the contest was carried daily over WBC Commentator Nancy Osgood’s 15-minute program, Monday to Friday. The station also gave spot announcement plugs. The Hecht department store gave window displays to the theatre, picture, playdate and contest and awarded airplane luggage to the second and third prize winners. Capital Airlines had contest displays in its windows and at the Statler and Willard hotels, and gave plane transportation to and from Virginia Beach to the winning contest. The Cavalier Hotel took care of the winner while at Virginia Beach.
This Stunt Didn’t Lay an Egg
Edward May, manager of Wometco’s swank Lincoln Theatre, Miami Beach, Fla., and Sonny Shepherd, managing director of the circuit’s new 2,000-seat Miami Theatre, in Miami, are pictured in giving a new twist to the old gag of “serving the public.” “Egged” on by the novel exploitation angles inherent in Universal-International’s “The Egg and I,” May and Shepherd sent a professional chef and several eye-teempting models to newspaper offices and radio stations where, with mobile kitchen units, they served newcomers and radio men “eggs-actly as you want ’em.”

At the newspaper offices, deadlines were forgotten as everyone from the editor to copy boys milled around the “treat” and enjoyed a mid-day lunch on the job. The radio stations turned over certain programs to the welcome treat of having eggs, piping-hot coffee, cream and all the fixings, served during working hours, with interviews including May, the models and the chef. Newspapers gave plenty of unsolicited space to the stunt.

Shapiro ‘Shoots the Works’ in His Campaign on ‘The Jolson Story’
Practically every angle of exploitation that could be used for Columbia’s “Jolson Story” was employed by Manager Norton Shapiro of the Rivoli Theatre, Roxbury, Mass. And much of the cost was paid by cooperating merchants so that his intensive all-inclusive campaign entailed but moderate expense on the part of the theatre.

An advance stunt consisted of two teaser trailers and a regular trailer which also plugged his Saturday matinee Cartoon Carnival. Another was a window display in a local music shop with a 40x60 easel with picture copy, 11x14 and 8x10 still frames, a large cut-out of the Jolson figure, and record album covers. This was used for the two weeks in advance.

Also used in advance were one-sheet billings in the Dudley Street elevated terminal, across from the theatre. Posters were so placed that patrons on all four lines could scarcely avoid seeing them.

Music Ballyhoo
Shapiro centered a lot of attention on a music ballyhoo, using for two weeks in advance record albums from the Jolson album over the theatre’s amplifier system before and after shows. The Jolson songs were substituted for the theatre’s regular program of light opera and classical pieces which have been a very popular feature. The loudspeaker also conveyed information on the picture and its playdate.

Aside from his regular lobby advertising of 14 8x10 stills and two each of 22x28s, 30x40s, 14x36s and 24x60s, Shapiro constructed a 24-sheet board fitted into the opening of the house’s center alcove, with fluorescent overhead lighting concealed by a valance. On the board was a large-size cutout of Jolson in his Mammy Song kneeling posture, surrounded with eight regular and six upright 8x10 stills and supplemented with four 11x14s and two 14x36 end-piece insert cards. Flittered letters of the film’s title played across the board’s 16 feet at the top. At the bottom five-inch flittered letters gave the playdate.

Signs on Both Sides
On the end doors of the outer lobby were placed yellow lettered cards on black that fitted into the glass panels, giving them a framed effect. The same lettering of title and playdate was used on the reverse side of the doors so that patrons, both entering and leaving, found the signs staring them in the face. Coming attraction panel board carried regular advertising.

Newspaper promotion consisted of teaser and regular ads and three pictorial layouts with advance copy on “The Jolson Story.” A postcard announcing the feature’s coming was mailed to 1,500 homes in the outlying districts of the theatre’s drawing area. Cost of the cards was borne by a cooperating merchant whose ad followed that of the attraction. Printing on the cards was Shapiro’s only expense. He inured no expense for 2,000 heralds for four cooperative merchants bore that charge.

Gummed Stickers Good ‘Jolson Story’ Plug
A thousand gummed stickers announcing the coming of Columbia’s, “The Jolson Story,” were employed by Manager Bob Albino of Century’s Nostrand Theatre, Brooklyn, N. Y. They were affixed to menus in various luncheonettes, packages from drug stores, novelty shops, grocery stores and on some daily newspapers.

Albino also found snipe cards in the form of a Venetian blind in the rear of the orchestra good attention-getters. A stereoscope with playdate sign was employed. Tied up with a record shop produced an automatic changer which played the Jolson records in the lobby.

‘Cooked-Up’ Stunt Plugs ‘New Orleans’ in ‘Frisco’
A dinner cooked in New Orleans and eaten by San Francisco’s Mayor in California’s Golden Gate City was the novel stunt “cooked-up” by Manager Ken Means of the United Artists Theatre. Lew Maren, United Artists field man, Mayor Jesse C. Colman and UA Branch Manager Nat Nathanson, for the San Francisco showing of UA’s Jules Levey production, “New Orleans.”

By arrangement with the La Louisiana Restaurant in New Orleans, the dinner was cooked in New Orleans and sent to Nathanson, who engaged two beautiful young models to present the dinner to Mayor Colman, giving the newspapers ammunition for much free publicity for the film.

Food pages of the San Francisco newspapers published the recipes for the dishes served at the dinner, making much of the La Louisiana method of preparation.

Disc jockeys were serviced with recordings of the “New Orleans” music, while bookstores played up Louis Armstrong’s biographical book, “Horn of Plenty.”

Guess Time Stunt Used To Sell ‘Johnny O’Clock’
A street clock and a.velled clock in the lobby, which was the basis of a time-guessing contest, were two of Manager Sabie Conti’s exploitation stunts to promote the engagement of Columbia’s “Johnny O’Clock” at Reade’s Oxford Theatre in Plainfield, N. J. Two standees of Dick Powell, plus playdate and theatre credit cards, were set up on Lipton Jeweler’s street clock a week in advance of the film’s opening.

The “guess the time” stunt was heralded for 10 days in advance through a 40x60 card standing next to the glass case which contained the covered clock. All patrons attending the theatre during the 10 days were asked to guess the time on the clock’s face.

ATMOSPHERE OF OLD WEST RECREATED FOR ‘TRAIL STREET.’ A street parade recreating the days of ’89 in the far west highlighted the campaign for RKO Radio’s “Trail Street” at the Warner Theatre in Oklahoma City. Riders with chaps, spurs and lariats, canvas-covered “movers’ wagons” like those that trekked from the mid-west to the far west (but banded to advertise the picture, theatre and playdate), again trailed through the streets of Oklahoma City, reirling the past to oldtimers. Photos 1, 2 and 3 give glimpses of the “westermum” of the parade. Photo 4 shows the theatre front. RKO field man Leo Young deserves credit for the realism and attention-getting qualities of the picturesque campaign.
No wonder the whole industry's talking about 20th!

"I WONDER WHO'S KISSING HER NOW"
Technicolor
IS SETTING NEW RECORDS AT THE ORIENTAL, CHICAGO!

"BOB, SON OF BATTLE"
Technicolor
MATCHING THE SENSATIONAL BOXOFFICE PACE OF
"SMOKY" IN 10-STATE DAY-AND-DATE PREMIERE!

"THE GHOST AND MRS. MUIR"
Topping 20th's record highs
AT RADIO CITY MUSIC HALL!

"MIRACLE ON 34th STREET"
A MIRACLE BOXOFFICE
AND HOLDOVER HIT EVERYWHERE!

..... And there's more WONDER triumphs on the way from wonderful 20th CENTURY-FOX

"MOTHER WORE TIGHTS"
Technicolor
"FOXES OF HARROW"
"KISS OF DEATH"
"NIGHTMARE ALLEY"
"DAISY KENYON"
"CALL NORTHSIDER 777"
"THE SNAKE PIT"
"FOREVER AMBER"
Technicolor
"CAPTAIN FROM CASTILE"
"GENTLEMAN'S AGREEMENT"
SHOWMEN'S TRADE REVIEW, July 5, 1947

THEATRE MANAGEMENT

The Brass Tacks of Efficient Picture Theatre Management

AVOID PITFALLS IN PARING EXPENSES

By Jack Jackson

Believing that most showmen are thinking about (and if not, they'd better be) the problem of curtailing expenses, I venture another discourse on what seems to be the all-important procedure of the moment. Having trod the rocky road of retrenchment before—and knowing that so many others have never experienced that dubious thrill—I believe a summary of the procedure I follow in leaving the red ink standing may prove mighty helpful. Aside from that those economy waves are still tossing me around like a dirty shirt in a Bendix washer and I've discovered so many "leaks" in the past week that I can easily qualify for membership in the Plumber's Union.

The pitfalls and obstacles besetting the pathways to profit back in the early '30s were certainly kindred, if not akin, to those facing theatre men today. At that time—as now—economies in operation were made necessary by a general drop in receipts. But at that time—it's a lot different now—few if any of us had ever had any experience in grappling with the job, and most construed the orders to start practicing "economy" as being synonymous with "frugality." The result was a cutting spree that dragged near the business back to its "nickelodeon" root days. In a mad frenzy to cut expenses to the very bone we got our mental mechanics in reverse and instead of applying razor-edged intellects to determine where, what, when, how deep, and how carefully to use a scalpel, we grabbed cut-lases, meat axes or pocket knives and went on a duff-witted and senseless penny-slicing spree. The fruit of this lame-brained orgy was added expense rather than the desired goal of improved operational efficiency at a saving. This time let's hope that everybody will take the time to sharpen their wits first and then proceed cautiously to pare, not slaughter operational services to the exact level consistent with efficient operation. Let's determine the superfluous and non-essential as the first places to trim and then go about the job of paring personnel and shoving seemingly excessive expenditures with slide-rule accuracy.

Heed the Warning Signals, Have Sails Trimmed

For two weeks past I've been setting forth the recommendations about "Intelligent Spending" that guided us (the management personnel of Paramount-Publix Theatres) safely through the turgid thirties. We all sincerely hope—and there is no current contrary indication—that our present worries will be of the quickly transient order and in no way comparable to that rugged period. But it behooves everybody to heed the warning signals and to have all sails properly and completely trimmed to ride out a storm of recession. Following are a few of the things I've found prevalent—and wastel—during my recent retrenchment rounds:

The general tendency to change the decorative lighting in auditoriums to conform to the seasons is expensive in labor, material and electrical consumption. For instance; blue and green blubs emit such low illumination that it takes a 60-watt lamp of these colors to equal the illumination provided by a 25-watt amber or orange lamp. We must admit that changing the house lights comes under the heading of non-essential maneuvers and, when the procedure guarantees added cost in lamps and light bills, is not in accord with any plan contemplating the reduction of expenses. The same argument goes for red lamps, so I'd suggest that in making the seasonal change this year you content yourself with replacing reds with amber or orange, and that you avoid the procedure entirely—which promises to keep your lighting adequate and cut your costs of operation. While on the subject, I'd like to admonish against reducing the wattage on stair lights and in other places that present a patron injury hazard, where the saving in electricity is more than offset by the possibility of damage suits. Reduce, but don't entirely eliminate, your all-night lighting. Keep a small light at switch boxes, stairways to storage rooms for cleaners' supplies, etc. as a precaution against employee injuries which are also expensive to compensate. Permitting supplies of replacement parts to fall below the level of safe operating insurance also comes under the "penny wise and pound foolish" heading. There are certain units of equipment in your booth, engine room, maintenance department, etc. that are subject to unpredictable failure and destruction that will seriously interfere with the operation of your theatre. Try to estimate your needs of such items as closely as previous experience dictates and then allow a small margin for excess, to guarantee operation in case of the unforeseen circumstance. Reduction of such materials and parts, below the level of extra safety, means you are flirting with mass refunds and a period of "darce" operation.

Carbons are quite a factor in theatre expense. Extreme care on the part of your projectionists will reduce the month-to-month purchase materially. Get with your men and discuss the possibility of saving the short ends which cannot be used for the projection of the full 2,000 ft. reels and have them reel each short subject separately. The carbon ends that all too often find their way into the trash cans are usually of sufficient length to hold for the single reel duration. Of course it will require a little extra work on the part of the booth men but they'll go along if things are explained properly, and the entire week's accumulation of ends can usually be used in a single day. Watching the lamp sockets and other electrical connections on the machine is still another way to save money with little effort. Clean connections will not only increase the efficiency of the machines but will serve to add life to the lamps and minimize difficulties.

In these days of what seems to be organized vandalism repairs to theatre seats run into big money. There are several ways of reducing costs in this department. Leather or leatherette seats or backs that have been slit with a razor or knife can be repaired effectively with leatherette mending tape available from any theatrical supply house. You may not be able to match the color but what's the never-mind in a house harassed by vandals. Frequently a finished seat cover can be bought from a supply house—in quantities—at lower cost than they can be cut from a roll of leatherette and applied by your maintenance man. Check out prices and, of course, institute the least expensive practice. When velour or velvet seats or backs are too badly cut or torn it is frequently possible to make use of the undamaged portions of two or more damaged covers to make one patched but serviceable unit and thereby save the cost of upholstery material. I've also found that if it is possible to assign a job—day—when the maintenance man does nothing but care for seats, he will get more done in that department than if it becomes one of those don't-when-you-can jobs.

Your lobby is the most valuable advertising space in your community and can be made to pay the greater portion of your newspaper advertising bills if you get out and hustle among neighboring merchants. Offer the display space in return for newspaper ads devoted 75 per cent to your at-

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traction and the balance to the merchandise being exhibited by the cooperators. Be sure you don't just throw the gates wide open and accept merchandise unsuited to the dignity and appointments of the theatre. Be sure you place the burden of show card writing, drapes, display case, etc. on the shoulders of the cooperator.

Tools represent no small figure on the inventory of any theatre. Check with depart-
men heads to make sure that proper care is taken of the saws, ladders, wrenches, paint brushes, plumbing implements, etc., etc., that are required in the performance of their duties. The display department must see that you are paying the cost of labor on each and every misplaced or lost implement or instru-
ment. Make it an adamant rule that tools—
allocated to respective departments—eac-
have a specified place for storing which is
in use and hold each department head re-
ponsible for the tools purchased to assist
him in the better performance of his duties. A monthly inventory will prove helpful in
reducing expenses in this category.

**Daily Candy Inventory**

If your theatre dispenses candy in appre-
ciable quantities there are many ways to save money and prevent losses. First, equip your
inventory with each item supplied during the
hours of operation added and signed for by the candy attendants, who will go a long way
towards correcting shortages. This is particu-
larly true if you supply a change bank for each
attendant and insist on the money being turned in at relief and change-off-staff periods. You can also add to your profits—
if your store business—by selling candy to
the jobbers and wholesalers to personally
select your merchandise. Not only does this
practice permit a better selection of salable
merchandise but it also offers the prospect of actual cash savings in the difference
charged by the wagon delivery men against the
at-point-of-sale cost. In a personally
experienced test the savings ran from two to
seven per cent on various items and the goods purchased turned over about 60 per
cent faster.

However, I'd like to caution against buy-
ing in excess of reasonable needs. Remember that candy is a highly perishable commodity and if the store is not busy, or if the
cold room is subjected to abnormal weather conditions of any kind you must be prepared to write off
losses. Take extreme care of your candy
storeroom as well as the display cases, etc.
Be sure that proper precautions are taken
against vermin and insects of all kinds and
that insecticides used are so placed as to
prevent any possibility of contact with the
merchandise. The display cases should be
thoroughly scrubbed at regular intervals and
all insect poisons, etc. carefully removed
before replacing the stock. Cleanliness is an
outstanding requirement in the business of
candies, so don't curtail on the cleaning and launder-
ing bills in this department.

It is possible to effect quite a saving in the
cleaning and repairing of uniforms for the
servants by having them take a proper
check of his apparel at least once each week
with the chief of staff; denying the privilege
of wearing except when in the service of the
theatre; daily inspection to determine care-
lessness in handling or wearing; insistence on
proper hanging when going off duty. The
chief of service can determine instances of
carelessness or neglect and impose reason-
able penalties as a corrective medium, such as
assigning the offender to some menial duty
for a period of days or hours as the case

warrants. Proper attention will help to ex-
 tend the period between cleaning with the
resultant monthly or quarterly saving.

I'd like to go further but again space
re-
stictions have caught up with me. I do hope
that in these and the other suggestions
offered in previous articles I've been specific
enough to keep you from barking your
shins on some of the outstanding obstacles
prevailing along the rugged and rocky road
of retrenchment. Just remember that "Inte-
ligent Spending" is one of the surest and
most certainly the safest manner of effect-
 ing theatre economies. Invariably you'll find
that a paining knife or a nodule blade, or
scalpel will get better results than a cutlass
or meat axe.

**Newark High School Graduation In Theatres Proves a Good Will Builder**

**THEATRE HOLDS GRADUATION EXERCISES.** When East Side High School, Newark, N. J., found that its auditorium would accommodate but one parent of each
graduate, Louis H. and George Gold, owners of the Rivoli Theatre, came to the school officials' rescue by offering their showplace for the graduation exercises. In the above
photo, a portion of the lobby display for the occasion is shown. Left to right: David J.
Kane, manager of the Rivoli; William V. Wilmont, principal of the high school, and
John Caviochia, marshal of the graduation exercises.

Occasions when a theatre can build public
goodwill for itself through service as a com-
 munal center of its neighborhood are not as
frequent as might be desired. When they do
 occur the management should be alert to take
advantage of them, as was the case recently
in Newark, N. J., when the East Side High School
auditorium had capacity for only one parent
of each of the pupils in the graduation class
—the largest class, by the way, in the history
of Newark.

Owners of the Rivoli Theatre in Newark,
Louis H. Gold and George Gold, learned of the
high school's dilemma and instructed the
manager of the house, David J. Kane, to offer
use of the theatre for the graduation and to
cooperate with William V. Wilmont, principal of
the school, in making arrangements. The
Board of Education and the high school author-
ties, stumped in their efforts to find a location
for the exercises, fearful that bad weather
might delay the graduation if it were held out
of doors, jumped at the invitation to use the
theatre, and the principal immediately contacted
Kane and completed arrangements for holding
the graduation exercises there on the afternoon
of June 18. Capacity of the theatre made it
possible to give each pupil in the class five
tickets for relatives and friends instead of the
one to which they would have been lim-
lited if the exercises had been held in the
school auditorium.

The high school paper splashed the an-
nouncement all over the front page, with an
editorial praising the theatre for its invitation.
Mayor William Murphy, in a letter to Prin-
cipal Wilmont, praised the Messrs. Gold for
their public spirit in foregoing an afternoon
performance in favor of the graduation exer-
cises.

Manager Kane erected a large display in the
lobby of the theatre with pictures of all the
graduates, announcing that the graduation
would be held in the theatre. Hundreds of
persons stopped to look at the board, Kane, who
is an executive member of the Ferry Street
Merchants' Association, was instrumental in
obtaining two prizes contributed by members
of the association to be given to honor students,
and another prize for the school. Arrange-
ments were made for the graduates, in cap
and gown, to parade from the high school
to the Rivoli with a police escort. Kane also
arranged to display all the trophies which he
had obtained for presentation to the students,
in a jeweler's window next to the theatre.

The front page of the theatre's program for
the week was given over entirely to an
 announcement of the graduation exercises to be
held there and the cancellation of the theatre's
regular afternoon performance. The Newark
newspapers gave the theatre graduation a lot of
publicity. The offer of the movie house for the
graduation made the community happy and
brought the institution the sort of publicity
and goodwill that money could not buy.
CLEVELAND

Harry Schreiber who made many friends here during his two years as RKO theatre city manager, left a vacuum within the industry when he left last Saturday to take over the management of the RKO houses in Columbus. Max Mink, manager of the Fordham Theatre, New York, succeeds Schreiber.

Nate Schultz, Monogram franchise owner, received a promotion last week. With the departure of Harry Schreiber, Schultz, as vice-president, steps into the top spot.

Following conclusion on Thursday of the hearings of the Orville Theatres Company against the Motion Picture Patents Co., Sid Jack- son, arbitrator in the case, rendered a decision by which the Wooster Theatres retain their present 14-day protection over Orville and the Massillon Theatres' maximum clearance is set at seven days. The Orville Theatres Co. had asked for the right to buy picture irrespective of Wooster and Massillon.

A series of 20 Sunday afternoon travel pictures will be presented at the Masonic Temple, Cleveland, starting Oct. 12. They will all be on 16-mm. film. Round-the-World Adventure Series, Inc. of Detroit, is presenting the program, together with a lecturer. Plans are now being made for Admiral Richard Byrd to lecture at the same manager.

Irwin Shenker of Berko Vending Co. and his wife are on a vacation fishing trip in Canada.

Bert Brock, charter member of local 160, IASTE, is entering his 19th year as projectionist at the RKO Allen Theatre.

Frank Masek, manager of the National Theatre Supply Co. has just completed installation of new Simplex projection in the Masonic Temple.

Leah Goldman of United Artists is back from an Atlantic City-New York vacation where she saw Bert Stearn, Frances Turner, Rose Weitz and Maury Orr, all graduates of the Cleveland U.A. exchange.

Variety Club held its first open house in its new club house which it recently purchased. It was called Sports Night in honor of its guests, members of the Cleveland and Chicago baseball teams, and the sports writers on all of the local newspapers.

Ellen Lukich, United Artists sales control clerk, has joined her husband in St. Louis for a two-week vacation.

Columbia Branch Manager, Oscar Ruby, and Mrs. Ruby are touring through New England.

Gilbert and Mrs. Leighton of Academy Film Service are back from a visit with Nat Leighton at his Michigan summer home.

OMAHA

Jack Andrews, who became ill on the road, underwent a successful appendectomy at St. Mary's Hospital, North Platte.

Paramount Theatre Manager, Donald Shane, returned to work following removal of his tonsils.

Jules Needelman and Gene Sichelman of the Columbia home office arrived in the city.

Fred Alano is honeymooning following his marriage to Hattie Brunner, co-workers at Columbia report.

Evelyn Cannon, MGM booker, is vacationing in Minnesota.

F. R. Thompson, Walt Disney representative from Kansas City, was here several days.

Teresa Yeecha, MGM inspectress, is on a trip to Montana.

Office Manager Alice Neal is pinch-hitting as cashier and Warners during the vacation of Adele Anderson.

It is a second son, Timothy Michael, for Pat Halloran, 20th-Fox salesman.

Lorraine Waldron, MGM biller, failed to show up Monday. Flood waters in Iowa stalled her train.

Robert Riddle, former Warner brothers salesman, arrived here from Denver to attend funeral services for his mother. He is now with United Artists at Denver.

A Variety Club dinner-dance at the Highland Country Club honored Col. Bill McCraw, Dallas, Tex., national club director, during his stop-over here for Variety conferences.

Ralph Li Beau, Paramount district manager from Kansas City, and Paramount Exploiter Jim Castle were in town for a few days.

Mary Olson, RKO booker, is vacationing in Chicago and Milwaukee.

Hazel Jensen, now Hazel Brown is honeymooning in South Dakota and Wyoming.

John Spencer, manager of the Strand Theatre at Hastings, Neb., was injured in an auto accident enroute to Lincoln to pick up delayed film.

No Theatre in Church

The Cleveland Baptist Association has turned thumbs down on a proposition to lease the 2,500-seat auditorium of the Euclid Avenue Baptist Church for a motion picture theatre. The delegates from the city's 31 Baptist churches were overwhelming in their denunciation of the plan sponsored by Dr. D. R. Sharp, executive secretary of the association.

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KANSAS CITY

Floods throughout the territory thus far have caused no closings or miss-outs by theatres, though it has taken a bit of ingenuity on the part of exhibitors. A number have had to drive miles along their film, and many others have had to revise shipping arrangements. But as far as reported on film row, every situation is operating at normal. In a spot or two it has even helped business, as surrounding waters have cut off roads to competitive entertainment.

William Kelty left the RKO Orpheum Theatre here last week to become manager of the RKO Orpheum at Champagn, Ill. Kelty had been assistant Manager Lawrence Lehman for several months, and Kelty returned to work after a serious illness. Succeeding Kelty here will be William Bricoe who comes in from the Chicago Grand. The Apollo and Rockhill Theatres, Fox Midwest sub sequents, got their new cooling systems rolling just in time to nick the heat wave which hit the city the end of the month.

Frank F. Pace took over last Sunday as manager of the Kinco, the foreign film house of the Dickinson circuit. Pace has been around local theatres a number of years, in recent seasons at the Drive-In and State theatres, he replaces James Chapman who resigned to become manager of the Porttowne Theatre for Herman Elmer.

Martin Stone of Screenland Cafe is operating the open-air theatre at Lake Lotawanna for the summer.

Seen on film row last week were H. W. Baldwin, Dream Theatre, Glasgow, Kans., and the Delphine Theatre, Delphus, Kans.; Glen Hall, Hall Theatre, Cassville, Mo.; H. M. Holley, Weston Theatre, Weston, Mo.

VANCOUVER

Bill Winterton, co-partner with Famous Players in the Capitol, Saskatoon, spent a few days in Vancouver returning from the national convention of Rotarians in San Francisco. He also visited the Hollywood studios.

William Brotherton, who operates the Palace Theatre at Birch Hills, Sask., has acquired the Ace Theatre, Hedley, British Columbia, from Alex Gough.

The 450-seat Woods Theatre at Mallairdville will open July 21. Equipment and seats are now being installed. The owners have appointed Patrick Patonade, former Montreal theatreman, as manager, Mallairdville is four miles from New Westminster and the Woods will be this lumber center's first theatre.

George Gerrard, Strand Theatre projectionist, is the father of a baby boy. He is also a new grandfather, his son, George, Jr., of the Strand, Trail, B. C., is also a daddy.

Leslie Allen of Fillger-Allen Attractions was recently married to Marilyn Monk. Allen is the owner of the York Theatre at Victoria, B. C.

Business has fallen away at the city's theatres to a larger extent than at the same time a year ago. Some decrease was expected with the coming of warmer weather, but not to the extent being experienced. Exhibitors are of the opinion (Continued on Page 29)
"Dear Ruth" is the wonder Of all current shows... The longer she runs The bigger she grows!

Paramount presents
WILLIAM HOLDEN • JOAN CAULFIELD in "DEAR RUTH" with BILLY DE WOLFE • EDWARD ARNOLD • MONA FREEMAN
Mary Philips • Virginia Welles • Kenny O'Morrison • Produced by Paul Jones • Directed by William D. Russell • Screen Play by Arthur Sheekman • Based on a Play by Norman Krasna
the general run of patrons are starting to count their money more carefully when it comes to entertainment.

West Coast Theatres, Ltd., which has operated the York Theatre at Victoria, V. I., for the past six months, has closed the house. Theatre has been doing poor business and it’s reported that there will be new owners when the theatre reopens.

Cecil Neville, Famous Players, B. C. district booker, is back at his desk after an air trip to B.C. and to Vancouver. Neville, who is married, reports conditions pretty bleak in the old land, amusement business being the exception and still doing well.

PHILADELPHIA

June Korson, daughter of Columbia Sales Manager Dave Korson, was married on June 14 to Marshall Seidman of Pittsburgh, a law student at the U of P who graduated with all A’s. A testimonial dinner was held for Frank L. McNamme, who recently resigned as director of the War Assets Administration. He will return to his motion picture interests with the Jay Emmanuel chain. He was presented with the Medal of Merit from President Truman as well as a Certificate of Merit from Gen. Robert M. Littlejohn, national WAA administrator. Publicist Howard Dutchtin was married in Miami Beach to Jean Goldstein. Norman Beckett, following a custom of years, made the rounds of old men’s homes of all faiths, and presented the inmates with cigars, cigarettes and smoking tobacco on Father’s Day. He is the former owner of Ye Corner Cigar Store on film row. Elmer Branderlee, elevator operator in the Earle Bldg., will say “I do” on July 19. After a short honeymoon, Elmer and his new bride will live in a new home which he just purchased.

Harry Lefko, Screen Guild-Film Classics salesman, was back on the job following his recent upstate auto accident and subsequent hospitalization.

Twentieth Century-Fox General Sales Manager Andrew W. Smith, Jr., has announced the appointment of Sam Diamond as branch manager of Philadelphia. He succeeds Herb Gills who was promoted to assistant branch manager of New York.

BOSTON

Frederick Langevin, manager of the Dalton, reported that the house would be closed until further notice.

Berkshire County’s first drive-in, the Briggs Open Air, will open here in July. Edgar Briggs heads a six-man corporation which includes his son, Gordon, army veteran of the China-Burma-India theatre.

Miss Shirley Dowd, daughter of Mr. and Mrs. Thomas J. Dowd, became the bride of Stephen J. Callahan, son of Mrs. Mary E. Callahan and the late Stephen J. Callahan. Callahan is assistant manager of the Strand.

Arthur J. Keenan, manager of the Merri-mack, has been selected as spokesman of the Lowell Allied Housing Council of veterans’ organizations.

Catherine Healey, Strand staff, is receiving very favorable mention in local columns because of her personality.

Sam Torgar, RKO-Keith manager, took part in the special ceremonies attendant to the reopening of the Voriek Club.

Warner Bros. Boston office seems very quiet this week as Art Moger, publicity head, is out of town on business, and his capable young assistant, Joan Mannsfield, is out on vacation.

Ken Parker, Boston and Brookline young man who has achieved considerable success as a playwright as well as an actor will have his new play “Four Flights Up” produced by Robert Paige and a pre-Broadway tryout will be given at the Greenwald Garden Playhouse, Peaks Island, Maine, the week of July 22-27.

HARRISBURG

Both the stagehands and the projectionists’ unions have reached agreements with theatre managements in this area, and have signed three-year contracts. Salary increases are retroactive to January 1947. The projectionists, local 488, were first to reach an agreement, followed last week by the stagehands, local 98.

Ada Dickinson, White Plains, N. J., organist at the Colonial 20 years ago when “moody music” was provided, visited the theatre last week, accompanied by her 14-year-old daughter. Another Colonial visitor was Zeke Beck, former enterainer, who for many years conducted "Country Store" at the Rio. He has been ill recently.

Sam Gilman, manager of Loew’s Regent, was the only downtown exhibitor to go on the Chamber of Commerce five-day cruise. In his absence Osville Crouch, assistant to Carter Bar-

Hold-up Holiday

Hold-up men had a holiday in Cleveland last Friday. During the noon hour, a man entered the Western Union office in the Film Building, just opposite the police station, pointed a gun at the girl operator, Mrs. Helga Bluhm, who handed over the cash box. The bandit then calmly walked out. Manager Louis Roth was at a nearby lunch room at the time. That same evening the cashier of the RKO Palace Theatre was relieved of a pair of shoes and $3 as she and the treasurer, Mrs. Agnes Jonda, were taking the evening’s receipts to the manager’s office.

Distinguished Visitor

Stanton Griffis, U. S. Ambassador to Poland, prominently identified with the film industry and Paramount Pictures in particular, visited with Paramount Producer Hall Wallis and executives of the company’s British division during a stopover in London en route to Warsaw to take up his official duties. Left to right: The Ambassador, Frank Farley, Percy Cornwall and Wallis.

run, division manager, Washington, managed the house. New at Loew’s is Fay Furr, cashier. The ushers at the Loew house are appearing in their new summer uniforms.

On vacation from the State are Joe Ryan and Pete Gladsheff; from the Colonial, Frank Maury, who with his late stepdaughter, went to New York to see some plays. New at the Colonial are, Jean Kirkwood and Doris Sheaffer, usherettes, and Betty Orris, candy counter.

Two Colonial aides have announced their engagements. They are Grace Hanon and Evelyn Hale, both of whom left the theatre employ.

Mrs. Franklyn Maury, wife of the assistant manager at the Colonial, and Mrs. McCarthy, wife of “Red” McCarthy, bank leader who often ties in with the theatres, went to Atlantic City for several days.

Midge Funk Brennan, former Senate cashier, telephoned her parents from Oceanside, Calif., where she and her Marine Sergeant husband are housekeeping in a Quonset hut. Midge reported their car was the last one to get through Iowa before the flood.

Russell Eichengraum, Paramount salesman for this area, has resigned.

OKLAHOMA CITY

The Rialto Theatre at Cuero, Okla., gave a special program for the Cuero Lion’s Club last week.

Allen B. Dean, manager of the H and S Theatre at Chandler, Okla., has been elected county chairman of the Chandler chapter of the American Red Cross.

Frank Love, manager of the Tall Chief The-

ATLANTA

The cost of showing Sunday movies in Athens, Ala., will cost the Muscle Shoals Theatre

theatre owners around $3,000 per year.

Nashville, Tenn., is showing free movies each night in the city park; as well as the city recreation board in Gadsden, Ala.

Enzy Kimbrell, former manager of the Florida Theatre, Gralinesville, Fla., has been transferred as manager of the Strand Theatre, Tampa, Fla. Construction of Tim Smith’s new theatre in Knoxville, Tennessee, has been held up by CPA.

N. E. Savini, special representative, Astor Pictures Corp., and his wife are all smiles; they are the grand parents of a baby girl.

Miss Dorothy Edmonds, Mrs. Lesa Delong and Mrs. Bernice Woodworth of Monogram Southern Exchanges are back at the office after a vacation.

John Javis, jr., manager of the Kay Film Exchange’s New Orleans branch, was here for sales conferences with executives.

Francis Crowe, formerly with Paramount Pictures, has resigned and is now with the Screen Guild of Georgia.

Irene Donaldson has been appointed secretary to the manager of the Theatrical Printing Co.

Jackie Faulkner of Columbia Pictures is back after spending a vacation in Chicago.

Film row sympathizes with W. H. Rusdill, branch manager of Atlanta Kay exchanges, on
He follows motion...

He swings the camera... following motion, keeping the object of interest always frame-centered... there you have the culmination of years of experience—years in which the operative cameraman learns how to get the most from his equipment.

But he learns, in those years, something more—to understand the problems of the picture's director and of the director of photography. From this understanding comes his great ability to interpret their wishes creatively... to devote his technical knowledge to giving them what they want from every shot, every scene.

Because he must get so much from every shot, his dependence on film of superior quality and uniformity is great. That's why you'll find so many operative cameramen using the family of Eastman motion picture films.

EASTMAN KODAK COMPANY
ROCHESTER 4, N.Y.

J. E. BRULATOURE, INC., DISTRIBUTORS
FORT LEE • CHICAGO • HOLLYWOOD
the death of his mother recently.

Funeral service for C. E. Peppiatt, who was recently killed in a plane crash in Virginia, was held in Atlanta at the graveside in West View Cemetery.

Monogram Southern Exchanges Branch Manager Babe Cohen, and Jimmy Campbell, sales representative, were in South Georgia on company business.

Meyer Coleman, formerly with National Screen Service here but now in Washington, D. C., stopped off here after vacationing in Miami. Mrs. Mildred Burden of the booking department of Monogram Southern Exchanges is off on a vacation.

Mrs. O. S. Barnett, wife of O. S. Barnett, office manager Monogram Southern Exchanges, is visiting her daughter in St. Louis.

Mrs. W. Wood, owner of the Lithonia Theatre is on the sick list at her home there.

The annual meeting of the Conference of Southern Associations owners will be held in Miami, Fla., August 12-13 and they look for a large crowd.

PRC’s new secretary is Miss Felton Hooks, formerly with Paramount.

Frank McCallister was named chairman of the Atlanta Film Council at its last meeting.

The 429-seat Edray Theatre, McCallum, Fla., owned by E. W. Crockett and R. H. Dinkins, has opened.

SHOWMEN'S SILHOUETTES by Dick Kirschbaum

(Continued from Page 20)

Receives Sunday Movies

Springfield, Tenn., by a vote of 2 to 1 has rejected the showing of motion pictures on Sunday. Springfield is a Crescent Amusement situation.

Lithonia, Ga., is on the sick list at her home there.

The annual meeting of the Conference of Southern Associations owners will be held in Miami, Fla., August 12-13 and they look for a large crowd.

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SHOWMEN'S TRADE REVIEW. July 5, 1947

MILWAUKEE

Johnny Mednikow, manager of National Screen for Wisconsin, is taking it easy in the north woods of this state, after a hard year in show business.

At Spring Valley, the finishing touches are being put on the Charbonneau's new Valley Theatre, but the opening date has not been announced as yet, as some materials are still hard to get. All seats have been installed and some small details are still to be completed on the interior.

In Galesville, Wis., citizens are asking the local editor “What’s doing about the proposed Johnson Theatre?“ as it is weeks since a public meeting was held to decide about the new show house for that city. It is expected to cost about $50,000, but the prospective owners are not asking for donations, according to reports.

It has been decided to keep the Alhambra Theatre open, before remodeling, until July 7, in view of the popularity of “The Egg and I” which will then have completed a two-week run, as the holdover for the first-run downtown Warner, where it ran for three weeks. The Alhambra is also Warner-owned.

The new Telenews Theatre, at the busiest downtown corner in Milwaukee, is nearing completion, and the opening date—July 11—is still good, according to manager Thurston Wayne, who is on the job during construction, checking details, to make sure it will be completed on time.

NEW YORK

The motion picture unit of the United Jewish Appeal has set July 15 as the date for a luncheon intended to spur the drive to raise its $2,100,000 share of a $70,000,000 national goal. In announcing the luncheon Chairman Barney Balaban said that while returns were normal, recent developments “had intensified the urgency of speeding up the New York drive” which is behind the rest of the nation.

Co-chairman Matthew Fox said that “a little over $500,000 of the industry’s $2,100,000 quota” had been raised.

The Century circuit’s winning softball team which usually gets $100 from Century President A. A. Lovell for beers, etc., has decided this year to turn the amount over to the Damon Runyon Cancer Fund.

Wedding bells sounded out this week for Irene Ellsworth, daughter of MGM salesman Ellsworth and Tom W. Mason. The ceremony was celebrated at Our Lady of the Angels, with the honeymooners crossing the country to Keneta, Ohio, for a reception given by the bridegroom’s family. A reception was also held in New York.

Warner Club Secretary Ann Martin has announced her engagement to William Hazel, former Marine.

The lucky ones who got away from the New York heat on vacation this week are: Ben Levin who is off to the Poconos; Arline Deutch, New Hampshire; Bernice Gertzkes, who has taken a five-week leave of absence from United Artists to visit California; Muriel Roth, all set for New Hampshire; Muriel Steiner, Swan Lake; Helen Price, also New Hampshire; Fran...
HARTFORD

Vacations continue to hold the spotlight in the area, with a number of theatre managers going on or planning for time off. Sam Howard, Loew's Poli assistant manager, will take his vacation in August. Albert Lessow, Loew's Poli Palace assistant, has returned from an out-of-town vacation. Due in from California vacation were Mr. and Mrs. A.I. Schuman of Hartford Theatres circuit.

Jim McCarthy, manager of the Warner Strand, said last week plans were being made for extensive renovations.

Bob Hamilton, manager of the Warner Gem in Willimantic, has been recovering from illness at home. In the meantime, George Haddad, assistant, Warner Capitol, Willimantic, has been managing the Gem.

Agnes Voisbrit, matron at Loew's Poli Palace, returned to her duties, after a hospital stay. Eddie Cramer, who is relief doorman for the Poli and Palace, has gone to the hospital for an operation.

Among local visitors: Harry F. Shaw and Lou Brown of Loew's Poli circuit; and E. M. Loew, head of the E. M. Loew Theatres circuit.

Briggs' Open-Air Theatre at Dalton, Mass., is scheduled for a July opening. Head of new outfit is E. Briggs.

Murray Howard, manager, Palace, Norwalk, Conn., has been moved to Art Theatre, Spring- field, Mass.

TORONTO

The longest run in Canada concluded June 28 at the Kent Theatre in Montreal where "The Best Years of Our Lives" played 13 weeks at $1.20 top. The Academy Award picture had been booked throughout the Canadian Odense circuit but elsewhere the engagements, with the advanced price scale, were considerably shorter, probably averaging three weeks.

Hon. William Donald Ross, 78, of Toronto, long an associate of the late N. L. Nathanson in Famous Players Canadian Corp., died after a year's illness.

Argument was concluded June 27 at Osgoode Hall, Toronto, on the appeal of J. Arthur Rank defendants from a ruling in the action by Paul Nathanson's companies on a distribution contract dispute but the presiding judge, Mr.

Extra Shows Return

Extra scheduled shows are coming back in force, it is reported, in Kansas City, Mo. Several of the Fox neighborhoods are now scheduling Saturday midnight shows, while cartoon shows for children are almost a daily affair. And the Paramount Theatre last week held a sneak preview.


Following two recent theatre robberies in Ottawa, Ont., Norman O'Rourke, 23, and Roland Lafamme, 21, were caught by police on the roof of the Nola Theatre there. In court they flatly denied they had been found on the building and that they had burglary equipment. Magistrate Sauve sentenced O'Rourke to two and a half years in the penitentiary and Lafamme to two years.

A fire scare was avoided when flames broke out in a structure on the roof of Loew's Theatre in downtown Toronto during an evening performance, the fire being discovered by Miss Sadie Swadron, cashier in the lobby booth, when

(Continued on Page 24)
LONDON OBSERVATIONS

Proposed Import Tax Raise Shakes Wardour Street; Unions Sign Pact to Clarify Jurisdictions; Fuller Blasts Anti-Hollywood Radio Programs by the BBC

By Jock MacGregor

Wardour Street has been severely shaken by the resignation of the Chancellor of the Exchequer in the House of Commons of the new film imports tax which STR exclusively forecasted some months ago.

It is understood that confidential discussions have been going on with exhibition sections for some time and the new law, should the powers sought by Mr. Dalton be approved, will stipulate that the tax is not to be passed on to the exhibitor or the public.

* * *

The present quota act has been all but made a farce through associations of Cine Technicians objecting to 20th Century-Fox bringing a Hollywood producer and a director over for the filming of Rex Harrison's "Escape." IATSE's Richard Walsh is currently in London trying to clear up the muddle and while Tom O'Brien's National Association of Theatre and Kin Employees favor an elastic agreement, they oppose the stringent man-for-a-man proposition as impractical. They do not want their Unions to become travel agents.

* * *

NATKE, ACT and Electrical Trades Unions have signed a pact in which respective spheres of influence and demarcation lines for recruitment are indicated. This will end overlapping in certain sections and will necessitate some 1,500 men changing their union. By this means it is hoped that such conditions as exist in Hollywood can be avoided for all times.

* * *

At long last CEA Secretary W. R. Fuller has dispatched a really strong letter to the BBC referring to the forthcoming "Picture Parade" program which is anti-Hollywood in the extreme and considered by many to be also anti-Semitic. Chief cause of complaint is Roy Plamley's Dreenitone feature.

Typical of this series is this week's item which the BBC press service announces as follows:

"DREARRAH" FOR DREENITONE: Mr. Ernie Grizzle gives Roy Plamley a preview of the film in which Dreenitone joins the current craze for mammoth Westerns—that soul-searing, awe-inspiring super-colossal new epic "Prairie." Ugh.

* * *

Cinema advertising is in the news. Recently Mona Danischewsky was congratulated by Pogo for his artistic advertising campaigns and now Norah Alexander has been handing laurels to Tony Wysard for the striking trade paper advertisements on London Films in the Daily Mail.

"Danny's" current teaser campaign on Ealing's "Freida" has been much admired.

"Would you take Freida into your home?" queries the National and trade presses and billboards with the replies of people printed below. The reply idea I gather was suggested by Ralph Thomas of the Rank trailer department.

Gayne Dexter and Alfred Shute have also effectively pre-sold "They Made Me a Fugitive" with striking 24 sheets depicting the front page of a newspaper and tying in with the post-war crime wave. These have literally dominated the London hoardings for weeks.

* * *

Loews-MGM ten and twenty year clubs were inaugurated with a reception at Kettermans. Doyen of the company, Edwin Freedman, who celebrates 40 years with the firm, is seriously considering making MGM his career.

Managing Director Sam Eckman Jr. can claim one of the longest services while the publicity department has Mervyn McPherson as its charming secretary Dolly Hill well up in the 20 year group with Barton Turner not far away from the top league.

* * *

Veteran distributor genial Arthur Dent turned producer has completed his first offering, "Coming Through the Rye," except for a few exteriors.

* * *

Filipo del Giudice having formed the $400,000 Pilgrim Pictures has appointed the well-known London film correspondent and critic, Ernest Betts as publicist.

* * *

Cinema seating contractors should note that the Dublin Palace was fined $40 with $8 costs for allowing benches to be overcrowded.

* * *

Columbia launched their forthcoming British production "The First Gentleman" with a Savoy reception at the cast headed by Jean Pierre Amont, Cecil Parker, Ronald Squires and Margaretta Scott.

* * *

GB Equipment are putting out a special 16-mm. Technicolor version of "Henry V" for showing in schools.

* * *

The J. Arthur Rank Organization has acquired an interest in 53 cinemas in Ceylon.

* * *

Pleasant surprise was to walk into Irving Asher and his wife who is better known as Laura La Plante in the Dorchester where they are vacationing.

* * *

The love bird has made a nest in Quigley's London bureau. Last Saturday, Miss Pat Owen, the secretary, was lead to the altar; this week on a return trip to the States, Pitshmann, recently demobbed from the RAF as a flight lieutenant takes the same walk.

First 100 Get Cigars

Observing an annual custom on Father's Day, Manager, John E. Tebbotts of Loew's State Theatre, Boston, presented cigars to the first 100 fathers attending the theatre on that day.

(Continued from Page 23)

she noted the reflection in store windows across the street. The firemen climbed to the roof to extinguish the blaze quickly while patrons watched the picture that the fire brought a fatality when Capt. Edward Congrove of the Toronto Fire Department died from a heart attack.

PORTLAND

The Liberty, Theatre, Spokane, Wash., has been added to the Gamble Theatre Enterprises and Neck Pierong, upon securing the circuit, has also purchased the Avalon Theatre, Bellingham, Wash.

Max A. Fitzhaman, 58, night manager of Coliseum, Idaho, died suddenly of a heart attack. He formerly owned and operated houses at Juneau, Alaska.

Ralph Wood, manager of Gamble's Circle Theatre, for the seventh year filmed all events in connection with Portland's Rose Show and Parade.

Springfield (Ore.) Playmore Theatre returned to the courts when Albert and William Forman filed a $23,000 damage suit against Austin and Margaret Dodge and Roy and Gerald Carpenter. In the new suit Forman is seeking to recover $3000 in rental and litigation fees and $30,000 damages alleged as the result of "Willful and malicious withholding of premises by defendants."

George DeWaide of Los Angeles has been named Seattle manager for Universal, succeeding Arthur O'Connell, resigned.

J. T. Sheffield, pioneer theatre independent and former exchange manager, accompanied by Jack Flannery of National Screen is vacationing at Soap Lake.


Joe Kelly, manager for the past two years of Warner theatres in Salem, resigned to enter private business.

COLUMBUS

Harry Schreiber is back here in his former Columbus job as city manager for RKO theatre, a post which he formerly held for 12 years. In the interim he held RKO assignments in Chicago and Cleveland, Jerry Shinhabach, who has been RKO city manager here, has been appointed assistant to the RKO division manager in the Chicago area.

John Thomas McCormick, 57, died here following a long illness. For 25 years he had been a member of the J. Real Neth organization from which he retired in 1938 at which time he was manager of Neth's State Theatre. He had also managed the Clinton.

Loew's Ohio Manager Walter Kessler was married July 1 in Akron, 0., to Rosemarie Stanton. Al Block, Variety Club member, will be married in Chicago on Sept. 28 to Janet Leven, account executive of the Abbott Kimball agency.

Local admirers of Ohio-born Roy Rogers presented the film star with a doon-dog puppy on his recent visit here. Later they will present him with a bird dog after it has been whelped and weaned.

Independent Theatre Owners of Ohio has invited J. Arthur Rank to address its banquet at the convention to be held at Cedar Point, O., on July 14-16, ITO Secretary Peter Wood told
the British film tycoon his acceptance would be a
good will gesture to exhibitors who wish to cooperate with him for a better understanding between the movie industries of the two nations. The Alhambra Theatre will give a 25-cent, half-price bargain show every Wednesday. The house recently installed new seats and projection equipment.

During the vacation of Manager Carl Rogers of Loew's Ohio, Bernard L. McGrader served as relief manager.

Academy Theatres has announced the following managerial assignments: Jack Thomas to manage the Beechwood; Charles Coglerove, acting assistant manager of the University, to manage the Westmont; Charles Richards, assistant to the University, to manage the Clevé; Charles Worley, doorman at the University, to become assistant manager of that house.

State Fair Manager Edwin J. Bath stated that he intended to challenge the federal government's authority to collect a 20 per cent admission tax on Ohio state and county agricultural fairs.

CHICAGO

National Association of Visual Education Dealers, a non-profit organization, has been incorporated in Illinois, Don White, its secretary, announced.

Pat Delorto of the Balaban and Katz offices will be married to Don Lacombe. Scotty McLean of the personnel department will be married July 5 to Charles McInnes. Virginia Hardy of the Southtown Theatre was married recently to Arnold Hinken, Jr. Mike Immerman, assistant manager of the B & K Howard Theatre and son of Elmer Immerman, B&K circuit personnel director, was married July 1 to Miss Elaine Mertes.

An eight-pound daughter, Christine, was born to L. B. Richardson of the Southtown Theatre and Mrs. Richardson at the Illinois Central Hospital.

Vacationing: Eli Fink, theatre attorney, and his wife have gone to the west coast for a July vacation; Essaness Circuit President Eddie Silverman spending weekends at his Lake Geneva home; Abe Plain, former B & K circuit district manager and now in the Paramount foreign theatres operation department, is vacationing in Chicago; Nick Bikos, theatre circuit owner, is in Sposno, Wis., on vacation; Columbia Exchange Manager Larry Lorrie will vacation at Lake Flambeau, Wis.

Saul Lockwood is president and Bernard Moore secretary-treasurer of the Dolton Theatre Co., organized to operate the Dolton Theatre in Dolton, III.

Viking Pictures Corp., with offices at 1 North LaSalle St., Chicago, has been organized by J. S. Wick, John K. Edmunds and E. C. Carlson.

IATSE Local B-46, white collar workers, will meet to complete formation of the union and to elect officers, the second week in July.

Back from vacation: Essaness Advertising Director Norman Kassell and Jack Belas, managing director of Woods Theatre; Essaness Assistant Advertising Manager Richard Felix.

Appointments: Pete Kelty of the Orpheum, Kansas City, to manage the Orpheum, Champaign, Ill.; Lou Mayer to manage the RCA Grand, Chicago; Will Graham of the 20th-Fox Buffalo exchange to take over office management of the company's Chicago exchange.

Frank Allen, 84, chairman of the board of Brink's Express, collectors of Chicago theatre admissions and payroll distributors, is dead in London, Eng. He is survived by his son, John Allen, president of the company, and three daughters.

New officers and directors of the Chicago Cinema Lodge No. 1618 B'nai B'rith will be installed at the Sept. 18 meeting. The officers are: President, Jack Kirsch; Vice-President, E. L. Goldberg; Recording Secretary, Louis L. Abramson; Treasurer, I. J., Silverman; Warden, Albert Bartelstein; Chaplain, Harry Silverberg; Assistant Chaplain, Herb Lustig; Guard, Lester Simansky. Directors are: J. F. Arman, Ralph Berger, M. B. Blumenstock, H. Bush, Ben Banowitz, Victor Bernstein, A. Davidson, J. Fisher, M. Glaser, H. A. Gorney, M. N. Gottlieb, Harry Gross, N. W. Zimmer, R. Hirsch, Sam Honigberg, Jack Irving, Simon Lax, Louis Linker, Ben Lourie, J. Raifson, Norman Silverman, A. Simon, George Topper, Gerald Wartell and Edward Volk.

LOUISVILLE

William E. Carrall, president of the Falls City Theatre Equipment Co. plans to attend the joint convention of the Theatre Equipment Dealers Protective Association, and the Theatre Equipment Supply Manufacturers Association at the Shorerman's Hotel, Washington, D. C., on Sept. 29-30.

Vance Schwartz, executive of the National and Grand Theatres, will attend the Associated Theatre Owners of Indiana convention at Lake Wawasee, Ind.

Work has begun on Foster Lane's new Lane Theatre being built at Williamsburg, Ky. The plans have been approved, and the basement has been dug and the foundation started.

Harry Whitehead of the Union Theatre, Uniontown, Ky., was a recent visitor. He has had new E-7 Simplex Projection Equipment installed.

The Sitwot Amusement Co. plans to move its Mail Photo Company from Princeton, Ind., to Louisville. A building has already been selected.

D. G. Steinkamp of the French lick Amusement Co., French lick, Ind., picked up a new Buick which had been on order while in Louisville.

George H. Hackstadt, 88, founder of the Tounine Ferry Park in Louisville and a pioneer in the amusement world for 50 years, died at his home in Crescent Springs near Covington, Ky.

Boyd Martin, drama critic of the Louisville Courier-Journal is in Hollywood visiting the studios.

The 800-car Thetiar Drive-In Theatre. built between Jeffersonville and New Albany in Southern Indiana by the Municipal Enterprises, Inc., was opened on June 21.

Despite the building restrictions, there is no let-down in the number of new theatres being started and in the completion stages. A short time back the number of theatres being built or recently completed showed an approximate 35 for the State. At the present time this figure can be upped at least 10 or a possible 15.

Harry M. Bessey, vice-president of the Altec Service Corporation, New York, was in town with M. G. Thomas, the Cincinnati district manager, making a routine inspection trip through the territory.

Wallace Penn has purchased an interest in the new St. Clair Theatre now under construction in Lebanon Junction, from Otto Marcus and Edwin St. Clair. An early July opening is contemplated.

INDIANAPOLIS

Truman Rembusch, president of the Associated Theatre Owners of Indiana, and head of Syndicate Theatres, Inc., Franklin, Ind., reports the birth of an eight-pound son, Frank Richard, at St. Vincent's Hospital, Indianapolis.

The annual summer outing of MGM exchange employees, including the employees of the Cincinnati, O. branch, was held Tuesday at Muscatauck State Park. In addition to a chicken dinner at the park inn, there was swimming, soft ball games, and other outdoor amusments. Val Claiber, of the local exchange, is president of the MGM Club, which sponsored the event.

The Fox Theatre has closed for the summer and will reopen early in September.

Ger-Ber Equipment Co., manager Sam Perk, is vacationing in Chicago.

Harold Curry, who operates the Todd Theatre, Elkin, Ky., is visiting his mother, who is in poor health now in Florida.

William Conners, operator of the Indiana, (Continued on Page 26)
(Continued from Page 25) 
Lyric and Luna-Lite Theatres in Marion, Ind., has returned after vacationing in California. Maurice Rau, who assists his father in the operation of the Alice Theatre, Leitchfield, Ky., has married.

Henry Smith, manager of the English Theatre, English, Ind., visited the city of Louisville, Ky., on business Tuesday.

Marvin Ferris says his Boone Theatre at Booneville, Ky., will open July 15.

William Bein, division manager, National Screen Service Corp. and Paul Mooney, representing President Herman Robbins, visited the local branch en route to Lake Wawasee, to attend the Associated Theatre Owners of Indiana summer convention. Also attending were Mr. Lurie, Mrs. George T. Landis, Mr. and Mrs. Laddie Hancock, and Mr. and Mrs. Tom McClaster, all of 20th-Fox.

James Franklin, shipper at 20th-Fox, is spending his vacation fishing at Shaker Lake.

Harry Douglass, operator of the Dana Theatre, Dana, Ind., has returned after an extended vacation with his family on the West Coast. While in California, he visited the Republic studios.

Charles Sparkur, ad-sales department manager, 20th-Fox, who was on the inactive list for several weeks, has returned to his desk.

Dick Valestos, formerly operating theatre's at Knox and Fowler, Ind., and now living in California, has returned from a business and pleasure trip and visit with old friends.

Jesse Stuckey, who operates the Princess at Cayuga and the Warren Theatre at Warren, Ind., has gone for an extended fishing trip. Clair Stuckey, a son, now operates the Warren Theatre.

On vacation is Marceline Dwinell, Republic booker; Staff of employees at the Fox Theatre; Tom Blevitt, Marion Theatre, Auburn, Ky.; and Ethel Greenwood, 20th-Fox exchange.

DENVER

The directors of Rocky Mountain Allied have scheduled a one-day meeting at its new Denver headquarters on film row for July 16, to which all members are invited, as well as any non-members who think along Allied lines.

Mr. and Mrs. Claude Graves, owners of Albuquerque, N. M., theatres, as well as of a dude ranch there, are vacationing in Colorado.

The sales force of the local RKO exchange is headquartered for New York "to attend the sales meeting there July 7-10. Going from Denver are District Manager Al Koltz; Joe Emerson, branch manager; Bidwell McCormick, publicity, and Salesmen Marvin Goldfarb, Ed Green, Merle Gwinn and Frank Childs.

Sam Langwith, owner Western Service and Supply, and Paul Allmeyer, Paramount booker, residents of Idaho Springs, Colo., have shaved their beards, as the latter has been growing a beard or a reasonable facsimile thereof, for several weeks. The beard was one of the requirements for the men of Idaho Springs in preparation for Gold Rush Days.

Jean Dubois, longtime newsreel cameraman, is moving his office to film row, and is adding commercial photography to his repertoire. He is located at 927 Twenty-first Street.

Arlo Beery, Denver manager for the Manley

Gulistan Wilton Theatre Carpet

JOE HORNSTEIN has it! 

REGIONAL NEWSREEL

UNDER NEW LABOR LAW

Under the Taft-Hartley labor law a theatre owner can hire any projectionist and tell the union to take him or leave him. George Kalhoff, acting business agent of the Projectionists Union No. 164, AFL, told a reporter of the Milwaukee Journal, Kalhoff said the new law was sure to cause trouble, as the union limits the number of projectionist members to the number of such jobs in Milwaukee and non-union projectionists in the city. By the blanket closed shop, Kalhoff added, the union has held down unemployment to a minimum, and new apprentices are not indentured unless the union forsee an opening for them.

NEW HAVEN

The annual golf tournament of the Motion Picture Theatre Owners of Connecticut will be held August 5 at the Broadbrook Country Club in suburban New Haven.

MGM Branch Manager Harry Rosenblatt and Mrs. Rosenblatt hosted a surprise birthday party for Harry's 21st birthday.

PRC District Manager Tom Donaldson is visiting Max Salzberg, New Haven branch manager.

Walter Nitsche projectionist of the American Theatre, Bridgeport, and Mrs. Nitsche are celebrating their 37th wedding anniversary.

Frederick Thomas, doorman of the Warner Theatre, Bridgeport, is back from vacation trip which took him to Washington, D. C., and Boston.

New student assistant manager of the Majestic Theatre, Bridgeport, is Arthur Heid, a local lad.

Joe Boyle, manager of the Loew Poli Broadway, Norwich, is vacationing, Bob Carney of the Lyric, Bridgeport, is doing the subbing.

New paint job on the marquee of Billy Finn's Riviera Theatre, Bridgeport, has just been completed.

Peter Benard, projectionist at the Warner Theatre, Bridgeport, is observing his 68th birthday.

The Loew Poli soft ball team defeated the S. & W. Veterans with a score of 8 to 4.

Earl Roepell, chief of service of Loew's Poli Theatre has just been married.

Carlos Niebla, branch manager for MGM in Mexico, and his wife are vacationing in New Haven with Mr. and Mrs. Harry F. Shaw.

Ten 31 of the Variety Club of Connecticut, will be one of the outstanding Tents in the country within the next year, stated Eddie Peskay, Greenwich theatre owner and delegate to the national convention in Los Angeles, at an open meeting of the group in the Fiesta Room of the Hotel Garde. Peskay stressed the promise showing arranged a day in New Haven the latter part of August. The entire proceeds of this premiere will go into the local Tent's Heart (Charity) Fund.

ST. LOUIS

With the ending of the strike of St. Louis street car and motor bus operators, local theatres are again doing good business. Estimates of the losses of the 110 film theatres operating in the city and county were from 25 to 75 per cent, or approximately $25,000,000.

A motion for a rehearing by the Missouri Supreme Court of the St. Louis municipal income tax ordinance, which the court had previously knocked out, has been filed.

Competition for the 425-seat Grand Theatre in Sparia, III., operated by the Sparta Theatres, Inc., has developed with the presence here of representatives of a large Midwestern theatre chain and of a large New York office.

Paul Alusser, owner of the Lyric Theatre in Casey, Ill., was a visitor here returning from a Florida vacation. Eddie Roseman of the Rialto, Hamilton, Mo., was a visitor who reported on flood conditions in Chicago, putting a Chicago film booking office.

KRO's Tommy Williams and Columbia's C. D. Hill, both local exchange managers, spent last week visiting exhibitors in their territories. Harry Rosenthal of Monogram closed a contract with the Edwards and Harris circuit.
MINNEAPOLIS

Minnesota Amusement President Harry B. French says that the establishment of junior admission prices for young folks between the ages of 12 and 17, "was the most welcome move we have made in the public interest in many years." RKO Theatres has also reduced prices for those ages in the Twin Cities, as has the 300-seat World.

Vacations: Caroline Contoy, assistant booker, RKO, on the Gunflint Trail; Jean Smith, RKO head impec- tress, at her home in Minneapolis; Mildred Barge, National Screen poster clerk, in South Dakota; NSS ledger clerk, Helen Melchisiedek, near Remer, Minn.; RKO Publicist Gene Gaudette will spend his at Mantrap Lake, Minn.; Peggy Jones, booking sten at United Artists, spent hers in Kansas City and Tulsa.

RKO Home Office Representative George Jacoby, Columbia Midwest district manager, and PRC District Manager Max Roth were in town.

New on film row are Delores Larson, branch manager's secretary at Columbia; Marilyn Harrington, stenographer at Columbia; Arlene Kaufman, switchboard operator at Columbia; Gene Spatz, head booker at Republic; Ardis Seaberg, Columbia manager at 20th-Fox; Mrs. Elly Curtis, secretary in offices of North Central Allied, replacing Harriet Cohn, resigned.

Edward Benjamin, formerly exploiter for Warner Bros., has been named acting secretary to Mayor Hubert H. Humphrey of Minneapolis. Persons giving open air exhibitions of motion pictures, with or without charge, are required to obtain a permit and to furnish bond, Attorney General J. A. A. Burquist of Minnesota has ruled.

Dorothy Dion, receptionist at Columbia, was married recently to Arnold Sharitt, booker for Columbia in Des Moines and formerly a Columbia booker in Minneapolis.

Arnold G. Gilbertson and Orphred B. Gilbertson have reopened the State, Zumbro, Minn., following redecorating and other improvements.

Joe Roaldstad and Dale Roaldstad have purchased the Temple, St. Lawrence, N. D. The latter will manage.

Kroetzeh tough, salesmen, and Joe Behan, booker, have resigned from the PRC-Eagle Lion exchange.

Bob McLean is the new operator of the Howard Lake, Howard Lake, Minn., assuming the lease of David Bull.

N. J. Allied Re-elects Lachman

Edward Lachman was reelected president of New Jersey Allied for a second term at the association's convention in Atlantic City. N. J., closed Wednesday apparently without ordering or recommending to its officers and directors to follow a specific program on any subject.

Uma Lachman, his wife, was also re-elected vice president. The following were also re-elected: Eastern Jersey Vice-President Lawrence Entwistle; Southern Jersey Vice-President Albert B. Lopatynski; Secretary Haskell Lock; Treasurer David Snapper, L. Martin, Ralph Wilkins and Snapper were re-elected to the directorate for three-year terms while Maurice Miller received a one-year term.

The convention referred to national Allied the question of organizing buying combines where they did not exist after national President Jack Kirsch had declared that in his opinion the anti-trust suit decree did not outlaw exhibitor buying out.

Kirsch also found that the trend was for the exhibitor to a buyer's market, and Irving Dollinger pointed to few releases in this period as compared to last year. The convention closed with the Kirsch testimonial banquet during which Kirsch spoke in favor of a plan for exhibitor-director relations.

BEAUTY WINNER IN GOTHAM

Alice Burgeas, Pepsi-Cola queen and winner of a screen test in Eagle-Lion's film beauty contest, is greeted in New York by Sid Gross (left) of the Rivoli Theatre. Miss Burgeas was accompanied by John Woodward, Zanesville, Ohio city manager for the Shea Circuit.

MEMPHIS

The Memphian, largest of the M. A. Lightman suburban theatres in Memphis, has been re-opened after being closed for several weeks on account of a fire. The fire broke out last night after the theatre had closed. Exact cause of the fire was not determined. The reconditioned house has been treated with acoustical plaster, new upholstered seats have been installed and the rest rooms modernized.

Tent 20, Variety Club of Memphis, is considering the purchase of an emergency hospital to be housed in an automobile trailer and to be used as an emergency in the Mid South area. The plan, presented to the club for study by Herb Kohn, chief Barker, would provide a complete hospital with operating room housed in the trailer. The Club also has started a new program of furnishing entertainment for the 20 or so orphan homes, old folk homes, hospita- l and so forth in Memphis.

Mr. and Mrs. Orris Collins, Paragould, Ark., exhibitors and show fans, were in Memphis for the B. H. Duck Horse Show.


Harlan (Toughie) Dunlap, who represents his father's firm, American Desk Co., in Memphis was called to his home in Dallas by the illness of his mother.

Harry Martin, motion picture editor of The Commercial Appeal, is one of the two candidates for national presidents of the Newspaper Guild, nominated at the national convention in Sioux City.

ALBANY

Business in theatres was off during the past weekend because of the heat.

RKO Boston Publicist Ralph Banghart was an Albany visitor.

Leonard Rosenthal, Upstate Theatres counsel and film buyer, was married to Suzanne Cohen on Sunday, June 29, at the Riverview Room, Ten Eyck Hotel, Albany. Mr. and Mrs. Rosenthal are taking a motor trip through New Hampshire and Maine.

Upstate Theatres have taken over the booking and buying of film for the Roanoke Lake Association, Roanoke, N. Y. This makes a total of 20 theatres on its books.

Mrs. Mary Flynn, Upstate office manager, very happy over becoming an aunt this time it's a niece.

New employee at the PRC-Eagle Lion office is Doris Kofsky, clerk. Auditor John Michelson is spending some time in this office and District Manager Al Herman visited same.

Friends of John Gottuso, assistant to Fabian's Alex Sayles, will be happy to hear that he has returned home after a very serious operation at the Albany Hospital.

Viola Lutfin, Warner Bros. Theatres clerk, has been granted a short leave of absence. Universal Branch Manager Eugene Vogel visited Kaleet Circuit and met with District Manager David Miller at Syracuse.

New Ideal Theatre Chairs

JOE HORNSTEIN has it!
STUDIO ROUNDUP

Universal-International Leading Hollywood Studios
In Number of Independent Units Shooting Pictures
As MGM Continues Only Company With Its Own Roster

The current Hollywood scene finds the independent unit more firmly entrenched than ever, and Universal-International leads the field in the number of such outfits at work. Metro-Goldwyn-Mayer is the only studio now functioning on a wholly home-lot basis.

Autry Returns to Studio

Ninety members of the cast and crew of Gene Autry's "The Strawberry Roan" flew in to Hollywood June 29 from Sedona, Ariz., after 10 days of location shooting on the Cinecolor western musical. They resumed work at the Columbia Ranch June 30.

Edward Small's production staff, headed by Producer Grant Whytock and Director Gordon Douglas, scouted locations in the San Fernando Valley preparatory to starting shooting "The Black Arrow" on July 14. While Charles Victor was removed from "The Crime Doctor's Gamble" as director, no one has yet been assigned to the picture which rolls July 7.

Sound Stage No. 9 at Columbia was transformed last week into a diversified sports ground for the Ginger Rogers-Cornel Wilde comedy, "It Had to be You." Veteran character actress Virginia Brissac was signed for the over-worthing landlady in "The Mating of Millie." From a list of 90 historic spots in Los Angeles, five have been chosen as key settings for the film.

Goldwyn Adds to 'That's Life'

Samuel Goldwyn has signed Esther Dale for the important featured role of the housekeeper to seven professors of music in his Technicolor Danny Kaye-Virginia Mayo starrer, "That's Life."

Richard Fleischer is directing the second unit of RKO's historical western, "Return of the Badmen." This unit is different from ordinary second companies in that important scenes as far as photographic scope are concerned are being filmed by it, while Director Ray Enright works with principals Randolph Scott, Anne Jeffreys, George "Gabby" Hayes and Robert Ryan.

Enterprise Ends Western

Director Alfred E. Green wound up shooting of Harry "Pop" Sherman's "They Passed This Way" last week, one day ahead of schedule. Green brought in the Joel McCrea-Frances Dee-Charles Bickford co-starring despite a five-day loss in New Mexico owing to weather conditions. Final sequences were shot around Art Director Duncan Cramer's reproduction of a section of "Inscription Rock." The picture will be released domestically through United Artists.

Buddy Rogers and Rudy Schragger collaborated in writing a new song, Sleep, My Love, which is being used as the theme song of the picture Rogers is producing in conjunction with Mary Pickford and Ralph Cohn. This Triangle Production is another one for UA. One of the tallest vertical traveling shots ever attempted was accomplished last week on the "Sleep" set when Joe Valentine's camera lens followed Claudette Colbert's hand, clutching a revolver, down four flights of stairs to close range of George Coulouris, waiting on the bottom landing.

Two Independents at WB

There are two independents at Warners. One is Milton Sperling's "Ever the Beginning," to which Col. Carl Riffer, former head of U. S. immigration offices, was signed as technical advisor. He will check citizenship examination procedure. The other is Michael Curtiz, who is directing his production of "Romance in High C." While the star of the picture, Ronald Reagan, is still hospitalized with influenza, "Mary Hagen" continues without him. Conrad Janis and Ross Ford have been added, and Moroni Olsen, veteran character actor, is another cast addition.

"Love at First Sight," now called "Need for Each Other," gained Don McGuire for the newspaperman role. Bunny Waters, statuesque film actress, returned to the screen after a two-year absence in it.

There will be no stager on shoes around the Warner lot this week because Howard Washington, proprietor of the studio's shine parlor, stored his polish and brushes to let go greased down for an appearance with Errol Flynn in "Silver River."

Fonda Back in Uniform

Henry Fonda was back in uniform again this week, but very unhappy about it. He was wearing an Army sergeant's uniform for "Daisy Kenyon," in which he co-stars with Joan Crawford and Dana Andrews for 20th Century Fox. Fonda was actually an assistant operations officer in the Navy.

Director Edmund Goulding called 200 dress extras last week for a full seven days' work in nightclub scenes in the Tyrone Power starrer, "NIGHTMARE ALLEY." For the sequence the studio made an exact replica of the Spade Room in Chicago's Hotel Sherman.

Director Louis King left June 29 with "Green Grass of Wyoming" company, with Peggy Cummins heading the cast, for Kanab, Utah location. Thus far the "Wyoming" film has been in Ohio and Utah—but not Wyoming.

By this time the column appears, "Snake Pit" will probably be before the lens. Anatole Litvak is co-producer with Robert Bassler, and is also directing. The picture stars Olivia DeHavilland and Mark Stevens.

New Title for U-I Film

Universal-International's "Black Bart, Highwayman" (new title) is one of few films being made by the studio proper. A quartet of actors named Ray were added to its cast when Producer Leonard Goldstein last week named Ray Walker, Ray Teal, Ray Harper and Ray Bennett for featured roles. Yvonne DeCarlo, Dan Duryea and Jeffrey Lynn are starred.

George Hamilton, Negro actor of New York stage and radio fame, was signed by Walter Wanger for "Tap Roots," another Technicolor film for U-I. Val Raset was inked by Producer Nunally Johnson to direct the Indian dance with William Powell and a group of Indian actors for "The Senator Was Indiscreet."

Rogers Still on Tour

Roy Rogers finished an engagement at Louisville's Parkway Field before thousands, and was due in Cincinnati July 7 on his nation-wide tour. Meanwhile, on the home lot, Orson Welles handed a complete novice one of the plum roles in "Macbeth," the Charles K. Feldman Group-Orson Welles production at Republic. John Dierkes is an agent in the U. S. Treasury Department who left on leave from Washington, D. C. Welles spotted him at Columbia where he was lending technical advice to "Assigned to Treasury."

Welles exceeded his previous achievements during one day's filming of "Macbeth" last week when after a short hour's rehearsal he "canned" seven pages of Shakespearean script totaling seven minutes and 43 seconds of unbroken film. This is just short of a reel.

Two Completed at PRC

Producers Releasing Corporation completed two features, "Chief Yowlgas" and "Blonde Savage." The former was an Eddie Dean, while the latter was an exploitation feature independently produced by Ensign Productions.

Russell Replaces Caulfield

Gail Russell was awarded the feminine lead with Edward G. Robinson and John Lund in Paramount's suspense drama, "Night Has a Thousand Eyes." Miss Russell replaced Joan Caulfield, who was forced to withdraw by conflicting production dates. Robinson returns to Paramount for the first time in four years to play a mystic in the Cornell Woolrich yarn.

Phyllis Calvert went to work in "My Own True Love," her initial assignment for the studio. Melvyn Douglas co-stars, ending a 10-year absence from Paramount. Wanda Hendrix and Phillip Friend have top supporting roles. Director Compton Bennett, accompanied by Oscar Rudolph, first assistant, spent three days scouting countryside locations for the picture.

Wildely Leaves for Tour

Jimmy Wakely, Monogram western star, finished his latest opus, "Song of the Winchester," produced by Bennett Cohn and directed by Howard Bretherton, which had started June 21, and left Hollywood via Carnival for New York. He opened a month's p. a. tour in Harrisburg, Pa., July 4, and will play throughout Pennsylvania and Illinois. The screening
cowboy's newest sidekick is "Cannonball" Tay- lor, replacing "Lassie" White.

Jae Bryant played the medicine lead in the John Ford classic, "Drums Across the Rio Grande." "Flaming Guns," which was finally edited after delays occasioned by labor troubles.

Producer-director Ray Del Ruth and his camera crew returned from San Francisco after filming backgrounds for his next Allied Artists production, "Red Light."

**Pidgeon on Trial in MGM Film**

Walter Pidgeon went on trial for his life last week at Metro when Director Victor Saville started that dramatic sequence in the screen version of "The Frontiersman." New Pidgeon is starred with Deborah Kerr, Phyllis Mor- ris and Alex Frazer were cast in the picture, which Pandro S. Berman is producing.

Additions to the cast: "The High Wall" were Paul Kruger, Jim Drumm and Lisa Golin. "Cass Timberlane" was directed, with Direc- tor George Sidney bringing it in after some two months' camera work.

Jean Dean, the original Varga Girl, won her second motion picture role in "Virtuous." Nor- man Torey, who discovered Jackie Cooper was searching for a young boy to play an important role in the picture. After visiting several situations, the young Tony Jamison at Betsy Ross Grammar School in Culver City, and gave him the role.

**Lillian Gish into SRO Film**

David O. Selznick added another distinguished player to the cast of "Portrait of Jen- nie," the Robert Nathan best-seller being filmed in New York. Lillian Gish will portray the role of the Mother Superior.

**Eagle-Lion's Expansion**

Although no pictures are going on the Eagle- Lion home studio, progress has been made. E-L started operating two new projection rooms June 1st, which it plans to enlarge along with one for the past year. The pair of rooms will be used for running "dailies." "Adventures of Casanova" continues in Mexico.

**Ulmer on Loanout**

With Federal Films' William LeBaron and Boris Morros currently deciding between "Car- men Frien Kenosha" or "Babes in Toyland" for loaning the school, Federer Vice-President Samuel Rheiner has signed a deal permitting Edgar Ulmer to direct "Prelude to Night" for Arthur Lyons, president of Producing Artists, for Ulmer-Lion release. Cast of the film will include Zachary Scott, Louis Hayward, Sydney Greenstreet and Diana Lynn.

**A & C to Make E-L Film**

Bud Abbott and Lou Costello signed with Eagle-Lion for release of their first independent film "The Noose Hangs High," production Vice-President Bryan Foy announced this week. Production starts Aug. 18 under $1,600,000 budget with Milton H. Feld directing. This is the first outside picture which Abbott-Costel- lo will make under their new Universal-Inter- national contract which allows them one picture yearly with another company.

**'Miracle' Starts July 7**

"The Miracle of the Bells," which Jesse L. Lasky and Walter MacEwen will produce for KKO Radio release, is scheduled to go into production July 7 with Irving Pichel directing. The screen version of the novel by Russell Jamey will star Fred MacMurray, Frank Sinna- tra and a new girl.
Features and western series pictures are listed alphabetically by title under name of distributor. (Consult also Index for distribution of starring title.) Numerals at left of titles indicate succession or release date. \( (C) \) indicates that series is being released in color. (SP in this column indicates Special release sold separately.) The asterisk (*) indicates release of title with the right. A + indicates that there is the release date of Advance Date: A d, a the Box-Office Stal: At the following title. A + indicates information about photography with adjoining letter giving name of type of color thus: \( P \) Technicolor, \( C \) Cinemacolor, \( M \) Magnacolor, \( C \) Trucolor, \( V \) Vitacolor. Audience Classification is indicated by letters following Listing: \( A \) Adulthood; \( F \) Family. A + indicates that the parentheses indicates type of story in accordance with following key:

| (B) Biography | (C) Comedy |
| (D) Drama | (D) Documentary |
| (M) Musical | (W) Western |
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**SHOWMEN'S TRADE REVIEW**, July 5, 1947

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FILM CLASSICS

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<td>Red Moccasin</td>
<td>B. Barnett-J. Mason-W. Garrett</td>
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<td>Scarlet Pimpernel, The</td>
<td>M. Merle-0. Leslie-Howard</td>
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<td>Stolen Holiday</td>
<td>N. Bixby-R. Stannaway-A. Shirley</td>
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<td>The Patient Visitor</td>
<td>J. E. Atkins-M. Carey</td>
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<td>The Thief of Bagdad</td>
<td>S. Conard Veidt-J. Dunlap</td>
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<td>Undercurrent (C)</td>
<td>J. P. Denny-A. McMahon</td>
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<tr>
<td>Westerner, The</td>
<td>G. Cooper-D. Veenwine-S. Brennan</td>
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METRO-GOLDWYN-MAYER

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<tr>
<td>Beginning Or the End, The (D-F)</td>
<td>B. Donkey-S. Walker-G. Teare</td>
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<td>Dark Delusion (D-F)</td>
<td>L. Barrymore-C. Craig-L. Bremer</td>
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<td>Gallant Bee (C-D)</td>
<td>J. MacDonald-J. Hurlbut-J. MacDonald</td>
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<tr>
<td>Great Waltz, The (M-F)</td>
<td>L. Rainer-P. Gravet-M. Korpar</td>
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<tr>
<td>Holiday in Mexico (T-M)</td>
<td>W. Pidgeon-J. Massey-J. Powell</td>
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<td>Honeymoon (C)</td>
<td>E. Leopold</td>
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<td>Lady in the Lake, The (My)</td>
<td>A. Montgomery-A. Leslie-0. Harley</td>
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<td>Little Missy Jim (C-F)</td>
<td>James Craven-Frances Gifford</td>
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<td>Loving in a Big Way (C-F)</td>
<td>W. Kelly</td>
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<td>Love Laughs at Andy Hardy (C-F)</td>
<td>M. Rooney-B. Granville-D. Ford</td>
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<td>My Brother Talks to Horses (C)</td>
<td>J. Seaton-W. Mohr</td>
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<td>No Love On Love (C-M)</td>
<td>V. Johnson-K. Kirkwood-K. Wynn</td>
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<td>Rain Man (B-M)</td>
<td>R. Bergman-R. Mehran</td>
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<td>Sea of Grass (D)</td>
<td>R. Hepburn-S. Tracy-M. Douglas</td>
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<td>Secret of Convicted Man (C)</td>
<td>G. W. Pidgeon-J. MacDonald</td>
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<td>Show-Off, The (C-F)</td>
<td>R. Skeel-K. Jeffrey</td>
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<td>Till the Clouds Roll By (T-M)</td>
<td>J. Garland-A. Walker-P. Sinatra</td>
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<td>Undercurrent (D-M)</td>
<td>H. Breslin-M. Breslin</td>
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<td>Yearling, The (T-D-F)</td>
<td>G. Peck-J. Wyman-C. Maran</td>
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| Alias A Gentleman | Wallace Beery-Gladsy George | D. Buford-
| A Man To Love | T. Garson-Richard Hart | D. Buford-
| Arnoel Affair, The | C. MacDonald-J. Hurlbut-J. MacDonald | D. Buford-
| Birds and the Bees, The | J. MacDonald-J. Hurlbut-J. MacDonald | D. Buford-
| Capt. Courageous | C. Tracy-Mickey Rooney | D. Buford-
| Cass Timberlane | C. Tracy-L. Turner | D. Buford-
| Cynthia (C-D-F) | E. Taylor-G. Murphy-M. Astor | D. Buford-
| Fingers at Work, The | W. MacDonald-W. Hells | D. Buford-
| Good News | J. Allynson-L. Lawford-J. McCracken | D. Buford-
| Green Dolphin Street | J. Van Johnson-J. Kimball | D. Buford-
| High Barbaree (D-F) | J. Van Johnson-J. Kimball | D. Buford-
| High Wall, The | T. Taylor-A. Trotter-H. Marshall | D. Buford-
| Huckleberry (D-F) | J. Pidgeon-K. Kerr-A. Maran | D. Buford-
| If Winter Comes | W. Pidgeon-K. Kerr-A. Maran | D. Buford-
| It Happened in Brooklyn (M-C-F) | J. Sinatra-K. Rossman | D. Buford-
| Bulldog Drummond Strikes Back | B. Clifton-L. Howard | D. Buford-
| Bully For You, Dead | P. Cruse | D. Buford-
| Bus Stop | J. Dietz | D. Buford-

C

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<td>Calculus</td>
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<td>P. D.</td>
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<td>Canyon Pals</td>
<td>G. D.</td>
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<td>20th-Fox</td>
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<td>Captains Courageous</td>
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<td>Captains Courageous</td>
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<td>Cattle Market</td>
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<td>Checkmate</td>
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<td>Centennial Summer</td>
<td>20th-Fox</td>
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<td>Chase, The</td>
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<td>Cheyenne</td>
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<td>Chicken of the Ritz</td>
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<td>Cigarette Girl</td>
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<td>Citizen Saint</td>
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<td>Claudia and David, The</td>
<td>B. D.</td>
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<td>Cocked Hat</td>
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<td>Code of the West</td>
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<td>Copacabana</td>
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<td>Corsican Brothers</td>
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<td>Cynthia</td>
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</tbody>
</table>
SHOWMEN'S TRADE REVIEW. July 5, 1947

RKO-RADIO (Continued)

No. 12. Tijuana Treaty (Cliff)....
No. 13. The Good Fight (Clair)....
No. 6. The Great Adventure (Farrow)....
No. 5. It's A Wonderful Life (D)....
No. 7. Tugboats "A" (D)....
No. 10. Vacation in Reno (C)....
No. 8. The Woman on the Beach, The (D) A...
TITLE CHANGES
"Dick Tracy vs. the Gruesome Ganz" (RKO) on 5/18/46.

DICK TRACY MEETS KARLOFF
"Backfire" (Republic) now THE LANDSCAPE
"Sin of Harold Diddlebeck" (UA) now MONDAY.

NEW PICTURES STARTED LAST WEEK

SHOWME'S REVIEW, July 5, 1947

UNITED ARTISTS
Prod. No. CURRENT 1946-'47

Abbe's Irish Rose (C) Joanne Dru-Michael Chekhov...
A Miracle Can Happen. James Stewart-Henry Fonda...
Arch of Triumph (D). Bergman-C. Boyer...
Body and Soul. John Garfield-Mike Palen...
Christmas Eve. G. Raft-R. Scott-J. Blondell...
Curtains. Frances Raft-Frank Cady...
Dead Don't Dream (C) W. Boyd-A. Clyde...
Fabulous Joe. Walter Abel-Margot Granian...
Fauny By Gaslight. Robert Donat-John Huston...
Heaven Only Knows. Robert Cummings-Brony Donlevy...
Henry the Fifth (D)'T. O. Oliver-Am. Bennett...
Here Comes Trudy (C) D. O. Conlon-Am. Bennett...
Hopp's Holiday (W) W. Boyd-Mary Ware...
Intrigo. G. Raft-J. Halliday...
Laredo (D) Saunders-La. Ball...
Mad Wednesday (D) H. Lloyd-Washburn-J. Conlin...
Manhunt. B. Boyd-R. B. Leith...
Monseur Verdoux (C-D)A. Chaplin-Mart. Raye...
Other Love. E. Steves-Ray. Nivin...
Sleep. My Anubis. C. Coffin-D. O. Conlon...
Stampe. John Wayne-Walter Brennan...
Time of Your Life. W. Wyler-W. Powell...
Ventetta (D) H. Brocky-F. Domergue...
Without a Gun. William Boyd-A. Clyde...
Who Killed Doc? R. Jansen-L. Olsen-D. Belding...

CAMEO

SHOWME'S TRADE REVIEW, July 5, 1947

COMING

Atlantis. Maria Montez-Jean Pierre Aumont...
A Miracle Can Happen. James Stewart-Henry Fonda...
Arch of Triumph (D). Bergman-C. Boyer...
Body and Soul. John Garfield-Mike Palen...
Christmas Eve. G. Raft-R. Scott-J. Blondell...
Curtains. Frances Raft-Frank Cady...
Dead Don't Dream (C) W. Boyd-A. Clyde...
Fabulous Joe. Walter Abel-Margot Granian...
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Sleep. My Anubis. C. Coffin-D. O. Conlon...
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Time of Your Life. W. Wyler-W. Powell...
Ventetta (D) H. Brocky-F. Domergue...
Without a Gun. William Boyd-A. Clyde...
Who Killed Doc? R. Jansen-L. Olsen-D. Belding...

UNIVERSAL

CURRENT

brief Encounter (D) A. Celia Johnson-Trevor Howard...
612 Buck Private Come Home (C)F. Bud Abbott-Lou Costello...
Captive Heart. Michael, The (D)A. Michael Redgrave-Mervyn Johns...
616 Diplomat. J. DeHaven-M. Hope...
2791 Destiny Rides Again. M. Dietrich J. Stewart...
615 Egg and I. The (C)F. Deluge M. MacMurray...
50 Expectations (T). W. W. Fielder...
497 I'll Be Yours (C-M)F. C. debit-M. B. Farnsworth...
995 In a Million Years. E. Atteridge...
616 Ivy (D) A. Joan Fontaine-Patric Knowles...
703 Johnny Swissman. M. Aldrich-D. O'Conor...
644 Like a Dragon. C. J. R. Doll...
2758 Magnificent Obsession. Irene Dunne-Robert Taylor...
704 Michigan Kid. The (D)A. Brian Donlevy-
1066 Nokioes Gentlemen, The (D)A. B. Harrison-Lillie Palmer...
617 Odd Man Out (D) A. James Mason-Robert Newton...
2796 One Live. D. Bennett-M. Red Skelton-Avild...
808 Song of Scheherazade (T) M. Y. DeCarlo-B. Donlevy-P. Aumont...
691 Smash-up, The Story of a Woman (C)A. Michael Redgrave-E. Albert...
611 Stairway to Heaven. T (D)A. C. Colbert...
666 Swell Guy (D). M. Sonny Tufts-Ann Bluth...
667 Temptation (D) A. M. O'Brien-G. Brent-C. Korvin...
653 This Happy Breed (T) A. A. Tierney-S. Celia Johnson...
649 Time Out of Mind (D) A. P. Calvert-H. E. Reilane...
702 Three Faces of Eve. J. Field. E. Reilane...
418 Vigilantes Return (C) J. Hall-Margaret Lindsay...
615 Web, The (M) A. V. Prince-K. Raines...
1073 Wilder Endurance. A. Scott-K. Francis E. Donlevy...
656 Wicked Lady, The (D) A. M. Lockwood-J. Mason-P. Roef...

REVIEW

Black Bart. Highwayman T. Y. De Carlo-D. Durdea...
A Lady Surrenders (D). Margaret Lockwood-Stew. Granger...
Blind Luck. J. Barry-St. M. Tolles...
Brute Force (D) A. B. Lancaster-C. Connery-C. Bickford...
Exile. T. Michael Redgrave-J. Arthur...
Face the Love of Them. D. D. Forest...
I Know Where I'm Going (D)F. W. Hiller-.. P. Brown...
Imagination. J. Olds...
Lost Moment. S. 1. Wright-
Magic Bowl (D-M)F. Steer-Gr. Pidgey Carver...
Red Heart God-D. O'Conor...
Naked City. The (D) F. B. Fitzgerald-D. Hart...
One Man Woman. D. A. Byrned...
Pirates of Monterey *T. Maria Montez-Rod Cameron-P. Reed...
Ride the Pink Horse. R. Montgomery-W. Hendrix...
Secret Beyond the Door. J. H. Redgrave-Avild ...
Senator Was Indiscreet. The. W. Powell-E. Rains...
Singapore (D) F. MacMurray-A. Gardner-P. Dorn...
**UNIVERSAL (Continued)**

**UNIVERSAL (Continued)**

**VARIETY VIEWS (B)**

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<thead>
<tr>
<th>No.</th>
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<tr>
<td>9</td>
<td>2411</td>
<td>Leo McCarey</td>
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<td>10</td>
<td>2412</td>
<td>Charles Vidor</td>
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<td>2413</td>
<td>George Cukor</td>
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<td>2414</td>
<td>Mitchell Leisen</td>
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<td>16</td>
<td>2418</td>
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3. The Sevies in Gorgias 17
4. Nobody's Children 17
5. Germany's Children 17
6. Care 17
7. Friendship 17
8. The Teachers' Crisis 17
9. Over the Border 17
10. The Kowis 17
11. Year's End 17
12. New Trains for Old 17

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**DRILL PANS PARADE**

7511 Mystery-Toon News 8/15/47
7512 Fisherman's Nightmare 8/15/47

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**GAFF DICTIES**

Choo Choo Ample 8/14/47
The Lazy Said No. 8/14/47
Posse's Grenade 8/14/47

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**MUSICALS (7)**

10/10/47

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**WORLD TODAY**

Wonder Eye 8/14/47

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**UNIVERSAL 1946-47**

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252 Chapaing Models 12/16/46
253 Tumblers from Toms 12/16/46
254 Moonlight Melodies 12/16/46
255 The Waltz 12/16/46
256 Miller's 12/16/46
257 Tommy Tucker Orch. 12/16/46
258 Salsalita Serenaders 12/16/46
259 Charlie Spivey Orchestra 12/16/46
260 Jitterbugs 12/16/46
261 Reed Rambler 12/16/46

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**SING AND BE HAPPY (8)**

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2139 The Singing of the Stars 10/12/46
2143 Let's Sing a Cellar Song 10/12/46
2144 Let's Sing a Western Song 10/12/46

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234 Biblical Moments 12/16/46
235 Snaggletooth 12/16/46
236 The Goin' Gals 12/16/46
237 Will O' the Wisp 12/16/46

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1392 Nation's Atom Bomb 10/12/46
1393 The Case of the Stolen Moustache 10/12/46
1394 Red Fury 10/12/46
1395 Storm Warning 10/12/46

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**Merle Oberon Signed**

Merle Oberon has been signed by RKO Radio to star in "Berlin Express," which will be filmed this summer in Europe by Producer Bert Granet, with Jacques Tourneur directing.

---

**Universal Buys 'Harvey'**

Universal-International this week announced it has purchased "Harvey," the Broadway hit play and Pulitzer Prize Winner.
"The Picture good enough to sell itself has not yet been made."

Martin Quigley
Publisher-Quigley Publications

Get back to SHOWMANSHIP!

You said a Mouthful... brother Martin!... The picture good enough to sell itself HASN'T been made... BUT... the SHOWMEN, good enough to sell the picture, KNOW that it CAN be done... with SHOWMANSHIP... in the NEWSPAPERS... on the RADIO... in the LOBBY... on the SCREEN... with BILL-POSTING... EXPLOITATION... and all the other go-gettem tricks of SHOWMANSHIP... that make people WANT to go to the MOVIES!

Martin Quigley is Right, fellas!... More SHOWMANSHIP... will make this a Bigger and Better industry... for YOU and your BOX OFFICE! Don't wait for a slump to hit you over the HEAD... Join The PRIZE BABY... NOW!... Get Back To SHOWMANSHIP!
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Vol. 47  No. 2
JULY 12, 1947

Kastered as second class matter, February 20, 1940, at the Post Office at New York, N.Y., under the act of March 3, 1879. Published weekly by Showmen's Trade Review Inc., 1001 Broadway, New York 18, N.Y., U.S.A. 10 cents a copy, $2 a year.

CHARLES E. 'CHICK' LEWIS
Editor and Publisher

MPTOA HEAD OK'S ATA MERGER

CSU ASKS $43,000,000 DAMAGES

DAY-DATE RELEASE BEST—MULVEY

UNGER SEES BOX-OFFICE UPTURN

RKO Sets 36 Features for '47-'48 Release
Dear Clark Gable and Deborah Kerr:

We’re off to a flying start in hundreds of theatres simultaneously!

We’re telling the nation about M-G-M’s “THE HUCKSTERS” in one of the year’s biggest promotions!

Everybody’s talking about it! The reviews predict a golden harvest! It’s in the press! It’s in the air! Your wonderful picture is destined to be the hit of the year throughout this happy land! Congratulations!

Leo of M-G-M
"A natural in the full meaning of the term . . . Scored unmistakable hit at the preview."
— M. P. HERALD

"One of the most joyful and refreshing comedies in many months . . . A theatre playing it will have to post a smallpox sign to keep from doing capacity business."
— BOXOFFICE

"Broad farce slated for strong reception . . . Will brighten boxoffices in all situations."
— VARIETY

"Something special in the comedy line . . . A natural for all types of audiences and localities."
— M. P. DAILY

"Should turn out to be one of the top comedies of the season . . . A film that the entire family must see."
— SHOWMEN'S TRADE REVIEW

"Happy days at the boxoffice . . . Entertaining comedy should get the dough."
— THE EXHIBITOR

"Big-time entertainment . . . Bound to evoke favorable reaction . . . Hefty boxoffice appeal."
— THE INDEPENDENT

"A happy, giddy show for top grosses."
— FILM BULLETIN

"A made-to-order money picture."
— HOLLYWOOD REPORTER

"Will line funseekers up at the wickets for blocks."
— DAILY VARIETY

**BIG NATIONAL AD CAMPAIGN**

The laughs are ringing out from coast to coast!!!

Cary Grant • Myrna Loy • Shirley Temple

Bachelor and the Bobby-Soxer

Rudy Vallee • Ray Collins • Harry Davenport • Johnny Sands

A Dore Schary Production • Directed by Irving Reis • Original Story and Screenplay by Sidney Sheldon
ANN SHERIDAN
LEW AYRES
ZACHARY SCOTT

it's so easy to cry "Shame!"

THE UNFAITHFUL

IF SHE WERE YOURS
COULD YOU FORGIVE?

THE NEW WARNER BROS. SENSATION!

EVE ARDEN - STEVEN GERAY - VINCENT SHERMAN - JERRY VALD

AGAIN WARNER GREATNESS THE STANDOUT ATTRACTION
NOW FROM THE ATLANTIC TO THE PACIFIC!
WANTED . . . COURAGE AND GUTS

This industry is passing through one of its more_codeless_shape stages right now and it had better stop floundering and take stock before imaginary fears turn into realities—realities induced by short-sighted policy and complete loss of courage and confidence.

It is a sad but true that the quality of the product or the first six months of the current year was far from impressive. As a direct result there was a falling off in attendance in many situations around the country.

But when the rare good picture came along, even the badly affected spots did an about face and finished up with war-time or near war-time grosses.

The outlook for the last six months is certainly encouraging from the product point of view, but so far as the theatremen are concerned these pictures are strictly umors. They could never guess good product was coming along by the tempo of the distributors’ trade advertising, that powerful medium through which the theatres of the country can be apprised of what is in store for them.

Even top-ranking companies have stuck their heads in the sand the while they hope that, without any encouragement from them, their forthcoming pictures will return a healthy profit.

Is it because these companies have lost confidence in their own product?

We do not think so. It is our opinion that some of our policy-makers have grown too rich and content to be enterprising and vigorous, and, worse yet, have lost the magical touch, which is the ability to sense a good show ad to shout about it so that all in the industry could thruse along with them and reap a good profit. Some hope like to call it guts. Others say “leadership.” We think it is just plain smart business sense. But where is it?

Take a look at the releases scheduled for the fall and early winter. You’ll find a flock of hones that will spell big grosses in return for smart showmanship. But the industry in general has not captured that feeling of confidence because the companies that will release many of these top box-office pictures are keeping mighty quiet about them.

This industry didn’t grow to its present proportions through such thinking or such lackluster showmanship. A few years ago any company with a great picture coming up would have framed an impressive trade advertising campaign and made certain that when their pictures were ready to go out and sell that picture, an informed and eager market would be waiting for them.

The company, which for years was the bellwether . . . the leader in progressive salesmanship, showmanship and trade advertising, suddenly decided to slash its trade advertising budget to a low that puts it in the same class as some third-rate company. Now if someone can prove that such a policy is smart for show business, we’ll eat their last year’s hat.

How is aggressive showmanship and confidence going to return to this business if the top men of some of the top companies adhere to such a policy when they are on the threshold of a new season with a goodly supply of fine pictures?

Many theatremen write and ask us what’s happening in this business. They feel that the run of poor product will continue until such time as the advertising from the leading companies gives indication that good pictures are ready for the theatres. We try to alibi and tell them that some of the companies were merely holding back during the seasonal slack period and would be back again shouting their wares as strong or stronger than ever before.

But we doubt if we were kidding them or ourselves. The, so-called, economy wave is playing hell with the whole business and destroying its most important assets: confidence and showmanship.

Come on, big shots, get out of the doldrums and snap back into the stride that made your companies the great enterprises they are. If you’ve got some good pictures coming up, tell the industry about them . . . and in strong, advertising language. If, on the other hand, you have a parade of turkeys in the offing, then sussshhh and keep your head in the sand. Of course, when you finally pull it out you may find the rest of the companies so far ahead of you that you won’t be able to see them with a telescope.

If it really is economy you are after, better try some other angles and not kill off your best medium for maintaining or improving your standing in the industry. Turn to the production costs where with a lot less effort and certainly with less danger to your company, you can save a hundred-fold more than you can on your trade advertising.

But whatever you do . . . better start doing it soon, because as things stand right now your fear complex and shortsighted policy is scaring hell out of the rest of the business in the big towns and in the sticks as well.

Talk about theatres getting back to showmanship? For goodness sake, it is the picture companies that have to get back to it. Because if they do, the rest of the industry, especially the theatre branch, will quickly follow suit . . . but in spades.

—"CHICK" LEWIS
WHAT'S NEWS

In the Film Industry This Week

DISTRIBUTION—S. Fabian of Fabian Theatres didn’t buy United Artists this week. After a period of huffing and puffing and “off again, on again” rumors, he and Mary Pickford failed to come to any agreement that the sale was off due to “certain un- surmountable legal hurdles which make the proposed deal impractical.” Officially, Mr. Pickford couldn’t get together with Fabian or whoever Owner Charles Chaplin wouldn’t sell, or whether it was due to Mary Pickford’s bit of thinking and wondering whether his entry into distribution might not affect his other interests, had the industry talking. But the best bet seemed to be that Miss Pickford got cold on the sale when she found out that it might cost her plenty in taxes. Meanwhile the United Artists office has been trying to get off again with West Coast Vice-President George Bagnall the latest candidate for the president’s job made vacant when Lawyer Ed Raftery retired.

Meanwhile Samuel Goldwyn was in the news again, this time as his President James Mulvey came out with a statement which indicated that Goldwyn might be thinking of day-and-date bookings on his pictures in the near future. Any denials of this recent run and clearance system as antiquated, predicted a coming era of simultaneous releases, was outspoken in favor of a “really-really special picture.” and denounced the theory that motion pictures could be sold at a level admission like pack- age goods.

United Artists, holding a regional meet in New York, heard General Sales Manager J. W. Unger declare that the decline in box-office receipts was leveling off and that August would see an upturn. From Milwaukee 20th-Fox President Syyros Soutras said business was probably off from five to seven and a half percent, which with increased operating costs might mean a total drop of 10 per cent in profits when compared to the figures of 1946. But, he added, business in 1946 was so profitable that even with a 10 per cent drop it would still be substantial.

RKO: Motion Picture Vice-President Doré Schary, in New York for the RKO sales meet, pointed out in reply to exhibitor complaints that the reason there was a backlog in Hollywood was because Hollywood had kept on producing pictures at a “normal” rate during the presumably abnormal five years and because of extended runs this product had to be put on the shelf to wait its turn for showing. Schary declared a big backlog was not “healthy for any company.” RKO, meanwhile, announced a minimum of 36 features—three less than the current maximum—for the coming year with 85 shorts and the usual 104 issues of the newsreel.

In Germany, the Motion Picture Export Association which was to have opened up its own distribution offices on July 1, was still feuding with the Military Government and thought that from the present outlook it would not get underway till August.

EXHIBITION—Motion Picture Theatre Owners of America President Fred Wer- berg will back the move to merge MPTOA with the American Theatres Association he told Showmen’s Trade Review in St. Louis last week. The CSU exhibit function was fairly quiet with the biggest news coming from California where United Artists Theatres has started a survey for sites to build theatres under a $14,000,000 expansion plan.

INDUSTRY IN THE COURTHOUSE

—It was bound to come. With the industry having exhibitors filing suits against distributors in support of the run li- bitors, it was only a question of time till something new would be added. This week in fact, a complaint was filed in Los Angeles at the Conference of Studio Unions, which has been on a nine-month ineffective jurisdictional strike, went into court and solemnly charged Paramount, Warner Bros., Columbia, Samuel Goldwyn, Republic, Universal, Hal Roach with conspiracy in restraint of trade and alleged a violation of Thea- trical Stage Employees and the Association of Motion Picture Producers. Basis of the charge is an allegation that the studios and the IATSE conspired to give the IATSE all the employment which resulted in a “lock- out” of the CSU, with resulting damages. These damages, estimates, when tripled under the anti-trust law, would amount to $43,000,000. Among the individual defend- ants named in the suit are studio persons as IATSE President Richard Walsh, Ed Johnstone, and ex-convict Willie Blox.

In Chicago the defendants in the Jackson Park Theatre case asked the United Circuit Court of Appeals for a rehearing on Federal Judge Michael Igoe’s injunction, claiming error in its support of the run li- bitors and the dual bill prohibition clauses; in Spokane, Columbia, Paramount, 20th Cen- tury-Fox and IATSE are alleging percentage fraud against B. W. Strupp.

GENERAL—United Artists Publicity Manager Tom Waller will move over to the Motion Picture Association office in New York Aug. 4 to take over the publicity spot vacated when the late Graham who was re- signed to enter motion picture production. The Screen Actors Guild contract looks ready for closing with Hollywood producers. The guild is understood to have cut its 15-hour rest period demand between work calls to 12 hours, reduced its week end rest period from 36 hours to 36 hours and cut its mini- mum from $100 to $55 daily. Players earning less than $600 a week will get paid for wardrobe and make-up time while those not had only been paid to smaller-salaried actors.

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Showmen’s Trade Review, July 12, 1947

T R A D E S L A N T S

GUS EYSSELL
defines

"A Music Hall Picture"
as reported by

TOM KENNEDY

Picking pictures for the world’s most famous theatre is no more a matter of booking for the average movie house, but it doesn’t seem so when you hear Radio City Music Hall’s President and Managing Director Gus Eysell define what’s known in the trade as “a Music Hall picture.”

We asked him why he booked certain films which, when the returns were in, proved Gus was right and caused parties who first guessed he was wrong to second-guess that the picture was natural for the Hall.

A prime example of this was the recent choice of the Bri- tiish import, “Great Expectations.”

When that was announced there was a lot of head-wagging by the sideline bookers, whose guesses as to reasons behind the deal ranged from a “stop-gap date” to “good poli- tics.” But the picture’s cast comprised of English players practically unheard of in the U. S.; there was no color photography or other production angle to ballyhoo; Dicken was an unknown, the Old Marley himself, so far as modern devotees of the reading room, the stage or the screen are concerned.

Actually, Eysell booked “Great Expectations” out of the can.

The print arrived in the U. S. at noon one day,” he told us. “By four P.M. we were looking at it.” And some 116 minutes later Eysell was thinking aloud: “there’s no draw in the cast; the Old Marley and the title mean little and nothing, respectively; it’s taking a big chance, but the picture has such quality, such depth of appeal that it would be a dis- service to our patrons not to show it.”

So the choice of “Great Expectations” exceeded fondest anticipations by running five weeks at the Music Hall.

As for “politics” having had anything to do with it. Eysell says, “there was no pres- sure of any kind.”

The five weeks’ run matched that for “The Yearling,” which Eysell cites as a perfect example of what might be termed “a Music Hall Picture,” Others he mentions: “Anna and the King of Siam,” “The Bells of St. Mary’s,” “The Green Years,” The Jolson Story,” and “Mrs. Miniver” and “Random Harvest,” of course.

Aren’t those and others that played the Hall the same pictures that rank among the big grossers in all classes of theatres, Eysell asks. And he reminds that “The Jolson Story,” as the most recent example which has played through its runs in all territories, is among the all-time big attractions everywhere.

“A picture for The Music Hall,” says Eysell, “must have quality, it must be clean, it should have breadth of appeal, and, of course, it must be ‘long.'”

In what way does that prescription differ from the correct formula for booking pictures at any theatre?

“We’re asking you.”
End of Runs, Clearance
Is Predicted by Mulvey

Attacking the theory that motion pictures are like packaged goods to be sold at identical prices regardless of varying quality, Samuel Goldwyn President of RKO Tuesday predicted at
the RKO sales meet that the present system of
runs and clearance would be eliminated in favor
of simultaneous releases.

"I think it is our duty," he said, "to recog-
nize that the whole public is entitled to see our
pictures just as soon as possible, rather than
to wait for the courts or public opinion to force
us into that position."

He added that the public would rather pay
higher prices for better pictures than "lower
prices for an equal number of hours of bore-
dom."

"The producer who makes a good picture," Mulvey continued, "and the exhibitor who books it,
should not be shackled by a policy which
because it seeks some happy medium actually
puts a premium on mediocrity. When one pic-
ture gets a 'free ride' on the strength of another,
when policy is deliberately designed to 'average
out' overall costs and receipts you can rest
assured that incentive fades away and
mediocrity takes its place."

Mulvey also called on exhibitors for a "re-

cival of showmanship," declaring:

"It is a sad commentary on the state of
showmanship among exhibitors that many of
them think the only way to meet a decline in
patronage is to cut admission prices. There is
no trick to getting more people into the theatre
by lowering prices . . . there is also little profit
in it. Exhibitors seem to spend more time on
their candy displays than in selling their pic-
tures."

CSU Sues Studios, IATSE
For $43,000,000 Damages

Unique Action Based on
Alleged Trade Restraint in
Coast Jurisdiction Strike

In a move which legal circles said was unique
if not unprecedented, the Conference of Studio
Unions Monday filed a $43,000,000 damage
suit under the anti-trust laws in the federal
court at Los Angeles against nine major pro-
ducers, the International Alliance of Theatrical
Stage Employees, the Association of Motion
Picture Producers and several organizations
and individuals.

In its petition the CSU, which has been on
a jurisdictional strike since September, claims
that the defendant producers—Par-amount, 20th
Century-Pax, Warner Bros., RKO, Columbia,
Samuel Goldwyn, Republic, Universal, Hal
Roach—had conspired with the IATSE to crush
the CSU.

The conspiracy covered an alleged agreement
on the part of the studios to use only IATSE
help and to produce fewer pictures than normally
while the IATSE had assertedly agreed to
charge independent producers higher wage scales
and to furnish them with inferior workmen.

Claims Loss

As a result of these alleged acts, the CSU
claims its members suffered losses which when
figured under the positive provisions of the
Sherman Act, totaled $43,000,000.

Actually the CSU claimed losses were the
result of the nine months' strike which resulted
over a jurisdictional fight with the IATSE.

"Whether the CSU's case the IATSE
should erect sets. But the CSU claims the strike
was a result of a 'lockout' move."

The plaintiffs, in addition to the CSU, an
organization embracing studio unions belonging
to the AFL, are: United Brotherhood of Car-
penters, Local 946; Brotherhood of Painters,
Decorators and Paperhangers, Local 852, 644,
1489, 1412; International Association of Ma-
chinists, Local 1188; International Molders and
Foundry Workers, Local 374; Sheet Metal
Workers, Local 108; Henry J. Kistern, a mem-
er of Painters Local 644, asking for individual
damages as a test case for the union's other
members.

Individual Defendants

Individual defendants are:
Richard F. Walsh, president of the IATSE,
an AFL-chartered union of stage and motion
picture technicians extending from stagehands
and cameramen to costumers. Walsh is abroad
(Continued on Page 12)

Unger Sees the Recession
Spending Itself in August

Declaring that the American motion picture
box-office at present is doing 50 per cent more
business than it did in the early forties, United
Artists General Sales Manager J. J. Unger
Tuesday told a meeting of district and home
office personnel that the presently-noted reces-
sion would spend itself in August and that an
improvement would be noted thereafter.

Unger, who described motion pictures as the
world's most economical form of entertainment
said:

"I speak for the film industry when I take
consciousness of a recession that is manifesting
itself generally throughout our business. It is
my opinion and that of many leaders of this in-
dustry that this recession will begin to dimin-
ish in August and that conditions for all of us
will improve thereafter."

The meeting opened with a trans-Atlantic
telephone hookup in which Distribution Vice-
President Gradwell L. Sears greeted those
present over a loudspeaker. The meeting closed
Thursday.

Among those present were: Walter Gould, manger
of the foreign department; Harry D. Buckley,
head of domestic operations; Paul N. Larrue, Jr., adver-
tising and publicity director; Paul N. Lazarus, Sr.,
contract manager; and District Managers Clayton
Eastman, Jack Ellis, Mark N. Silver, Fred M. Jack,
Moe Daniels, Nui Lobrentz, C. W. Allen, W. E.
Calloway, Charles S. Chaplin.

N. Y. County Taxes Film Rentals

New York state's Erie County, which contains the Buffalo exchange area, this week
took advantage of the state's new enabling act which allows it to establish use taxes
and slapped a levy of one per cent on film rentals.

The county action, first such reported, does not apply to admissions, but is based
on the right to tax sales. The county, if it wishes, can also enact an admission tax.

At present the tax applies to approximately 60 Buffalo and Erie county theatres.

Exhibitors were undecided as to whether they had to absorb this new one per cent
tax or whether some manner could be found to pass it on to the consumer. Several
meetings were planned on the matter.

Wehrenberg Will Support Move to
Merge ATA, MPTOA at Meeting

Motion Picture Theatre Owners of America
President Fred Wehrenberg this week told
Showmen's Trade Review in St. Louis that he
would throw his full sup-
port behind the move to
merge the MPTOA with
the American

Theatrical

Association.

Wehrenberg will attend
the meetings in New York
on July 18-19 when repre-
sentatives of both organ-
izations will discuss the
combined merger.

Though the MPTOA
chietain had originally
refused to have any part
of ATA when that orga-
nization was formed and had declined a seat
on its board, he has persistently urged one
national exhibitor organization and pushed a
move to establish an all-industry Forum. The
Forum plans were postponed in view of the
anti-trust suit decree which threw out indus-
try arbitration.

"I have always believed that we should have
one strong national organization of motion pic-
ture exhibitors," Wehrenberg said in discus-
sing the consolidation of MPTOA and ATA.

"I have so expressed myself on numerous occa-
sions. The many advantages of a nationalassocia-
tion to speak for all exhibitors, whether they
be independents or affiliated exhibitors, are too
obvious to need much argument to convince any
reasonable person who understands the varied
problems of pictures on that score."

"All exhibitors have the same legislative
problems, the same taxation problems and all
aliens are adversely affected by censorship laws
or other curbs."

"Likewise one national exhibitors organiza-
tion could function most effectively through the
all-industry Motion Picture Forum that I have
(Continued on Page 12)
36 Features and 85 Shorts In RKO's Lineup for 1947-8

A schedule which plans a minimum release for 1947-48 of 36 features out of 38 story properties plus a program of 85 shorts and 104 newreel issues, was announced in New York this week by RKO at its national sales convention.

Announcement of the minimum features for the coming season, which are approximately three less than the maximum for the current year, was made by Executive Vice-President Ned Depinet, who told the sales meet that the pictures were "sure-fire properties" with "entertainment and box-office values" based on timely subjects.

Short Subject Sales Manager Harry Michelson announced the shorts program which is headed by an entirely new series—four two-reel "My Pal" subjects with the dog actor Flame.

In addition there will be 18 Walt Disney shorts; six Edgar Kennedy and Six Leon Errol two-reelers; "Pals Talkin', Argus," shot at "Sportscapes," seven "Flicker Flashbacks." The newreel will continue to be issued twice a week. A series of revivals brings the short subject program above last year's mark. The serials include: six Disney, four two-reel Ray Whitley westerns, seven "Jamboree" musicals.

Mochrie Presides

The convention, which was presided over by Sales Vice-President Robert Mochrie, heard a series of speakers who ranged from President N. Peter Rathvon to Production Vice-President Doré Schary and Advertising and Publicity Director S. Barrett McCormick.

McCormick discussed the new stream-lined press books while Schary spoke of production, saying:

"We want to make respectable pictures about a very respectable world."

Rathvon, speaking briefly on Tuesday, discussed the difficulty of getting film rentals out of foreign countries. He pointed to RKO's list of 20 completed pictures as "the largest in the company's history" and declared that an "outstanding accomplishment of the year" was the appointment of Doré Schary as production chief.

"RKO studios," Rathvon declared, "have never been in better hands."

Much time at the various meetings was devoted to viewing forthcoming product and to discussion of lineup.


World Wide

Its pictures include features made over a wide geographic front which extends from Mexico, where "The Pearl" was made, across the ocean to France which produced "Man About Town," into Germany where parts of "Berliner Express" are to be made, across the channel to London and then back to New York where Frederick Ullman is to make The Window." In Hollywood Disney will produce a full-length film, "Fun and Fancy Free," in Technicolor and reissue "Bambi."

Directors that the company can draw on include:


A partial list of the stars follow:


Among the titles Depinet announced were:


Winners in Depinet Drive

Top winners of the Ned Depinet drive this year were announced as: Sioux Falls exchange, first place; Minneapolis, second place; Denver, third place.

Product Backlog Due to Extended Runs—Scharly

Hollywood's major studios developed a backlog of product because they continued normal production at a time when extended runs were bottlenecking the flow of films and not from any desire to hold out pictures when they were needed. RKO Production Vice-President Doré Schary told showmen's trade review in New York this week.

Schary's remark came when he was apprised of the remarks North Central Allied Executive Director Stanley Kane had made. Kane had said that the major companies were hoisted with their own petard because they had held back pictures when the exhibitors needed them thereby creating an artificial shortage and thereby putting themselves in the position now of having to sell pictures made at high cost in a market which was declining.

Kane told his members to let distribution "hold the bag" on high-cost films, stating: "If they look funny it's a comic picture they produced themselves."

Goldwyn's 'Walter Mitty' Opens at Astor Aug. 12

Sam Goldwyn's "The Secret Life of Walter Mitty" will open at the New York Astor on Aug. 12, following "The Best Years of Our Lives" as the result of a new lease which Goldwyn President James Mulvey negotiated for the showcase which carries the Goldwyn use of the house from Aug. 12 for 18 more months.

Goldwyn also announced a special distribution deal with MGM for South Africa on "Best Years," "Wonder Man," "Kid from Brooklyn," and "The Princess and the Pirate." RKO will continue distribution elsewhere abroad.

'Southern' World Premiere

World premiere of Monogram's "Louisiana" will be held in Shreveport, La., from Oct. 6-13, it was announced this week.

Road Show' Beer

Taverns with television have learned something from the motion picture business, RKO Television President Ralph Austin declared this week.

"When a very special event such as a championship bout is on the air," he declared, "the price of beer is raised to a 'road show' basis—one-cent beers become a quarter. Not all showmen are in the motion picture business."

Australian calculated that for every television receiver installed there is a minimum of five people looking at it.

20th-Fox Regional Sales Meets Wind Up Next Week

Twentieth-Century-Fox will wind up its series of regional sales meetings in Washington next week when the midwest division meets under Division Manager Howard Minsky.

Previous meetings were held this week in New Orleans under Division Manager Harry Ballance and in Chicago under Division Manager J. H. Lorentz. Earlier meetings had been held in New York and in Los Angeles.

Executives attending the Washington meet will be: President Spyros Skouras; General Sales Manager Andrew W. Smith; Assistant General Manager William C. Gehring; Short Subject Sales Manager Peter Levathes; Exhibitor Relations Director Sam Sian and Smith's assistant, Martin Moskowitz.

Monogram August Releases


Allied Artists Sets Releases

 Allied Artists this week announced that release for "Black Gold" had been set for Sept. 6 while "The Gangsters" would be set for Nov. 22.
"WELCOME STRANGER" STARS BING CROSBY, JOAN CAULFIELD, BARRY FITZGERALD WITH WANDA HENDRIX, FRANK FAYLEN, ELIZABETH PATTERSON, ROBERT SHAYNE, LARRY YOUNG, PERCY KILBRIDE, DIRECTED BY ELLIOTT NUGENT. PRODUCED BY SOL C. SIEGEL. SCREEN PLAY BY ARTHUR SHEEKMAN. ADAPTATION BY ARTHUR SHEEKMAN AND N. RICHARD NASH. STORY BY FRANK BUTLER. LYRICS BY JOHNNY BURKE. MUSIC BY JAMES VAN HEUSEN.
"THE PERILS OF PAULINE"!

"THEY ALL SAY, IT'S SOMETHING DIFFERENT... RAZZLE DAZZLE TECHNICOLOR, FULLA BIG PRODUCTION NUMBERS AN' HIT SONGS..."

"BETTY HUTTON gives a completely overwhelming performance..." says DAILY VARIETY.

"...one for the money..."

"...I'll make you feel what a BONANZA is like once more..." says FILM DAILY.

"SO-O-O... QUICK AS PEARL WHITE CAN JUMP OFF A CLIFF, I DIAL THE PARAMOUNT BOOKER AND SAY..."

"PLUS THE INSIDE STORY OF HOLLYWOOD WHEN A ROADSHOW WAS A 2-REELER SOLD AT FLAT RENTAL...."

"THE PERILS OF PAULINE" IN TECHNICOLOR STARS BETTY HUTTON AND JOHN LUND WITH BILLY DE WOLFE, WILLIAM DEMAREST, CONSTANCE COLLIER, FRANK FAYLEN, DIRECTED BY GEORGE MARSHALL. PRODUCED BY SOL C. SIEGEL, SCREEN PLAY BY P. J. WOLFSON AND FRANK BUTLER.
ON ACCOUNT OF M.P. DAILY SAYS IT'S...

"...so funny so often that dialogue lines were lost...

"...a sleeper that will have the whole town awake the day after it opens..."

IN THE VERY SAME ISSUES OF THE SAME SHEETS, I GET 'EM LOWDOWN ON...

"DEAR RUTH"

STARRING
WILLIAM HOLDEN
JOAN CAULFIELD...

EVERY REVIEWER MEASURES IT FOR PLENTY LETTUCE
AND EVERY REVIEW ADDS UP TO, "BROTHER, GRAB IT!"

[...THAT STORY OF THE KID WHO SIGNED HER BIG SISTER'S NAME TO LOVE-LETTERS "THAT SHOULD OF BEEN WRITTEN ON ASBESTOS"]

THAT'S WHAT I LIKE... MOB SCENES!

"AH! WHEN I HEAR RIGHT ON TOPPA THAT HOW'TH' BROADWAY PARAMOUNT OPENS RUTH WITH A 3-HOUR STANDOUT PREMNE...."

"...I GO DEFINITELY ON RECORD TO MY NIGHT CASHIER...."

"DEAR RUTH" STARS WILLIAM HOLDEN, JOAN CAULFIELD WITH BILLY DE WOLFE, EDWARD ARNOLD, MONA FREEMAN, MARY PHILIPS, VIRGINIA WELLES, KENNY O'MORRISON. PRODUCED BY PAUL JONES, DIRECTED BY WILLIAM D. RUSSELL, SCREEN PLAY BY ARTHUR SHEEKMAN. BASED ON THE PLAY BY NORMAN KRASNA.
BABY!
WHEN YOU FIGURE
ALL THREE OF THOSE
SHOWS ARE COMING
BANG... BANG... BANG!
IN A SINGLE
MONTH!

... AND THE VERY NEXT
MONTH THEY'RE TURNIN' LOOSE
THAT TECHNICOLOR
"DESERT FURY" AND
THAT 40-STAR
"VARIETY GIRL"...

NO WONDER
FORTUNE MAGAZINE
COMES RIGHT
OUT 'FLAT-FOOTED
AN' SAYS....

"PARAMOUNT
IS THE NUMBER 1
U.S. MOTION
PICTURE COMPANY"
UA Theatres Expansion
Program of $14,000,000

United Artists Theatres Corporation this week was studying a $14,000,000 theatre expansion and building program for the California area which, if completed, would give it a total of 75 theatres in that state.

The company is proceeding with the plan to study a site of 21 acres in southern California at an estimated cost of $4,000,000 with another $10,000,000 for construction and equipment. United Artists Theatres present holdings are said to be: 130 theatres in the New York area; three in Baltimore, one in Philadelphia, and a number in other cities which are operated with the company's help.

The plan contemplates four 200-seat houses, and two from 600 to 800,000 square feet in size, and the company is also interested in the Robb and Rowley chain of 80 theatres in Texas.

Four Percentage Suits Filed Against Struppeler

Four suits alleging fraud on percentage pictures were filed in the federal district court at Spokane Tuesday against P. W. Struppeler, said to operate the Cordova Theatre at Pullman, Wash., by Columbia, Paramount, 20th Century-Fox and Loew's (MGM). The suits, first such filed in the Seattle territory, assert the defendants submitted records required by the plaintiffs for audit which "did not fully reflect the receipts from percentage pictures."

Tom Waller Will Succeed Allvive As MPA Publicist

Tom Waller, eastern publicity manager for United Artists, will leave that post at the end of July to take over the position of New York publicity representative for the Motion Picture Association, replacing Glen Allvive, resigned.

Waller takes up his new duties on Aug. 4, Allvive, who has held the MPA publicity spot for the past five years, leaves Aug. 1 to return to producing in Hollywood.

'All Wet'

St. Louis theatregoers were a bit hot this week about the Movietone News shots which they say gave a mistaken impression that St. Louis was under water as a result of the Mississippi flood. Chief blame was put on Lowell Thomas' comment which when an authentic picture of an industrial plant in the lower ground area of St. Louis was cut off by water said:

"Hundreds and hundreds of blocks in St. Louis." Then when the scene shifted to show a gang of men working on a levee, Thomas commented: "If this levee should break, there would be even greater danger in St. Louis," ignoring the fact that the city is largely on high land and safe from flood. One local policeman said that Thomas' comment was 'All wet.'

ATA, MPTOA Present Tax Cut Plan

Two formal proposals for a reduction of the federal amusement admission tax were submitted to the House Ways and Means Committee in Washington this week jointly by the American Theatres Association and the Motion Picture Theatre Owners of America.

The first proposal calls for no tax on children's admissions and a 10 per cent tax on adult seats. This plan is estimated to bring the government anywhere from $203,210,905 at normal business levels or $162,558,724 if business shows a 12-month drop of 20 per cent. The exhibitor spokesman points out that if taxes are reduced the number of people going to theatres would increase somewhat so that 65 per cent of the former tax return would be available.

The second proposal calls for a flat 10 per cent tax on all admissions which would yield a maximum of $216,458,908 or $172,174,466 if there were a 12-month recession.

The proposals were jointly presented by ATA Board Chairman Ted Gamble and MPTOA Vice-President A. Julian Brylawski.

Regan—He Exhibits But Doesn't Exploit

Ladies and gentlemen, meet Danny Regan.

He's a showman who doesn't use exploitation. He's making money. And he's the exception which proves the rule as you'll see after you get your second wind and if you continue to read this.

For Regan, who has been in the fascinating business known as exhibiting since 1933 and always at the same stand is no starry-eyed idealist who believes the public is a super-sensitive soul which smokes out the better things in entertainment and then come up to his box-office and generously pay his admission without being urged, cajoled or bemused by the big drum beats of exploitation.

He's a hard-sensed young business man, as one must be who used to be in the bakery business which at one time knew what two-for-ones were in bread and had quite a problem with returned loaves. He studies his situation, profits by experience and makes decisions. The decisions incidentally are not hard and fast. They're subject to change as the situation warrants. Right now Regan, who lives in Queens and operates a theatre in the Bronx, which is part of Greater New York, thinks he doesn't need exploitation. What's more, right now he's sure he doesn't need current pictures. But that's another story and let us cease this rambling and get down to the hard facts.

Regan runs the Concourse, a modern, clean, well-decorated approximately 600-seater on Fordham Road, which is a giant shopping center for a densely populated section of what amounts to a city outside of a city. For while the outlanders think of Times Square and the island of Manhattan as being the first and last word about New York and probably one knows, for instance, that Brooklyn because it has a ball team of sorts, New York is actually a series of cities which are pretty independent of each other and which develop a fierce community pride.

Little City

The Bronx, besides having such obvious things as a zoo and a botanical garden, boasts of a university, some pretty fine restaurants and department stores and a lot of things which go to make up a city, including a population.

Right in the middle of this population stands Regan's Concourse. The only sour note in this idyllic symphony of what should be excellent business is that right square in the same area are Regan's opposition—Loew's, RKO's, the Loew's circuit, two houses, and two others. This makes product available to the Concourse approximately six weeks after it plays the Loew or RKO chains.

Regan tried out several plans. He used to advertise liberally, keep a mailing list and plug away. It got results, but he had to acknowledge:

But the cost sort of ate up the results, he explains.

Then he tried booking foreign films backed again by exploitation. They did a good business for a while, then dropped off. Next Regan tried Jewish pictures for after all in the Bronx this should be a natural. It was, but again the exploitation out-balanced the results.

Reissues

So Regan started to book reissues four days a week and on the weekend split bought after Loew's. He dropped all his advertising excepting for space in the Bronx Home News and a small amount of window cards. He didn't even concentrate on building fronts. His house bears the standard stuff in its display frames. The marquee looks like that of his opposition, though it might be a bit brighter.

But Regan emphasizes his air conditioning in a neighborhood where not all of his opposition theatres have it.

Regan emphasizes courtesy on the part of his help. His theatre is new-looking, clean, comfortable. He doesn't encourage the attendance of children.

Some time ago he did and went in for children's matinees. But then the Loew's circuit went in for them in a big way and he dropped out, figuring that probably the caring for children was a pretty two problem and he could concentrate on adults.

And he wants to make it plain that under ordinary circumstances he'd believe in exploitation. Once in a while he even goes back to it. When he played "The Jolson Story" he did a lot of splashing, held it two weeks in a house that usually plays two weekly changes and by virtue of pitching away brought his second week's business to within $200 of the first week's. He saw the mathematical fact may present an exploitation moral in itself.
CSU Sues Studios and IATSE for $43,000,000

(Continued from Page 9)

at present. His West Coast Representative Roy Brewer is also a defendant.

Eric Johnston, president of the Association of Motion Picture Producers, a unit of the Motion Picture Association to which the defendant producers belong and an organization which sought to settle the strike, Johnston is also abroad. His two aides—Edward Cheyfitz of Hollywood and Joyce O'Hara of Washington, together, as is William Bioff, paroled confessing, ex-IATSE head, jailed for extortion at one time.

Johnston's New York office had no comment on the suit. But from the west coast, the IATSE's Roy Brewer raised an angry denial to the charge made in the CSU petition that Bioff had emerged from his retirement and was directing the IATSE in its west coast activities.

Denies Bioff

Brewer termed the charge "absolutely and completely false." In New York IATSE offices point out that Bioff was prevented from taking any part in the IATSE affairs by a union law and that President Richard F. Walsh in the past had said he would resign at once if Bioff were ever shown to be mixing in the union's affairs. It was Bioff's extortion against the film industry which sent him to the penitentiary. The terms of his parole reportedly forbade his taking part in any union activity.

In New York industry sources were careful not to comment but seemed to think the suit would not be sustained. One source believed it might have been precipitated by the Taft-Hartley bill which is thought to put the CSU strike in a peculiar position.

Wehrenberg Will Support ATA, MPTOA Merger

(Continued from Page 9)

heretofore suggested to iron out, without recourse to the courts and expensive litigation, the purely industry problems growing out of the relations of the exhibitors with distributors and producers and other groups in the motion picture business.

"It makes no difference under what name you call it—the Forum or anything else—an industry-wide body representing all elements in the business would be a fine thing for everyone in the industry. Likewise one strong national exhibitors' body would be good for all exhibitors."

Defeats Candy Bill

Wisconsin's legislature, one of only two state groups still in session, has defeated a bill which would have forced removal of candy concessions from theatres. According to reports received here, no other measures aimed at the film industry remain before the legislature, which is expected to adjourn within the next two weeks. Total of 42 legislatures have adjourned thus far, with only Alabama and Wisconsin remaining in session.

Heart Without Flowers

The old truism that whenever there is misery or suffering show business is there to help is again being proved in the wake of the Mississippi flood with exchanges offering film, bus tickets donating profits for benefiting. Probably the best illustration of what is an industry-wide attitude is illustrated by the wire Motion Picture Theatre Owners of America President Fred Wehrenberg received from MGM's Bill Rodgers.

"We here have read with deep concern of the devastating floods in your area, Fred," Rodgers wired. "Undoubtedly some of our customers are affected. I would appreciate it if you would get to them the word that we have advised our St. Louis office of our deep concern and have asked them to be of what assistance the emergency justifies."

It's the Heat!

This week's laugh is at the expense of some over-conscientious auditors of a certain circuit who, when they go into a house for a check, in the manner of all auditors, immediately put a seal on all property they expect to check. So they walked into this house, sealed the manager's desk so he couldn't get at his cigars, sealed the safe, sealed the stock room, and going back stage found three locked doors. Now locked doors to an auditor mean something which must be guarded, and since it must be guarded, ergo, it must be something which needs checking. So they sealed the doors and went home for dinner.

All went well till that night when the house manager, who probably had bought other cigars from that time, gets a call from backstage. It was his maintenance man calling.

"Say," he asked, "Can I break that seal on Door No. 3, I gotta go."

The auditors had sealed a backstage toilet.

Film on Wheels

Chesapeake and Ohio's twice-a-night showings of moving pictures aboard its trains have been so popular that following the first show at least, the company reports this week. The shows are now run off in a new type of dining car whose tables are so arranged that they may be cleared quickly to provide an auditorium for the films, which are projected by a union projectionist from two 16-mm. projection machines housed in a sound proof booth at the rear of the car. Average attendance is over 2,000 passengers a week.

Foreign

Lack of air conditioning isn't worrying theatres in Bucharest, Hungary, too much the Motion Picture Export Association finds. Smart exhibitors knowing you can't beat the heat, have opened open-air houses in proximity to their main theatres, hoping thereby to take up the summer slack. To date eight such open-air operations were going strong.

United Artists is going to take over four pictures motion pictures of Luis Montesas, chief of Argentina's Sono Film for distribution in Brazil with Portuguese titles. They are: "La Maja de los Cantares," "Albeniz," "Adio, Pampa Mia," "Celos." Douglas J. Granville, who managed for Warner Bros. in Chile has been promoted to supervise India, Burma, Siam, French Indo China, Malaya and Singa- pore, succeeding Michael Shlain, resigned.

Leo Cohen has added "Club de Femen" to the French films he distributes in the United States. William Pizor, foreign distribution general sales manager for Screen Guild, is out in Hollywood for conferences.

Marcello Girosi of Vanderbilt Films cables from Europe that he has the screen version of Donizetti's opera "Elsie D'Amore" which stars Ferruccio Tagliavini which will be set for United States Release soon.

Names

Enterprise Vice-President George Schaefer is one executive who thinks roadshows are needed on big pictures to bring in the costs and daily says that when "Arch of Triumph" gets into world premieres in New York and Los Angeles around Oct. 15, it will be on that basis. PRC General Manager Ralph H. Clark, who found out from the doctors he'd have to rest for a longer while than thought, quit his job this week. Twentieth-Fox Exploitation Manager Rodney Bush is back home again after a Chicago business trip and New Dynamo Editor Roger Ferri is off to Hollywood to see what's going on. Maurice N. Wolf, assistant to H. M. Richey at MGM is back from his jump to Boston; Republic Executive Vice-President James R. Grainger, who doesn't stay still long, is off again for Hollywood; Allied Artists and Monogram President Steve Brody is in Oklahoma City to fix conferences for the companies' national sales convention, while Board Chairman W. Ray Johnston is on his way home from Europe.

Financial

Universal announced consolidated net profit for the 13 weeks ending May 3 of $1,335,875 after all charges were made, as compared with $1,641,899 for the corresponding period last year. For 26 weeks ending May 3, 1947, net was $2,092,418 compared to $2,576,405 for the preceding year. Republic's net for 13 weeks ending April 26, 1947 was $519,305.63 before provisions for federal taxes.

Calendar

JULY 14
16 World premiere of Allied Artists' "Black Gold," Oklahoma City.

AUG.
12-14, Southeastern Theatre Owners Ass'n, Miami, Fla.

Quotes

"The message of the screen reaches approximately 215,000,000 persons throughout the world in 86,040 theatres. There is a heavy responsibility upon . . . motion pictures. . . . Therefore a motion picture should not only afford entertainment, but be of educational value. . . . It can portray fairly and honestly the American way of life and can be a powerful influence in the lives of the millions in other countries who are either denied access to our way of life or who have never had the opportunity of experiencing it." Louis B. Mayer.
Blachschlager Policy Scores

A firm believer in careful and thorough exploitation that fits the picture, Mitchell Blachschlager, manager of the State Theatre in Middletown, Ohio, is still going strong after 30 years in the business, many of them as a distributor and then as an exhibitor. He put his ideas into practice at the Rand Theatre in Lynchburg, Ohio, and then carried them over to the State in Middletown, which he still manages, and to the Roxy in Lockland, which he later acquired. Besides enlarging his advertising and his theatre fronts at the Rand, Blachschlager initiated Gift Night and had the farmers crowding in from miles around. When he started distributing photos of Roy Rogers, he found his 350-seat house could not hold the youngsters who desired admission. Action pictures and westerns appeal most strongly to his clientele. When the Charles Starrett westerns weren’t doing too well and the Sunset Gun was tops, Blachschlager studies his patrons’ entertainment tastes, then books the types of pictures they go for.

Radio Aids ’Copacabana’; Coast Campaign Reported

Radio exploitation is being used frequently for the campaign on United Artists’ “Copacabana,” produced by Sam Coslow. On “Queen for a Day,” continuous plugs were achieved coast to coast, with Coslow contributing as a prize for the Queen, a personally supervised screen test and a promise of screen appearance in his next picture. For “Hearst’s Desire,” continuous coast-to-coast plugs for Coslow and the picture were achieved in a letter-writing contest asking the listening audience to tell the reason behind their heart’s desire to fly to New York to attend the premiere of “Copacabana” and visit prominent night clubs.

On the program “Hollywood Tour,” a lunch was arranged at the studio with Coslow in the executive dining room, and a special screening of “Copacabana.” For “Bride and Groom,” Coslow sent Gloria Jean for a tieup with the program and a plug for “Copacabana.” Meanwhile the campaign for the musical’s engagement at the Orpheum Theatre in San Francisco got underway when Manager Al Dunn hooked up the recording machine at the theatre to play the film’s score prior to the playdate.

10-Minute Trailer on ‘Something in the Wind’

To help launch its campaign on the “new screen personality” of Deanna Durbin, as seen in “Something in the Wind,” Universal-International has prepared a 10-minute trailer which is available for showing to exhibitors and U.S. sales and branch personnel at all its exchanges. Miss Durbin plays a disc jockey in the picture and her songs are all in the popular vein.

‘Arch’ Video Trailer

Enterprise will utilize television advertising to merchandize “Arch of Triumph” by shooting a special trailer suited to the video medium and avail it to every station in the country. Ingrid Bergman, Charles Boyer, Charles Laughton and Louis Calhern, the film’s top stars, will appear in the 450-foot trailer. Shooting starts the middle of July.

Blumenstock Calls Staff Meet on Premiere Plans

Mort Blumenstock, vice-president in charge of advertising and publicity for Warner Bros., this week called a special meeting, to be held August 7-8 at the company’s home office, of members of the distribution and theatre advertising and publicity staffs for completion of plans for the world premiere of “Life With Father” at Skowhegan, Me., on August 14.

Discussions will embrace complete details of the events planned for the showings to be played through August and September of the Warner Technicolor production of the record-run Broadway play.

Among home office executives participating will be Harry Goldberg, Gil Golden, Larry Golob and William W. Brumberg. Distribution department field representatives attending will include George Bannan, Lucia Perrigo, Frank Casey, Ira Epstein, George Fishman, Glenn Iretton, Art Moger, Herb Pickman, Richard Stephens, Don Walker and J. D. Woodard. Theatre ad men present will be Marcel Brazee, E. C. Callow, Dan Finn, George Kelly, Al Kwock, Frank La Falce, Frank McCarthy, Charles Smakowitz, J. Knox Strachan, James Tomlinson and John McManus.

Bobby-Soxers’ Debate 2-City ‘Framed’ Stunt

Four bobby-soxers from high school students in Norfolk and Portsmouth area in Virginia debating the claims of Glenn Ford, star of Columbia’s “Framed,” and Larry Parks, who detoured Ford as the bobby-soxers’ “Man of the Year,” formed the highlight of the campaign for “Framed” put on by Stan Vickhouse and Pauline Baker for the Newport and Colley theatres, Norfolk, and M. Diggs for the Commodore in the neighboring city of Portsmouth.

The four girls were divided into two teams who debated the relative claims of the two stars in a special appearance on radio station WSAP’s “Afternoon Mailbag” program, with Jack Lawrence acting as emcee. The four bobby-soxers were given passes to the film. Playdate plugs were interspersed in the air show.

A letter-writing contest in which the writers explored the possibility of Ford or Parks was put on by the sponsors of the air show. The person writing the best letter was awarded a solid gold ring with the writer’s birthstone. Judges were the station’s officials. Ring was promoted from a jewelry store.

A photographic studio tied in on the promotion through 2,000 four-page heralds sent to its mailing list offering free passes to the first 20 customers daily who took advantage of its special offer for photos during the playdate.

‘Red Stallion’ Premiere To Cover 100 First Runs

A day-and-date world premiere covering at least 100 first-run theatres in major key cities is planned by Eagle-Lion for “Red Stallion.” Vice-President and General Sales Manager A. W. Schwalberg announced this week in New Orleans, where he was setting final premiere plans with Paramount-Richards President E. V. Richards, Jr., and John B. Rand, Associate President and General Manager Robert J. O’Donnell.

Premiere date, Schwalberg said, probably would be around mid-August.

‘Kilroy’ World Premiere

World premiere of the Dick Irving Hyland-Sid Luft production, “Kilroy Was Here,” was to be held at the Scott Theatre, Odessa, Texas on July 12. Jackie Cooper, who costars with Jackie Coogan in the Monogram release, was scheduled to make a personal appearance in conjunction with the opening. Odessa is the home town of William Morris, associate producer on the film, who with Luft will attend opening with Cooper.

Premiere in London

“So Well Remembered” produced jointly by RKO and J. Arthur Rank, had its world premiere at the Leicester Square Theatre, London, last Thursday evening. Top-ranking civic and industry figures were in attendance, together with Patricia Roc, who is co-starred in the film with John Mills and Martha Scott.
Informative Campaign on 'Torment' in Hollywood

Because the players in the Swedish-made picture, "Torment," were entirely unknown to American audiences, and believing that a different exploitation approach was needed in Hollywood from that used in New York, Barry Bernard, publicity director for the film capital's Laurel Theatre, used the informative approach in his campaign by letting his clientele know about the dramatic and adolescent nature of the film.

New York ads were discarded and an entirely new selling approach was worked out with Ed Kingsley, owner of the picture, who was then in Los Angeles. Catchlines in the ads, illustrated by reproducing stills, stressed the drama in the film. "A study in sadism! The first, sordid, beautiful, shattering impact of sex on the adolescent, appeared at the top of one large ad: "A startling experience in adolescent love ... a realistic drama of first passion" was the caption used in another.

Swedish Smorgasbord

Continuing his informative campaign, Bernard placed an eight-column "picturized review" of the picture in the Hollywood Citizen News the day before the opening, illustrated with scene stills, with an outline of the drama in the action. The boy-star in the picture, Alf Kellin, had been placed under contract by David O. Selznick on the strength of his work, so Bernard persuaded Selznick office to help on the campaign through furnishing press stills of the boy which were presented to members of the press at a big advance screening. A Swedish smorgasbord, with Swedish aquavit or Scotch was served to those present.

Deviating from the theatre's previous policy, a large number of spot radio announcements were given "Torment." Newspapers used stills of the players and dramatic scenes. Specially prepared lobby cards were placed six weeks in advance. New trailers for the screens of the Laurel and the Esquire were prepared and used 10 days before the picture opened. Newspaper columnists were generous in their plugs for the film.

A special screening for various women's organizations at which questionnaires on their reactions were distributed, resulted in much valuable advance publicity.

The two leading Swedish newspapers in the area carried the special "Torment" ads, stories and scene mats, as did the two leading college papers in Los Angeles, whose editors were invited to one of the advance screenings. The Swedish consul was invited to the opening, as were many other people of importance.

For Sweethearts Only

Suddenly it's spring and a young man's—and young woman's—fancy lightly turns to thoughts of love, and what is more natural than Manager Robert A. Hynes of the Criterion Theatre, Oklahoma City, should become Cupid's emissary when he holds his picture's "Sedately It's Spring" coming to his theatre? Young lovers like to visit a city's parks and too often find the benches preempted by their elders—so Manager Hynes placed cards reading: "Reserved for sweethearts because Suddenly It's Spring." Now at Criterion there are benches in three of the city's recreational parks during the run of the picture.
Food Markets Lower Egg Prices to Exploit 'Egg'

When a theatre manager, in furtherance of his exploitation campaign for a forthcoming picture, can induce food merchants to tie up on the campaign through the lowering of prices on a daily food commodity he's near tops in his professional activities. It can be done, for Manager William Osborne of Warners' Granada Theatre in Santa Barbara, Calif., and Manager Harry Schlunker of the Warner Theatre in San Pedro did just that. Tickets were practically identical in theme and in handling and both were for the same picture, Universal-International's "The Egg and I."

Jordano Brothers in Santa Barbara paid for two three-column, 10-inch ads in the Santa Barbara News-Press, one with a large cut of Fred MacMurray and the other an ad cut showing both MacMurray and Claudette Colbert, with copy reading: "The Egg and I with Fred MacMurray and Claudette Colbert, the best show in town now showing Granada Theatre, with second feature now appearing at all Jordano stores, countryside Grade A eggs, 64 cents a dozen." The eggs were sold at from three to five cents below prevailing prices.

In San Pedro Manager Schlunker's tieup was with Ben's delicatessen which advertised both attractions in the San Pedro News-Pilot with somewhat similar copy.

In addition to exploiting the picture both managers won goodwill from housekeepers through lowered egg prices—a real community service.

Lobby Sound Effects Plug 'Sea Hawk' and 'Sea Wolf'

A special touch of ingenuity in setting up his lobby display on the Warner Bros., combination sea bill, "The Sea Hawk" and "The Sea Wolf," was employed by Manager James E. Scott of the Roxy Theatre, Atlanta.

He obtained transcriptions of sea and wind noises from RCA Victor, then got hold of an automatic record player and placed it behind the big lobby display so that everyone entering and leaving the theatre had his attention drawn to the sign by the sound effects emanating from behind the frames.

The stunt was very effective in stopping the customers and making them pause to look over the lobby display.

NATURAL. When you play a musical, you expect to get boxoffice cooperation, and that's just what Manager Lou Cohn did when MGM's "No Leave, No Love" played at Lou's Poll, Hartford, Conn. Now this picture may not be an out-and-out musical—perhaps we should call it a comedy with music—but the fact that songs are featured in the film by Xavier Cugat and Guy Lombardo make music tieups a natural. Here's the window Cohn promoted.

Plays Up Local Angle In Exploiting 'Goodbye'

Patti Brady, a Queens girl who has a role in "Never Say Goodbye," served as a means for exploiting the picture at Century's 43rd Street Theatre, Long Island City, N. Y. The house scouts but 597 persons and has a small lobby, so Manager Sid Baker can't use large-scale lobby promotion.

He had a 40-inch circular poster prepared for display in the theatre which bore this copy: "Come on in an' see me'n Errol (Flynn)'n Eleanor (Parker) in "Never Say Goodbye," starring Sunnyside's own Patti Brady," plus playdate. Two 8x10 stills of Patti, Flynn and Miss Parker were featured in the display. It was a simple stunt that proved effective.

'Borne With Wind' Repeat Premiere in Atlanta

Premiere history was remade recently in Atlanta, Ga., when David O. Selznick's "Gone With the Wind" returned to Loew's Theatre for a repeat performance. When the doors opened at 9:00 a.m., nearly a thousand people, notably teen-agers, were in line, indicating that a new generation of moviegoers is out to see for itself if the picture is as good as its parents and the press agents said.

Original premiere of the MGM release was at the same theatre on December 15, 1939.

Church Goodwill Builder

When Morris County, New Jersey, religious leaders held a meeting recently in Morristown, Reade Theatres' City Manager Guy Hevia took advantage of the opportunity to further strengthen churchly goodwill for the Reade theatres there by screening for them a "Go to Church" trailer. He also told the clergy of the circuit's plans for further cooperation with them.

Baltimore, Boston Hotel Pages Boost 'O'Clock'

A stunt to exploit Columbia's "Johnny O'Clock" that should prove effective in almost any town is to arrange with hotels to have page boys go through the lobby paging Mr. Johnny O'Clock. Already it has been done with success by Manager Leonard Smelter of the Hippodrome in Boston and by Managers Allen and Widman of the Majestic and Trans-Lux theatres in Boston.

In Baltimore telephone operators put in calls for Mr. Johnny O'Clock in hotel lobbies, bus stations and other crowded spots throughout the city. In Boston page boys in four of the city's leading hotels—the Touroaine, Statler, Avery and Bradford—by arrangement with the management, went through the lobbies and dining rooms paging the hero of the film for a number of days in advance.

Manager Smelter and his assistant, Ted Renton, in Baltimore, arranged a tieup with the Home News and a jewelry store whose window display featured a wrist watch with its face covered by adhesive tape and called the "Johnny O'Clock" watch. Contestants were to guess at what time the watch had been stopped, the winner to receive the watch as a prize. Another jewelry store gave the picture a window display, taping in with the film's title and carrying an eye-catching streamer spotted across the window. A millinery store gave a window to the "Johnny O'Clock" berets worn by Evelyn Keyes. Sporting goods and drug stores also carried window displays. Radio stations WTH and WBAL plugged the film.

In Boston Messrs. Allen and Newman arranged for one of the races on the opening day of racing at Suffolk Downs Race track to be called the "Johnny O'Clock" handicap, with picture, theatre and playdate credit being carried over its p.p. system, which got breaks on the sports and entertainment pages of the newspapers. Auto stickers—10,000 of them—were placed on parked cars throughout the city. Copy read: "Don't park here too long—it's time to see Johnny O'Clock," etc. A tieup with Capitol Records resulted in over 100 silk-screen window cards, based on Capitol's recording of I Never Knew, used in the film's background score, in as many of the city's music stores. The Majestic hung a banner on the picture across Tremont Street.

DIGNIFIED AND ATTRACTIVE is the above window display of the original costumes worn by Maureen O'Hara in RKO's 'Sinbad, the Sailor' exhibited by the Rose Gown Shop in Santa Barbara, Calif., four days in advance of the picture's opening at Warners' Granada Theatre. Note action stills attached to the gate posts. Credit Manager William Osborne for the display.
The Brass Tacks of Efficient Picture Theatre Management*  

THE CHEATS ARE BACK, WATCH OUT!  

By Jack Jackson

Now that flush times are just around the corner (that corner we passed a few months ago) we of the theatre are again being placed on the “sucker list” of the “queer pushers,” short change artists, counterfeiters and others of their ilk. Theatres, because of the easily determined rush periods, hold an “A” rating with the slick chaps who manipulate the handling of Uncle Sam’s coin and currency to their personal advantage. Ticket takers are also becoming more prevalent and the extremes of effort some folks will travel to evade the price of a theatre ticket makes a piker of the fellow who spent the first forty years of his life seeking the road of least resistance.

Among the newer—in my experience—tricks that are being tried, successfully in most instances, on theatre cashiers are these:

During the earlier moments of the rush period a run-of-the-mill woman gets into the line of customers and offers the cashier a $20 bill. She receives her change and enters the theatre. Some time later, when the rush is really strong, along comes a man who buys a ticket with a one dollar bill. A few customers back is another man who approaches the cashier and offers another $20 bill. The two are widely separated in the line and both enter the theatre. But the one who offered the one dollar bill complains to the doorman that he didn’t get his right change and asks permission to return to the ticket window where he politely calls the cashier’s attention to the fact that she gave him the wrong change. Of course at this point the manager is called and the argument gets hot. The customer insists that he gave the cashier a $20 bill and that he can identify the bill because of certain markings—sometimes an initial and at others a figure such as bank cashiers often mark on the top bill of an unwrapped stack. The cashier explains that she did get a $20 bill in the past few moments but that this is not the man who proffered it and that she gave the correct change. When the cash drawer is examined the bill which the nore irate customer claims as the one he tendered stands out like a bandaged thumb on a pickaninnny. By this time quite a scene is taking place and the “victim” has a whole crew of sympathizers helping him clamor for “his” correct change.

Customer Asks That Police Be Called

When the manager still refuses to give up the disputed money the customer asks that the police be called and presents his case to the law enforcer along with the evidence of the “friendly” patrons who have witnessed the supposedly entire transaction. If the cop happens to be friendly to the theatre the settlement can be deferred until after closing. The transaction usually turns out as a theatre loss even if the “artist” goes his way during the waiting intervals because so many customers have witnessed what appears like a refusal of the management to rectify a flagrant mistake by the cashier. In many instances the “victim” is reimbursed and goes his merry way jingling some 19 dollars of theatre money in his pocket.

The theatre always loses, either in customer confidence or in cash. When the trick was recently tried in one of the theatres under my jurisdiction we happened to get a lucky break. The manager had “robbed” the box-office shortly after the marked $20 bill offered by that run-of-the-mill customer had entered the theatre. When the “victim” requested that the cashier’s till be checked for the bill he so readily remembered as tendering and carrying the identifying marks were missing. The policeman was friendly with the manager and accompanied the complainant to the treasurer’s office where the bill was found in an envelope plainly marked as having been removed from the box-office some 20 minutes before the “victim” bought his ticket. This “broke the case” for the law enforcer who, after a period of questioning, forced the details of the scheme and arrested the “victim” along with his accomplice.

Kinda clever isn’t it?
If you want to protect yourself against this brand of box-office pilage have your cashier notify you of the receipt of all bills of large denomination and get them in the treasurer’s office properly marked as to time of receipt.

The other instance was a pair of “peepers” who were successful but lost their ill-gotten gain when they had to run for it after approaching another cashier who had been notified

*(Continued on Page 18)*

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Based upon the novel by GENE STRATTON PORTER

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MICHAEL DUANE • GLORIA HENRY
HARRY DAVENPORT • JANE DARWELL
JO ANN MARLOWE

Screenplay by Lawrence E. Watkin and Malcolm Stuart Boylan

Directed by JOHN STURGES • Produced by JOHN HAGGOTT
Beware of Ticket Slickers, Warns Jackson

(Continued from Page 16)

after the first phony was discovered. "Peelers" also prey when he is preparing to make rush hours. Their scheme is to peel a one dollar bill and a ten dollar bill. They paste the front half of the ten to the back half of the one and reverse the process to make two tens when the bills are tendered with the 10 dollar surface topside. It frequently happens that the fraud is not discovered until the bills go back to the bank. At other times it offers a difficult problem in balancing the cash because of the tendency to turn the bills over when re-counting. The only sure protection against "peelers" is to instruct the cashier to turn both sides of a bill before placing it—still in full sight of the customer—while she makes the proper change.

We can expect again frequent visits from the pair who always seem to get into an argument as to who pays the admission—usually the party with the money, as the former has presented a bill of more than normal denomination and gotten his change laid before him. When the argument is settled—and while the cashier's attention is diverted to the play of words and sounds of bills of large denomination and are consequently caught off guard more frequently. Coinage closely resembling the genuine

Exhibitors Carrying Fight to Public On Increased Admissions Controversy

The ever-widening rift between the producer-distributors and exhibitors over increased admission prices is now being carried to the public, with news of the controversy breaking into print.

This was indicated in Charleston, Ill., recently when the management of the Charleston Theatre Co., through an "open letter" to the public, blamed the producer for increased admissions during the local engagement of "The Best Years of Our Lives" (see cut).

And in Dallas, Texas, one day last month Columnist John Rosenfield of the Dallas Morning News presented the exhibitor's side of the controversy. He pointed out, in one of his Passing Show columns, ("Who's to Blame for Roadshow Movie Prices? . . . Not Theatre"), that "the exhibitor carries a heavy burden of sins but the hired admission price is not one of them."

Declaring that "in all fairness, this should be understood by the public," Rosenfield reminded his readers that "the local theatre normally fights to the last ditch to hold admission prices at the established figure, wins about three falls out of five for your benefit as well as his."

Rosenfield explained that when a producer-distributor invests from $4,500,000 to $6,000,000 in a picture, he feels that he has something extraordinary and, second, knows that only advanced prices can recover most of the money quickly. Consequently, he continued, "every effort is made to force theatres to play "The Best Years of Our Lives' or 'Duel in the Sun' at 'roadshow' prices." Some theatres successfully hold out for a normal run, but "with 'Best Years,' 'Duel in the Sun' or 'Henry V' it was a matter of accepting 'roadshow' dates or none at all."

Quoting R. J. O'Donnell, Interstate circuit's vice-president and general manager, to the effect that "we are definitely opposed to roadshow motion pictures" and that "we yield to importunities on the very biggest pictures only because we feel an obligation to our cities," Rosenfield made it clear that whereas other large cities of the east and middle west had increased prices during the war years by 30 per cent or more, the normal legitimate admission prices had changed almost at all since 1930, except for slight differences caused by the federal admission tax and the addition of a penny here and there to arrive at a round dollar bill. The not-so-careful cashier usually redeems these bills at their "manufactured value" at the expense of theatre revenue. For some reason or other our money handlers are not as suspicious of fives as of bills of large denomination and are consequently caught off guard more frequently. Coinage closely resembling the genuine

Controversy Breaks Into Print

The Charleston Theatre Company management has announced increased admission prices for "The Best Years of Our Lives" to the public via an advertisement, reproduced above, from the Charleston Courier, for the Will Rogers Theatre, Charleston, Ill.

Uncle Sam variety is beginning to find its way into the bills again. Some of these are excellent replicas and give even the experts some trouble in detection. Unless your ticket window is already equipped with a sounding board or club—would be advisable to arrange for the placement of such a unit without further delay.

I don't know why but I've yet to hear of a counterfeit coin that possessed sound effects to match originals. Most of the fictitious coinage also lacks the "bounce" of the genuine and can be detected easily.

Counterfeit Gain Seen

Counterfeit currency can also be expected to be issued in the months when the originals become scarce. Federal authorities advise that the best means of detection is in the fuzziness of the art work. However, it seems such identification would be difficult if not impossible when the designer of the "phony" a thorough massaging and roughing up before attempting its exchange for real money. The texture of the paper is the best test on one dollar bills because anything being a multiple of the Treasury's silk-ribboned paper is almost impossible. As I see it the big danger is from the fellows who actually purchase original one dollar bills and, by chemical treatment, efface original figures and substitute larger numerals. The Federal officers tell me that most of these chaps are in a hurry and—knowing the general carelessness of money handlers—omit the details of changing the art to conform to the original engraving.

So it seems to me that the conduct of a cashier's school where everybody charged with the handling of money around the theatre would be required to study and memorize the portraits of celebrated state men appearing on the various genuine bills would be a protective measure well worth while. In this school the sound or feel of original coins as compared to counterfeit could also be studied.

Two Stubs Make a Ticket

So far the ticket cheaters are contending themselves with picking up two used stubs from the floor or lobby and pasting them together to make a very crude whole ticket. Receptacles have shown up as many as four or ten on one check. While this is evidence of carelessness on the part of the doormen it must be admitted that most of the present-day doormen attendants have had no previous experience in detecting ticket frauds. A little education will eliminate this.

There is a marked difference in the "feel" of a ticket fresh from the machine and one that has been handled and the experienced doorman—doorman will get that "feel" the instant the ticket reaches his fingers.

If your house hasn't been "snapped" by one or more of the crooked gent who consider the theatre as one of the safest places to get one's nefarious trade just consider yourself lucky—not immune—and get busy at the job of schooling and instructing your staffs in the interesting and money-saving arts of fraud prevention.

Watch Volume

Are the projectionists or sound checker spoiling sound quality by running volume too high?
NEW HAVEN

Connecticut premiere of Paramount’s “Variety Girl,” sponsored by Tent 31, Variety Club of Connecticut, will be at the Paramount Theatre, New Haven, on the night of August 28. Proceeds will go into the club’s charity fund.

Harry F. Shaw, division manager of the Loew Poli New England Theatres, is chairman of committee arranging for special talent, with Harry Rosenblatt, MGM branch manager, chairman of ticket program. Lou Brown of the Loew Poli N.E. Theatres will handle the publicity.

20th Century-Fox Division Manager Ray Moon is spending several days with Ben Simon, local branch manager. George Worchester of the 20th Century-Fox office, who celebrated his 91st birthday on June 30, is visiting New York and the home office.

Lou Brown, director of advertising of the Loew Poli N.E. Theatres, accompanied by his wife and daughter, are vacationing at Virginia Beach, Va. Trio will also stop off in Baltimore and Washington. Morris Rosenthal, manager of the Poli theatre in New York, will return from auto vacation trip to Kansas City, Kansas.

Al Shea who runs the legitimate shows at the Loew Poli Lyric, Bridgeport, is here for conferences with Harry F. Shaw, Loew Poli N.E. division manager.

Phil Oliver, manager of the Roxy, Bridgeport, is giving his daughter, Loretta Mary Olivi, a big party in honor of her 18th birthday.

Lawrence Pastore, Sr., projectionist at the Warner Theatre, is hospitalized.

With Mollie Stickles, manager of the Loew Poli Palace, Meriden, on vacation, Ruth Bolton from the manager in New Haven is doing the relief manager job.

July 30 will find members of the 20th Century-Fox Family Club holding their annual outing at Double Beach, Conn.

Eve Cooperstack, booker at Universal, is among film row vacationers, also Grace Brunelli, Columbia booker, and Alice Brodner of the Warner office taking a cruise trip to Bermuda and Nassau. Mrs. Martin Multer of PRC will spend her vacation in town putting the feminine touches on her first apartment. Alice Alderman of Warners, is vacationing at Totem Lodge.

CHICAGO

Because of the failure of the Chicago hotels to take care of the 20th Century-Fox divisional sales meeting, the conference was held at the Schroeder Hotel in Milwaukee last Monday.

Among those who Chicago who attended were District Manager Tom Gilliam, Exchange Manager Joe Neger, Sales Manager A. Van Dyke, Office Manager Will Graham, six salesmen and Homer Edmonds and Max Bonair of the booking department. Representatives from Detroit, Omaha, Milwaukee, Minneapolis and Des Moines exchanges also attended.

The Chicago Film Census board examined 168 films of 27,000 feet during June. Thirty-nine cuts were made and nine pictures restricted for adult showing only. Three films were rejected, Deckel’s “Escort Girl,” Film Classics’ “The Patient Vanishes” and the Mexican production, “The Perverted Woman.”

A number of Chicago film executives attended the opening of the Butterfield Michigan Theatre in South Haven, Mich., last week.

Armed truck drivers who collect money from theatres and other businesses and who are members of AFAM Teamsters’ Union 725, have accepted a 25-cent-an-hour wage increase, with a 42-hour week, and will not strike.

The Balaban and Katz Loop Garrick Theatre has resumed the showing of twin bills after a single policy for several months. First double bill was Columbia’s “Gunfighters” and “The Corpse Came C.O.D.”

Louis H. Harrison, prominent in Chicago theatre activities, was elected president of the B’nai B’rith district grand lodge 6 at last week’s meeting in St. Paul. Harrison was three times president of the Covenant Club of Chicago and was formerly Lincoln Park Commissioner.

Summer admission prices are now in effect at Lake Geneva, Wis., and are 10 cents higher than spring prices. Matinee price is 44 cents with children’s admissions at 14 cents at all times.

Honor Gross, Peppiatt

A memorial in honor of the late Sam Gross and Cecil Peppiatt of 20th Century-Fox who lost their lives in the recent Virginia airplane crash, will be established by Tent No. 13 of the Philadelphia Variety Club. The memorial will be a $50,000 fund to establish two scholarships yearly for the next 10 years for deserving students at Ben Amsterdam, head of Atlantic Theatres, and Earle Siegewart. Paramount division manager, where chosen chairman of the memorial committee.

PORTLAND

During the balance of 1947 there promises to be a greatly increased interest in construction and finishing of new theatres in the Pacific Northwest, especially in the Inland Empire area near Spokane, where several suburban and drive-in theatres have been announced.

Universal Film Exchange in Portland reports the purchase of a 100 x 100 property at N.W. 18th and Jewell Street, building is "contemplated in the near future" according to Ray O. Wilson, the firm’s branch manager.

The Fox Theatre, one of a chain owned by Griswold & Fisken of Wenatchee, at Omak, Wash., is being completely remodeled, according to Ike Rogers. It will be reopened this fall. The theatre has been idle since 1940.

Harry Scott, of KRO Radio Pictures, will complete the filming of “Rachel” near Eugene, Ore. Loretta Young will be the star and Norman Foster the director.

A theatre heldover at Venetian Theatre, Albany, Oregon, resulted in a haul of $300. Manager Raymond Porter said the thief forced him to open a safe, then he tied and gagged him, and hit him over the head with a pistol.

Gamble Theatre Enterprises of Portland, Ore., has purchased the Liberty Theatre in Spokane. The theatre is on the Evergreen circuit, and it will be under the supervision of Ron Gamble, one of the five Gamble brothers. It is the 19th theatre in the Gamble circuit, and acquisition of the Avalon in Bellingham, Wash., is the 20th. In 1946 the circuit had seven houses. The brothers are now building two drive-ins in the Portland area—one in Salem and one in Eugene, while another has been approved for Coos Bay, all of which drive-ins are on the drafting board, but announcement of their location is being withheld for the present.

Robert J. Wells has been named PRC salesman in the Seattle branch under Branch Manager Wallace Rucker.

Walter Wessling, 65, booker, former manager of the Portland Monogram exchange, died of cancer last Sunday. He opened the Patera exchange here in 1908 and was manager of Gaumont British for five years.

KANSAS CITY

Thieves ransacked the film row offices at 114 West Eighteenth St. July 4. The offices visited by the bandits included those of George Baker and R. K. Blechle, exhibitors; the Poppers Supply Co.; the Altec Corp.; and the Kansas-Missouri Theatres Association. Two ballpoint pens were stolen from the Baker offices, a desk set and a supply of 5-cent stamps from the Poppers Supply Co., and small amounts of change from the other offices.

The Southtown Theatre is the latest to get its new air conditioning equipment in use. The new unit is freon-type electric refrigeration, and proved its worth in the hot days before July 4, according to James Chapman, manager.

M. D. Cohn, manager of the Paramount Theatre, is making a postcard survey among patrons to determine the relative effectiveness of radio, newspaper and other advertising placed (Continued on Page 20)
CLEVELAND

First sustained good weather spell of the summer attracted large numbers of people to outdoor amusements, resulting in lowered theatre grosses.

Decision of Sidney Jackson, arbiter in the Orrville arbitration case, which sustained the 14-day clearance of Wooster over Orrville and established a 7-day maximum clearance of Mason over Orrville, will be appealed. Miss Anne O'Donnell, in charge of Film Classics operation, spent several days in the Cleveland branch.

Variety Club will hold its second "open house" on Saturday, July 19 for the Calcutta holding preceding the club's July 21st golf tournament.

Fred Schram, veteran film man who shifted from his earlier activities as an independent distributor to the exhibition end of the business, now being manager of the Avalon Theatre, and his wife, celebrated their 25th wedding anniversary in Fort Lauderdale, Fla.

Bob Snyder, assistant to Al Dezel of Road Show Attractions, with headquarters in New York, is vacationing with his family in Cleveland. Harry Weiss, 20th-Fox publicity director, plans to spend two uninterrupted weeks with his family at their summer estate in the Catskills.

Joe Lewitt, who heads the Independent Screen Room, is convalescing from an operation at University Hospital.

Max Maxx arrived the beginning of the week to take over as RKO theatre city manager where Harry Schreiber, transferred to Columbus, left off. Before leaving, the 100 personnel of the three RKO theatres joined to give Schreiber a surprise breakfast at Clark's Restaurant and presented him with a combination radio-photograph.

Ben L. Ogren of Ohio Theatre Supply Company has just completed a series of Motograph installations in this area.

A. K. Veach's Twillie Drive-In, located between New Philadelphia and Uhrichsville, opened July 5.

J. Gerbert is president and Vincent Lauter secretary of the company building the 750-seat West Theatre in Barberton, O., which is due to open shortly.

Harold "Bud" Friedman, whose wedding trip was interrupted by an illness which hospitalized him in Memphis, is now at his home in the Park Lane Villa and has been ordered to take a month's rest before resuming active duty as manager of Warner's new Vogue Theatre.

CIVIC EFFORTS. George Jessel (center) producer of 20th-Fox "I Wonder Who's Kissing Her Now" receives from Chicago's Mayor Kennelly an official city council resolution commending him for his civic efforts in behalf of the windy City. Famed composer Joe E. Howard is at left. Presentation took place during world première of the Technicolor musical at the Orien- tal Theatre last week.

SHOWMEN'S TRADE REVIEW, July 12 1947

REGIONAL NEWSREEL

(Continued from Page 19)

by the theatre. Postcards are being passed out to patrons periodically at the theatre with requests for the customers to answer the imprinted questions and drop the card in the mail. Results of the survey will be tabulated soon.

A benefit show for Veterans of Foreign Wars was given at the Uptown Thursday night at a midnight midnight. Nick Sondue, manager, lined up nearly all talent in town for it.

Local show business was interested to learn of the marriage of Don Davis, president of Station WHS, to Mrs. Harriet Tholen in Tucson, Ariz., July 3.

Harry A. Drake, well known theatre architect, died here July 3. He designed the Newman (now the Paramount), Regent and old Royal theatres in Kansas City, as well as many others. He is survived by his widow, Anna.

Myron Talman, Paramount Theatre assistant manager, takes off on his vacation July 12.

CLEVELAND

Curfew Enforcement

Chief of Police Earl Lytle of Mount Carmel, Ill., is enforcing the town's curfew ordinance after a lapse of 10 years, on orders from the city council. At 9:30 P.M. two taps are sounded on the city's fire bell and children on the street after that signal are subject to arrest unless accompanied by a parent. Enforcement is expected to affect attendance to some extent at Mount Carmel and the 600-seat Uptown, both operated by Theodore Coleman.

ALBANY

Visitors along film row included C. Nilman, Valadia; Mrs. L. Van Buren, Cairo; Mr. and Mrs. Jerry LaRueque, Warrenburg; John and Charlie Rossi, Schenectady; C. Deisher, A. Bernstein, J. Permutter of Schenectady; Walter Wetherell, Chestertown; Mr. and Mrs. Sam Davis, Phoenixia; Leon Duva, Morrisville; Sam Rosenblatt, Waterville. Vacationists: Warner Bros. bilker, Carolyn O'Neil to Niagara Falls; Charlene Murphy, contract clerk to Chicago; Columbia telephone operator, Florence Bergmann to Canada; Warner Bros. Lincoln Theatre manager, Joe Stowell with wife and son to Cape Cod; Louise Bikle, MGM assistant contract clerk, at home; Mr. and Mrs. Nate Dickman and son spent days at the Breakers, Atlantic City; RKO office manager's secretary, Betty Elliott, to New York; Fox contract clerk Marjorie Dor and inspectress Elizabeth Helleys at home; Assistant cashier, Veta Akin, to Johnsonville; Katherine Barke, Universal cashier, weekended at Hempstead, Long Island.

Columbia office force is planning its annual picnic to be held at Kaydross Park, Saratoga Springs, N. Y. on Monday, July 14. Anne Joyce, manager's secretary, is in charge of arrangements.

Warner Bros. Theatres and Distributing Offices will hold their annual outing at Crooked Lake Hotel, Crooked Lake, N. Y. on July 16. This event also includes the theatres in Albany and Troy.

MGM Assistant Eastern Sales Manager Her- man L. Ripps, is confined to the Albany Hospital for observation.

Floyd Fitzsimmons, MGM field representative out of Albany, is also assuming the Buffalo territory.

DES MOINES

The RKO Corporation has taken over the management of the RKO-Orpheum Theatre at Dubuque, Ia., with Raymond A. Langlett, formerly of St. Paul, Minn., named as manager. The house formerly was pooled with Associated Theatres for joint operation with the Grand, Avon and Strand Theatres at Dubuque. General policies of the theatre will remain the same.

A. H. Blank, head of Tri-States Theatre Corp. of Des Moines, and his wife have returned from a two-week visit in New York.

Anne Shafran, Columbia booker, was married to Dorothy Dion of Minneapolis, Minn., and the couple is on a honeymoon trip at Clear Lake. Rose Mazzo, also of Columbia, was married recently to Joe Villrillo, Carol Fuhrman, assistant manager of the State Theatre at Cedar Rapids, was married to Kenneth Foley and will leave her job to move with her husband to Des Moines. Mottie Sneed, owner of the Strand Theatre at Council Bluffs, Ia., was married to Grace Resink at Santa Barbara, Calif. Sneed is also an executive with the Viking Popcorn Company.

Frank Bixler, formerly of Corning, Ia., has been named manager of the New Pier Theatre at Peter, succeeding E. C. Peak who recently resigned. Mrs. Bixler is serving as cashier of the theatre.

Dr. H. O. Cobb of Des Moines has sold his Showboat Theatre at Pleasantville to H. B. Millins of Des Moines. Millins also operates theatres at Mitchellville, Anken and Carlisle.

TORONTO

Announcement has been made of the promotion to general manager of Eagle-Lion Films of Canada Limited, Toronto, effective July 14, of Frank H. Fisher, general sales manager for the past year, in succession to A. J. Laurie whose resignation went into effect July 12. Fisher, previously associated with Norman division manager of Odeon Theatres of Canada. Prior to this appointment he had been head office booker and buyer of the Odeon circuit.

The third automobile theatre in Ontario has been opened on Highway No. 2 near London. All three are operated by the Skyway Drive-In Theatres, Limited, Toronto. A fourth is being constructed near St. Catharines in the Niagara district.

The Manitoba Motion Picture Exhibitors Association at Winnipeg has petitioned the Dominion Government for the removal or reduction of the Federal wartime tax of 20 per cent on theatre grosses which nets the treasury about $15,000,000 yearly.

Clare J. Appel of Toronto, eastern division manager of Odeon Theatres of Canada, has undertaken an operation on his place in the Toronto General Hospital but is reported to be on the definite road to recovery.

I. H. Allen of Astral Films, Toronto, has completed details of the deal in New York which give him the Canadian distribution rights for releases of Film Classics. Allen has also made arrangements to import a group of French and other Continental features for distribution in Canada.

Verm Marriott, former manager of the Grand
Regional

Theatre, Sudbury, Ont., has returned to his parents' home at Guelph after spending a year in a hospital at Barrie, where he underwent treatment for a disability.

For the armed holdup of Manager Simon Cohen of the Crown Theatre, Toronto, last January which netted him $85, Ernest Vatcher, 88, a former assistant manager of the York Theatre, has been sentenced to four years in Pownal Penitentiary by Judge James Parker in the County Criminal Court.

Gordon Lightstone, general manager, and W. J. O'Neill of Paramount Film Service Limited, have returned to Toronto, having served a Montreal function at which Lightstone inducted Tom Dowbiggin, Montreal branch manager, into the Paramount 25 Year Club. The presentations included a wrist watch and a desk lighter, the latter being a token of esteem from the Montreal staff.

Jay L. Smith, president of Alliance Films Limited, Toronto, has announced the opening of branch offices at Winnipeg and St. John, N.B.

DENVER

E. E. Jameson, who operates the Exhibitors Film Delivery as well as a central inspection and shipping desk in Kansas City, has bought lots on film row and will build a 12-vault $80,000 inspection and booking service building. Jameson has the physical distribution of SRO films for the Denver territory.

PRC Bookie Dick Ivy took the first part of his vacation to move into a new house, but spent the latter part fishing.

Robert J. Bothwell, city manager for Fox Inermountain Theatres, Denver, Mont., has been moved to Denver as manager of the Aladdin. He succeeds Ned Greenslit, who resigned to enter a business of his own.

Jack Reeves, executive exploitation man, is here doing publicity work with Bidwell McCormick, RKO publicity man.

The Rocky Mountain Screen Club has scheduled its annual summer roundup for the Mississippi Stables for Aug. 1. The annual golf tournament and picnic will be held at the Park Hill Country Club August 14. About 200 were present at the Gold Rush Days at the club rooms, and the prizes for the most appropriately dressed man and woman (most unusual) to a man and wife—M. R. Austin, PRC manager, and Mrs. Austin. Each won a radio.

Paramount vacationers include Shirley Downey, ledger clerk, to the west coast; Emma Harris, picture reports, to Omaha, Neb.; and Corelia Byers, to the mountains.

ST. LOUIS

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ST. LOUIS

Tent No. 4, Variety Club of America, will hold the benefit performance for its Heart Fund on Sept. 2 at Fanchon and Marco's 5,000-seat Fox Theatre. Paramount has tendered the use of its feature, "Variety Girl," for the benefit.

Republic Prairie District Manager Nat Steinberg and Mrs. Steinberg spent the Fourth of July holidays in the Dells area in Wisconsin, their first vacation in five years.

The Cine Theatre Supply Co., a new Missouri corporation controlled by Arch Hosier and Tony Metirci, last week took over the business and assets of the former Cine Supply Co., recently controlled 100 per cent by the Radio Corporation of America. Hosier, until last week, was a field engineer for Albert Service Corp.

Theatres reported closed on July 5 because of flood conditions include the Grand Tower in Grand Tower, Ill.; the MWA at Madison, Mo.; the State, McClure, Ill.; the Royal at Valmeyer, Ill.; and the Prairie, Prairie du Rocher, III.

A number of portable circuits, both 16-mm. and 35-mm., were hard hit by the floods in Missouri and Illinois and to a lesser extent in Iowa.

That regular theatres in the recent flood areas in all probability will experience a decided shrinkage in box office returns is indicated by the $500,000 flood loss, which is the estimate of R. H. Musser, regional conservator for the U. S. Soil Conservation Service.

Twelve thousand new seats have been ordered for the 10,000-seat Municipal Theatre in Forest Park, St. Louis as a part of the $800,000 improvement program of the management.

Alteration program for the St. Louis Lee Theatre has been approved by the Housing Expediter. H. K. Selby, St. Louis RKO District Manager Ray Nolan, Assistant Manager Joe Feld and St. Louis Manager Tommy Williamsson and Salesmen George Ware, Arthur Manus, Maury Edgar, Gene Fitzgibbon and Irvin Good are in New York for the RKO sales convention.

A movie of the movies is coming to the region, a comedy produced by the Lewis-Jenkins Association. The show is scheduled for the RKO's RKO Theatre, which will be opened for a summer engagement.

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HARTFORD

Salvatore Rubera, projectionist at the Warner Regal, Hartford, died last week. He had been on the theatre staff for past ten years.

In Hartford last week, Frank W. Kraemer, Connecticut's Collector of Internal Revenue, said there was an increase of 21 per cent in the miscellaneous tax group (includes amusement, liquor, etc.) in the fiscal year ending last week, over the previous fiscal period. The group totaled $85,500,000, against $71,000,000 for previous period.

Milton Goldberg, former Broad Brook, Conn., theatre operator, and Mr. Goldberg are parents of a baby girl, named Roberta Sue.

Ed O'Neill, a Holy Cross graduate, has rejoined Markoff Theatres, as general manager over the Moodus and Colchester at East Hampton, and the Strand at Wallington.

The two summer motion picture theatres in Sound View, Conn., have been reopened for the warm months. Theatres are the Strand, operated by Glackin & LeWitt of New Britain, and the New Colony, operated by Tom Grasso of Windsor Locks. Jane Glackin is managing the Strand, while Grasso is managing the New Colony.

The State, Hartford vaudeville-film theatre.
(Continued from Page 21) has closed for summer, and will reopen the last week in August with stage shows.

Peter Perakos of Detroit Theatres (operating theatres in Connecticut) has announced that as soon as building materials are released, construction will go ahead on the Perakos planned 1,400-seat house in Elmwood, Conn. The new Drive-In Theatre, Newington, owned by E. M. Loew, will be opened soon.

Over in Springfield, Mass., Albert Anders, owner or many years of the Bijou Theatre, that city's oldest palace, has opened temporarily the manager's spot to the B. & Q. Associates and has left Springfield, on doctor's orders, for a complete rest. Rumors were in the trade last week that the Bijou had been sold to out-of-town interests for $200,000. These rumors were denied, however, by Edward Daley, representative of B. & Q., and acting manager of the Bijou. Daley announced that the booking and supervision had been taken over, with no purchase or lease involved.

MILWAUKEE

After 2 in the morning of June 30, an employee of the Princess Theatre (Fox-Wisconsin) discovered smoke coming from a fireproof storage room at the show house, in which rubbish is kept. The fire department was called, and put the fire out in short order. Damage, $46. A lighted cigarette stub was said to have been the cause of the fire.

The Rio Theatre at Rio, Wis, was opened July 6. Harood Nelson is the owner.

One of Milwaukee's pioneer exhibitors, Harry Hart, 65, died on June 25. He operated the Atlas Theatre and was booking films up to the time he went to bed on the day of his death. At the age of 18, Hart went to California and was associated with Carl Lemaule. Later he came east and building the first motion picture theatre in Cincinnati. Later in Milwaukee he owned at various times the Grenada, Franklin and Fern Theatres.

George Fischer, 65, prominent in Milwaukee film circles for 50 years until 1946 when he retired, died last week at St. Joseph's Hospital after an illness of several months. He is said to have originated the "between features" stage showover of 1921. He opened the first large motion picture theatre in the country, the Aban-

bra here. Later he operated the Milwaukee, National and Capitol Theatres. He started the neighborhood theatre movement and was active in promoting special shows for orphans and shut-ins. In 1920 he went to Chicago to manage the Woodlawn Theatre but returned here two years later to manage the New Milwaukee Theatre.

LOS ANGELES

Louise Fenstermacher has been named secretary to Paramount Western Division Manager George Smith, replacing Myrtle Brown, resigned. Betty De fibre, formerly in the booking department, took over Louise's old spot as secretary to Branch Manager Al Taylor.

Wilda Biber, cashier at the Marcal Theatre on Hollywood Boulevard, was in her cage one night last week when a young man stopped his car in front of the house, walked to the ticket booth, laid down a paper sack and ordered her to fill it with money. After she stuffed the sack with $209, he grabbed it, jumped in his car and rode away.

C. T. Charack is the new branch manager for FRC, replacing George Lefko.

John A. Van Gils, who formerly had the U. S. Navy Motion Picture Booking office here, opened the new 48-seat Grove Theatre in Lemon Grove.

Jane Tracy, secretary to Sam Greenwald, of Paramount News, was married June 19 to Jack Brinker, of the Paramount publicity department.

Florence Gottesfeld of 20th-Fox was married to Stanley Sorooff on June 29 in Los Angeles. Ralph Ravenscroft, Paramount exchange publicity man, has been in San Francisco on an ad-
vance campaign for the company.

Last week it was announced that a 15-year lease on the 1,400-seat State Theatre in Fresno has been acquired by Robert L. Lippert, president of a Northern California chain and top executive of Screen Guild Productions. The house will be called the Esquire now and will be remodeled to the tune of $75,000. It will be taken over by Lippert on Jan. 1, 1948. On August 7, Lippert will open the fifth drive-in in his chain, with the $120,000 house at Modesto.

Julius Sweet has acquired the lease to the space next to John F. Filbert Co., and has been successfully operating it as a film row parking lot.

Mrs. Helen Wolbom, secretary to 20th Century-Fox Branch Manager Clyde Eckhardt, is recuperating at her home following an operation. Virginia Siegers, who is in 20th's contract department, is on vacation.

Paramount News-man Sam Greenwald has fixed up a neat little dark room in his office, where he en develop photos.

Charles P. Skouras, President of National Theatres Amusement Company, today announced the appointment of Andy Krappman as head of the circuit's merchandising department, to succeed the late William G. Lyris.

CHARLOTTE

S. W. Taylor, operator of the Taylor Theatre in Edenton, N. C., underwent a leg amputation recently. He is now at Duke Hospital in Durham.

Robert Sexton of Exhibitor's Service visited his company's two theatres in Dallas, N. C., and Lowell, N. C., last week.

Softball is still the big thing among the sports enthusiasts along film row. Each exchange has its own team, and last reports had it RKO is in first place.

New at the Warner office are Charlie Douglas, transferred from Atlanta as booker, and Steve Baranuk, who came from the home office to fill the position of office manager.

Visitors to the local branch last week included Al Schiller, head of branch operations, and Jimmy Hobbs, Republic's Atlanta branch manager.


Back at RKO as a salesmen is Roger Mitchell, who left that company a year and a half ago to operate the Branford at W. Greenville, S. C. Mitchell will replace Harry Rogers, who has been transferred to the Atlanta office as salesmen.

July 14 has been set as the day for the annual Variety Club picnic at the Red Fez club on Catawba River. The picnic, which is open to everyone connected with the film industry, is sure to prove a big success this year, judging from the committees that have been appointed to handle the arrangements. The exchange will all come on that day in order to permit the employees to attend the picnic.

Now that the last polio patients are leaving
the polio wards of the Charlotte Memorial Hospital, the Variety Club has announced that it will discontinue the showing of movies at the Ward. For three years, since the great polio epidemic hit the two Carolinas, the Charlotte Variety, in cooperation with the various Film Exchanges, has made movies available to the afflicted youngsters.

United Artists Branch Manager Byron Adams, together with his office manager, J. D. Hexamer, spent last weekend watching the fish bite. Max Bryant of Bryant Theatre Supply Company, who has been quite ill at his home in Rock Hill, S. C., for the past few months, does not seem to be much improved.

PHILADELPHIA

Sam Diamond has returned to 20th Century-Fox, replacing Herb Gillis who has been transferred to the New York exchange as assistant branch manager. Jules Cohn, head of the Stanley-Warner City Sign Shop, is in University Hospital for a thyroid operation.

Mort Magill, recently resigned as United Artists branch manager, will set up his offices for Film Classics and PRC-Eagle-Lion headquarters at 1235 Vine Street when E-L moves into the former Warner quarters. Sylvan Katz, 20th Century booker, is back at his desk after a five-month illness.

Dave Cooper, Warner salesman, has given up his Saturday afternoon handbell sessions to take care of his new-born son.

Robert, son of Harry Whitaker, assistant to Bob Mills at Stanley-Warner, has received an appointment to Annapolis. He has just finished at Episcopal Academy.

Fire wrecked the projection booth of the Elm Theatre, Camden, last Sunday during the matinee showing and the audience of about 50 children marched out of the building singing under the direction of Morris W. Cummings, manager.

Earlier the same day, fire destroyed the Park Theatre, Trenton with an estimated damage of more than $150,000. The theatre was closed at the time.

Dottie Healey, secretary to Ev Callow, Stanley-Warner ad head, is, finally relieved. Her sister gave birth to the baby that has had the household on edge since its scheduled arrival weeks ago. It's a girl, weighing in at German-town Hospital at 13 lbs., 3 ounces.

Condolences are extended to the family of Bob Bossler, one of the oldest exhibitors in the territory and a pioneer of the industry, who died recently.

MINNEAPOLIS

Conrad Krieffberg has been named new branch manager for Selznick Exhibiting Organization, succeeding Charles Weiner, who has been named Canadian district manager of SRO. Krieffberg formerly was a salesman for PRC.

A theatre handl has robbed five St. Paul, Minn, theatres. Most recent robbery was at the Paramount, where he got $90. Two days before the loop World was robbed of $50 and previously three neighborhood houses, the Park, Grandview and Center theatres, were held up.

Meanwhile, Theatre Connections, Minneapolis, which stocks the candy counters of many North-west houses, was burglarized of five cases of chocolate bars valued at $237, 50 cartons of gum worth $60 and $12 in cash.

WORKING GIRL. Lady iris Mountbatten, great-granddaughter of Queen Victoria, cousin of King George VI of England and a cousin of Lord Louis of Harrisburg. The Victoria staundia, who recently joined the staff of Columbia Pictures is now working in the company's New York offices learning the intricacies of the advertising, publicity and exploitation department.

New on film row are Joan Lindquist, office clerk at Republic; Joyce Comer, availability clerk at Universal; Maxine McDonald, switchboard operator at MGM, and Bill Westerman, booker at Paramount.

Muriel Fishbein, contract clerk at Paramount, is engaged to Jerry Frederick. Elaine McConville, picture report clerk at Paramount, was married recently to Joe Malat. They are honeymooning at Lake Louise, Canada.

Gen Kudzia, booker at Republic, is vacationing in Nisswaawk, Minn. George Engleking, booker at Paramount, is spending his vacation at home.

HARRISBURG

While actually a letit'mite entertainment the preliminary beauty contest to the Miss America Pageant, held on the State Theatre stage Wednesday, July 2, turned out to be a field day for movie-folk of the area.

Named "Miss Greater Harrisburg" was Miss Betty Lou Steinmuller, secretary to Gerry Wolfast, manager of the State. Among the nine judges were Mr. Bill Weitz, 20th Century-Fox, Bill Brooker, Paramount, and Lois Fegan, trade paper reporter. There were four separate contests, one to name the winner in each of Cumberland, Dauphin and Perry counties, and the city among contestants were judged, by points, on ability to wear an evening gown, modeling a bathing suit, and talent.

Betty Lon, winner of the city competition, will go on with the other district winners, to enter the Miss Pennsylvania Contest August 21.

A suit was started in Dauphin County Court by Mr. and Mrs. Herbert L. Shultz, this city, against the Rialto Theatre, 1537 North Third Street, to recover $404.50 for personal injuries to Mrs. Shultz. She alleges she was hurt June 30, 1945 when her leg struck a rod protruding from a seat which was not properly closed. The suit was directed against Edna F. Felt and Alice T. Delite, West Pittston, Luzerne county, who operate the theatre. They are charged with negligence in failing to inspect the seats, and for failure to provide sufficient light in side aisles.

COLUMBUS

Returning from a vacation trip to Kansas City, Morris Rosenthal, manager of Loew's Poli in New Haven, and his wife stopped here for a visit with Bernard McKiernan, assistant manager of Loew's Ohio. Flood conditions in Missouri delayed their arrival here.

The 134-seat Kingdom Theatre in Grove City, O., has been purchased by Kenneth Hill who plans to extend its operation to seven nights a week. The late Ben Almond had operated it on a two-to-four-nights-a-week policy.

RKO's new city manager here, Harry Schreiber, aided by RKO Publicist John Harcroft, is hunting for a place to live. He hopes to buy a home in Upt-a Arlington where he lived before his transfer to Chicago.

Mrs. W. E. Wilcox and daughter Jane, both on the staff of the K-ethyl-Abbe Theatre in Huntington, W. Va., were recent Columbus visitors.

BUFFALO

Recent visitors to Buffalo exchanges included Sam Slotnick and son, Acme and Gloe Theaters, Syracuse; Ruber Cane of the circuit of the same name; William Tishkoff of the Central Drive-In, Rochester, who distributed samples of the handsome match folders he is using to advertise his spot, and Sam Gandel, Lyric Theatre, Bolivar, N. Y.

Wally Anderson, operator of four situations in Southwestern New York and three houses in Up-te Pennsylvania, has returned to his home in M. Jewett, Pa. after a month's vacation in Miami.

The Annual Silver Cup Golf Tournament (Continued on Page 24)
LONDON OBSERVATIONS

Production Code for British Films and Government Controlled Rentals Being Mulled by Exhibitors;
ABP Report Shows Drain of Taxes on Theatres

By JOCK MacGREGOR

A production Code for British films is being mooted by some exhibitors who fear the current morals, unless curbed, will adversely affect the cinema's position as a family entertainment.

A number of unnecessary sexy incidents have been slipped into such pictures as "The Man Within," "Man About the House," "Loves of Joanna Godden" and "They Made Me a Fugitive."

The crime films with brutal fights are also being frowned upon in view of the number already on the floor such as "Brighton Rock," "Good Time Girl" and "Night Beat."

Enjoyable and instructive as John Corfield's party was to celebrate the completion of the "White Unicorn" and the 50th Anniversary of the Walton-on-Thames studios. I could not help feeling that the British producers missed a great opportunity to do something really big. Something which might have boosted their pictures internationally.

It is the first time that a studio has had a golden jubilee and I consider that the event deserved more than a cocktail party. Government officials should have attended together with all leading British film personalities and a plaque or something should have been unveiled to commemorate the occasion.

As it was guests saw "Rescued by Rover," one of the first films made there by Cecil Hepworth before the previous day's rushes. Still's of early productions were on show while some original equipment was displayed alongside the latest Gaumont Cafe 21 Projector. GB-K's W. M. Woodgate was, I know, disappointed that he had not had more warning of the event so that he could get hold of some old Kershaw projectors.

With the future of exhibition generally very much in the balance, the film trade here has adopted a new motto "Wait till Rank retards." Columnists, executives and even the know-alls rely on it. A great deal, one is led to believe, depends on Rank's personal report to the Government of his visit to the U.S.

Government-controlled rentals is one of the points that are being mooted. Meanwhile those who have been clamoring for reduced imports of American films are beginning to realize that with insufficient British films to fill the programs, re-releases and extended runs would result with little saving in dollars.

A look around London on a Sunday afternoon at those lining up at the cinemas is always illuminating. Still the biggest draw for all types of cinemagoers is "Best Years" which is moving from the Leicester Square to the Odeon, Marble Arch. Phenomenal business is being done by GB's Tatler where "Birth of a Baby" is being revived. The house is besieged at all times. "Duel" is considered worth lining for by hundreds and "Perils of Pauline" is drawing those in search of a laugh. Outside the Warner, publicist Gayne Dexter was a trifle amazed by the crowds for "They Made Me a Fugitive." His hard hitting advertising had drawn most of the thugs in town.

Falling attendances at British cinemas were mentioned by Sir Philip Warner at the Annual General Meeting of the Associated British Picture Corporation. The fuel crisis adversely affected the theatre trading profits by $800,000. 289,720,016 were taken at the box-office. Of this sum $29,720,016 went to the Exchequer in the form of entertainment tax. This gives a fair picture of the crippling overheads that the British exhibitor has to carry in this direction.

American showmen might like to follow the example of Manager M. de Jong of the Bournemouth Odeon. With growing requests for the use of the cinema by groups to show special films, he felt that the ideal thing would be to have a 10-mm. projector for lending. He approached a few public minded citizens and the $600 were raised in three days in donations of $20. The equipment is available to any school, youth or religious body which wants it free of charge.

The news that Quigley Publication's Peter Burnup had suffered a fractured skull after being found in an accident in Berkeley Square came as a great shock to the film industry. Everybody's sympathy has gone out to Hope Burnup who is widely known in American film circles as Hope Williams.

The story of the current production "A Soul Searing Story" "The Best Years of Our Lives" sponsored by the Variety Club of Buffalo will be held on Monday, July 14th at the Transit Valley Country Club. Dinner and cards follow the sessions on the evening.

Ground was broken for the new Universal Buffalo exchange this week, and construction is proceeding.

Among the newcomers to the ranks of house-hunters in Buffalo and environs is Universal-International Branch Manager Joe Gils, transferred here from Chicago.

Peter Bifarella, owner of the Joylan Theatre, Springville, N. Y. has received permission to construct his new theatre in Springville.

Another recent Buffalo visitor was Neil Hellman, Albany circuit operator.

Mrs. Bernie Burns, daughter of Paramount Branch Manager Mannie Brown, gave birth to a seven pound baby girl, Suzanne Toni on June 26. Father is a local orchestra leader.

Dick Stafford, popular local PRC Booker, has resigned and is going to Denver, Colo., as Booker for U-I.

OMAHA

R. D. Goldberg, owner of a string of theatres here, donated everything for a benefit showing of "The Last Chance" at the neighborhood Dundee Theatre for the Cambridge (Neb.) flood relief.

Universal Branch Manager Harold Johnson is spending a couple of weeks at his cabin on the lake in Minnesota.

Leo Doty, Universal office manager in Minneapolis, vacationed here.

RKO sent Branch Manager Jack Renfro, Salesmen Dave Arthur, John Mathis and Nate Galbreath and Exploiter Lou DuFour back to New York for its convention.

A. H. Blank, president of Tri-States Theatres, Des Moines, and Maintenance Chief Bill Toney spent several days here.

Sam Epstein, owner of the theatre chain bearing his name, is back from a vacation in Canada.

Tri-States Theatres has two staff members on vacation from here: Stan Blackburn, Omaha manager, and Glenn Bostoff, Oregon treasurer.

Henry Saggar, Dennison (la.) exhibitor, is spending some time at his cabin at Dorset, Minn.

August 1 should see the opening of the theatre at Elmwood, Neb., by the Community Club. F. E. Pace managed to keep his Empress Theatre out of flood water, but he was isolated from film deliveries for several days.

Martin Wallace, ABC-Fox contract clerk; Jane Fuecia, Columbia biller; and Irene Kosint and Lois Brown of Paramount are vacationing at Lake Okoboji.

Mrs. Toby Stewart, Shenandoah (la.) exhibitor, is showing improvement in a local hospital. RKO shipper Vera Schnett will spend his vacation at home.

ATLANTA

Joe Reeves, sales department Wil-Kin Theatre Supply Co., is back from Florida with a good suntan; Jimmy Wilson, same outfit, is on a business trip and the sales department has a new girl—Miss Marie Cagle.

William "(Snake)" Richardson, president, Astor Pictures, is back at his desk after a Florida vacation. E. W. Crockett and R. H. Dinkins, have
REGIONAL NEWSREEL

opened their new 429-seat theatre at McCleny, Fla.

Monogram Branch Manager Babe Cohen and Salesman Jimmy Campbell are in Florida, while Mrs. Mildred Barden, booking department, is leaving with her husband for a trip.

Returning to her desk after vacation to the bookkeeping department Warner Bros., is Irna Marshall.

L. T. Brinson, has sold his Lakeshore Theatre in Jacksonville, Fla., to A. W. Spring and O. Mullen. West Palm Beach, Fla., will soon have a new Drive-In Theatre to be opened by C. N. Hall, six miles from the city.

Mr. and Mrs. Leon H. Robbins, (he's the owner of the colored Lincoln Theatre, Gainesville, Fla.) are the parents of a baby boy.

Charlie Karr, heading the Martin Theatre booking department, is off for his ranch in Longview, Texas; Johnny Harrell, also of the booking department, is back from Eastman.

Another sale of a theatre in Georgia was the Park in Cave Springs, Ga., by former owner by L. Wright to Mrs. Kate Dykes. Moultrie, Ga., will have a new theatre to be opened there about Sept. 1 by M. R. Mills.

Herbert Lee Amman, for the past 21 years secretary of IATSE, Birmingham, Ala., was killed when he stepped or touched a live wire at the Alabama state fairground while working as a stage hand for the Zama Shrine circus.

WASHINGTON

Colonel William McCraw, national executive director of Variety Club International, will be in Washington on July 25 to meet with the local board of Governors of Tent No. 11, on the premiere of “Variety Girl!”

Sidney Lust's Maryland Theatres have installed Nu-Screen.

Tom O'Donnell and Julius Lalley were Kings for the Night at the Variety Club stag “Crab Feast” on July 7. Everything was “on the house.”

Newest members of Tent No. 11 are Carl Gehn, director of press information, Straiton WTOP; Ike Wernet, owner of the Plymouth Theatre and Seymour Hoffman, Virginia district manager for District Theatres Corp.

Variety Barker Milton S. Kronheim, became a grandpa when his daughter, Mrs. Samuel Stahl of Philadelphia, presented Patricia Lee as a June gift to the family.

INDIANAPOLIS

Operation and management of the Talbot Theatre was taken over July 1 by the Talbot Theatre Corporation headed by Ernest L. Miller, owner and operator of the Cinema Theatre.

Officers of the corporation are President, Ernest L. Miller; Vice-President, Margaret K. Miller and Secretary, Claude M. Warren. It was also announced that extensive improvements on the Talbot's interior will be started at once.

Boyd Sparrow, manager of Loew's Theatre, left July 5 for a three-week vacation to be spent in Washington, D. C. his native city.

RKO Branch Manager Russell Brenchtler and his sales organization, including Bob Haley, of the advertising department, left July 6 for the RKO national convention at the Waldorf-Astoria Hotel, New York City. Salesmen included in the delegation were Orto Ebert, Peter Fortune and Herman Black.

Herbert Ross, booker at Columbia exchange, returned after spending his vacation visiting friends in the rural parts of Indiana.

Eagle-Lion District Manager Harry Mandell and Erwin S. Joseph, assistant, PRC District Manager Max Koth were business visitors at the local branch Monday, in conference with Manager Sam H. Abrams.

Mrs Miller formerly associated with Billy Conners, in the management of the Lyric, Indiana and Luna-Lite Theatres in Marion, Ind., has resigned and joined the Hudson Circuit, Richmond, Ind.


BOSTON

Miss Joan Mansfield, publicity aide at Warners, spent the long week end with her mother in Maine.

Mr. and Mrs. Joseph J. McDonell, now of Atlantic City, visited Boston friends this past weekend. Several years ago Joe McDonell and Floyd Bell, now Boston publicity chief were reporters on the St. Louis Post Dispatch. McDonell is now manager of the beautiful Chatlone-Hadden Hall in Atlantic City. In the days of the "silents" long ago McDonell did motion picture press agent work.

Mr. and Mrs. D. B. Stanro are spending the summer at their oceanside home in Cohasset, Mass. Their daughters, Susan and Barbara, are at the Wellesley Summer Theatre.

Mrs. Phillie Engel, wife of the United Artists publicity chief in this area, is recovering rapidly from her long illness.

Dave Whalen, formerly with Republic Pictures and now associated with Gene Antry, has moved to Boston, making this his permanent home but continuing his work over the country for the western pictures star and rodeo champion.

Sam Haas, of the Boston Variety Club, is in fine health again and his eyesight has completely restored.

The Center Theatre in Boston has gone in for double features.

Miss Alva Brown is spending a vacation at Marion, on Cape Cod. Mr. and Mrs. Bert MacKenzie are spending several weeks at their summer home in upper New York state. Bert is the MGM publicity head in New England.

Harry Browning, M. and P. publicity head, made a business trip to New York this week end.

Mr. and Mrs. Charles Nichols are spending a month vacation in Northern Maine.

LOUISVILLE

Rounding out a $1,300,000 deal here, I. Jerome Riker and associates of Brooklyn bought the National Theatre, the Realty Building, and the Southland Apartments from A. J. Hoffman of Evansville, Ind. Riker said the lease for the National Theatre with E. M. Loew, Boston, represents a minimum of $700,000 rental against percentage over its 21-year span. Loew's circuit, he said, would take possession on expiration of the present lease. Intentions is to present first-run pictures. House will be remodelled.

J. V. Smoak of the Griffith Theatre, LaGrange, Ky., ran into a little bad luck on his best days of the week, Saturday and Sunday. On Saturday night three minutes before the show ended the power failed, and did not come on. It was necessary to refund all admision. Then again on Sunday the show opened after a few minutes of operation the power again failed and again the admissions had to be refunded and the show was forced to remain closed for the rest of the day.

New Metrolab Model "AA" Projectors, Strong Mogul High Intensity Lamps and Rectifiers, (microfilm) - Mirrorphic Sound and Altec Lansing Speakers have been installed in the Artists Theatre, Lebanon, Ky.

The Lyric Theatre, Lawrenceburg, Ky., is being enlarged. A concrete floor has been laid, new carpet, cerra glass front has been installed, and 100 chairs will be added. C. C. Hammon of Shelbyville, Ky., is the owner-manager.

New Strong Lamps and Rectifiers have been installed in the Hilltop Theatre, Louisville, Louis A. Aird's new Skyway Drive-In Theatre.

Degarmo S. Light, a former employee at United Artists, and later associated with PRC in New York City, visited her old friends here during the past week.

Harry Hayes, United Artists salesman, visited exhibitors in Ft. Wayne, Ind., and surrounding territory last week.

New Ideal Theatre Chairs JOE HORNSTEIN has it!
DALLAS

John Erlend Einblad has joined Producers Releasing Corporation as an apprentice shipper and booker in Dallas under Branch Manager Russell Brown. Einblad is an Army veteran.

Clyde W. Houston, a salesman in PRC's Dallas office, has been granted temporary leave of absence due to a prolonged illness.

GIFT OF FILM PRINT

Emery Austin, MGM's southern press chief, has presented to the state of Georgia an entire print of "Gone With the Wind" to be added to the Confederate Memorial in the state capital.

Sack Amusement Co. has acquired negatives and all rights to two of the last Chesterfield features produced by the late George R. Batcheller. They are "Missing Girls" and "Red Lights Ahead."

VANCOUVER

With the removal of war-time rent control regulations, there are several spots in British Columbia which may have new owners. The control board announced that all places of amusement now are free to enter into new leases (previous frozen). Some independent spots may be taken over by the two circuits.

Jimmy Davie, RKO's British Columbia manager, was the winner of a hole-in-one at the golf tournament held at a local course recently. Davie's 14-inch shot did it.

A new addition to Ivan Ackery's Orpheum theatre staff is Rhoda Bradley cashier, formerly on the staff of several theatres in London. During the war she served as fire warden in the South Kensington district.

Coming from and going on vacations are: Bill Wallace and Gay Johnstone of the Paradise; Earl Dalgleish, Warner manager; Jack Randolph, Strand manager; Tommy Backus, Kingsway; George Clark, Famous Players; Johnny Bernard, Odeon assistant booker, and Les Stratton, Orpheum Theatre.

The Odeon Marpole Theatre here is being enlarged and modernized. When the job is finished the house will seat 800.

Walker Du Perrier, Calgary salesman for Empire-Universal Films, is the daddy of a son Anthony George born recently at Calgary.

The Women's committee of the Vancouver Symphony Orchestra will sponsor a showing in September of "The Whispering City" the first of all Canadian pictures made in Quebec.

PITTSBURGH

What is hailed as the finest exchange building in the country, the $300,000 Screen Guild Productions Building at 415 Vanbraam Street in Pittsburgh, will be opened on July 15, Bert M. Stearn, local Screen Guild franchise holder, said here. It is a three-story building with complete exchange offices on the first floor, Stearn's office on the second floor and other offices of the distribution company on the third floor. Large vault space is provided as well as other exchange facilities.

John B. Prioretti, army veteran, has joined PRC as a student booker in the Pittsburgh branch.

Dr. A. L. Koontz, who for many years operated the Lincoln Theatre, New Martinsville, W. Va., passed away at his home in that town on Tuesday from a lingering illness.

The Griffith Messenger Service truck drivers' strike, which was called only one day after the 10-day Exhibitors Service Company truck drivers' strike ended, lasted only one day.

The engagement of Miss Ida Wolf, cashier for Paramount, to Raymond Markay, of this city, has just been announced.

Branch Manager Welden Waters, Sales Manager C. C. Kellenberg and the local sales staff of 20th Century-Fox will attend a divisional sales meeting in New York on July 17-18.

Cliff Daniels, chief barber of the local Variety Club, has appointed the following Welfare Committee: M. J. Gallagher, chairman; Perry Nathan, assistant chairman; Joe Feldman, Saul (Continued on Page 29)
Rustlers of Devil's Canyon

Republic Western 58 mins.

AUDIENCE SLANT: (Family) This latest Red Ryder offering will give the followers of this series more than their share of action and other trappings.

BOX-OFFICE SLANT: A very good western that should draw well in action-houses.


Plot: Red Ryder returns to Wyoming at the close of the Spanish-American war, to find his old pal and the ranger preventing rustlers. He contacts his old pals and other returning homesteaders, and they drive out the rustlers and save the day.

Comment: One of the best in the Red Ryder series, this western will please the fans, for it has the fistfights, gunplay and exciting action they look for. The regulars—Allan Lane as Red Ryder, Bobbie Blake as Little Berta, Martha Wentworth as The Duchess and Emmett Lynn as Lane's pal—all turn in their customary able jobs, with Lynn giving the picture some light moments with his comedy routines. Direction was capably handled by R. G. Springsteen who saw to it that the kids and other followers of this series got more than their share of action and excitement, and credit goes to Sidney Picker, the producer, for his choice of good, compact story. Original screenplay was by Earle Snell.

Dragnet

Screen Guild Mystery 71 mins.

AUDIENCE SLANT: (Adult) A murder mystery with suspense and excitement to please most patrons.

BOX-OFFICE SLANT: A worthy offering for the regular market.


Plot: A man is found murdered on the beach in Los Angeles after his arrival by plane, so it's up to the detective assigned to the case who has the help of a member of Scotland Yard to identify the dead man. When his identity is disclosed, he turns out to be an international jewel thief who was killed because of the valuables he carried. Final solution involves a blonde confederate, the man she tried to doublecross, and a beach gang. Credits: Produced by Maurice H. Conn has taken his original story about international jewel thieves and subsequent murder victims (as outlined above) and made it into a film that will be acceptable fare in the regular market. This is due to the fact that he had a well-contrived tale with sufficient suspense, mystery and thrill-of-the-hunt excitement to make it absorbing and mysterious fare for the average theatergoer. Good performances are turned in by most of the cast and Leslie Goodwins' direction sustains the mood and holds the interest. In top leading roles are two who have been absent from the screen for some time, Henry Wilcoxon and Mary Brian. Both acquire themselves creditably. Among others in the cast who are worthy of mention are Douglas Blacklay, Virginia Dale and Douglas Dumbrille.

The Trespasser

Republic *Mystery* 71 mins.

AUDIENCE SLANT: (Adult) This newspaper-mystery story is too leisurely paced for the average mystery fan, but it does have one or two action sequences.

BOX-OFFICE SLANT: Suitable for the secondary spot.


Plot: The daughter of a newspaperman, who is ambitious for a news career for herself, is framed for murder but becomes involved in a gang war and attempts to reveal the truth. The feature editor who befriends her, she helps to trace down and break up a gang of literary forgers who, under their suave leader, are making a fortune with fake rare and first-edition material. Credit: Just another program offering for average audiences. There is little entertainment, for there is no mystery involved, and the proceedings are so drawn out in only two sequences, an auto chase and a crash, and a closing fight to capture the killers. Graduated from her cowgirl roles, Dale Evans, the young lady who created a following for herself through her work in the Roy Rogers westerns, unfortunately hasn't enough to do to prove her thespian ability, for the part given her here is a secondary one. The few times she does appear on the screen, however, she capably handles her assignment and her one song number. Other members of the cast perform capably, especially Warren Douglas, Douglas Fowley, William Bakewell and Janet Martin. Direction was by George Blair; production by William J. O'Sullivan.

Double Allegiance

Thad Barrows, dean of Boston area sportswriting, who sports the area's best-known baseball fan, is having a difficult time over double allegiance these days. He has accompanied the Red Sox to their training camp for years, but now that the Boston Braves are playing even better ball than the former champs, Barrows has had to decide how he can lead into a double that will allow him to attend the games of both teams.

They Made Me a Fugitive

(Reviewed in London)

Alliance Drama 105 mins.

AUDIENCE SLANT: (Adult) Overlong drama of the London underworld with the accent on toughness and the result often near burlesque.

BOX-OFFICE SLANT: While this should be reasonably successful in British cinemas, it has little to offer American showmen in its present form.


Plot: Trevor Howard, an ex-service-man, wants to leave Griffith Jones' blackmarket gang when he discovers they are also handling drugs. He is framed but escapes from prison to clear his name. With the police and Jones hunting him, he seeks Sally Gray, Jones' ex-moll whom he believes will help him. Jones kidnaps her and the police get Howard, but let him escape as they believe he will lead them to Jones' hide out. In a scrap, he accidentally kills Jones and the gang is rounded up. Partially cleared, Howard returns to prison, with Sally promising to aid his release.

Comment: To be tough at all costs seems to have been the producers' idea, but Director Cavalcanti often strives for the artistic pretentiousness with a cast which, with a few exceptions, has been recruited from the better known character crook players. As a result, this straightforward though far-fetched manhunt picture lacks conviction, so that the playing audience at the premiere were often laughing in seemingly the wrong places. Indeed, it all but kids itself. Less critical audiences will appreciate the fisticuffs and chases. Production values are mixed. The show of some 25 minutes, including a sequence in which a woman asks the fugitive to murder her drunken husband, might improve matters. While the exterior are apparently authentic they actually accentuate the lack of realism elsewhere. Out of all this Griffith Jones, playing his first tough role, acquits himself with considerable distinction. Trevor Howard makes the most of the fugitive and Rene Ray is convincing as a wail.

Rank Signs Four Stars

Joan Fontaine, Douglas Fairbanks, Jr., Bing Crosby and Claudette Colbert have been signed by J. Arthur Rank in his "International Star Exchange Program" to further the earning capacity of British films in the western hemisphere. The loan of Director Robert Siodmak to the Rank Organization was announced recently.

Comic Strip for Katzman

Sam Katzman's next series for Columbia will be "Tex Grainger," from the popular comic strip and radio serial, it will be filmed in 15 chapters, with Derwin Abrahms directing.
Location Trips Setting New High for Hollywood Studios

Film production ranges at varying distances from near to very far, from Hollywood these days.

Just how peripatetic production has become in the U. S. is pointed up by the release of some figures by William Guthrie, Warner Bros. location department chief, who revealed that his company had sent units abroad on treks totaling 42,500 miles and consuming 140 working days during the first six months of this year. Furthermore, the trend will accelerate, if the Warner pattern proves standard for Hollywood, because Guthrie indicated that presented calls for journeys by location crews during the next six months will set an all-time high.

The trans-continental shuttle, which seems to have been started by the Louis De Rochemont enterprise in shooting “House on 92nd Street,” in New York has grown apace, and today Hollywood’s biggest production news are represented by activities in the East Coast environs of Manhattan’s vicinity.

David O. Selznick’s “Portrait of Jennie” unit, which has been working at the Cloisters in Fort Tryon Park, N. J., packed bag and baggage last week and moved to Oldwick, N. J., for an outdoor picnic sequence. Following the New Jersey location, they’ll go back to New York’s Central Park, then downtown to the Fulton Fish Market. Picture co-stars Jennifer Jones and Joseph Cotten and is being directed by William Dieterle under Producer David Hempstead.


Republic’s Roy Rogers had a “location” all his own, ending his nationwide tour at Forbes Field in Pittsburgh. Another traveling cowboy is Cannonball Taylor, who left Hollywood last week for a month of p.a.’s through Colorado, following completion of his first featured comedy role with Jimmy Wakely in Monogram’s “Song of the Winchester.”

Location bag has even spread to “Tarzan and the Mermaids,” being directed by Robert Florey for Sol Lesser and RKO release. The picture is scheduled for a series of international locales. Starring Johnny Weissmuller and Brenda Joyce, it is being filmed in Acapulco, Mexico. Heading in the opposite direction was Eagle-Lion’s $20,000,000 color spectacle, “Stampede,” to be filmed at the Duke of Windsor’s Canadian ranch. Al Rogell is producing and directing the Cinecolor production.

After five weeks of exterior shooting down in Florida, Director Richard Thorpe returned to Metro, and continues filming “On an Island with You,” in Technicolor, at the home lot.

A location closer to home is one near Hollywood being used by Sam Katzman for “Tex Grainger,” his current Columbia serial that Derwin Abrams is directing. It started July 9. Other films started at the studio simultaneously were “Silverado,” being directed by Will Jason; “The Black Arrow,” with Louis Hayward, Janet Blair, George Macready and Edgar Buchannan; “Crime Doctor’s Gamble” and “Devil Ship,” Martin Mooney production.

“Hoppie” rides again, this time in Death Valley, where Bill Boyd started his latest—ultiled—on July 9. Lewis Rachmil produces. “Time of Your Life,” which is also a United Artists release, will follow that and will not finish until the end of July.

Matty Kemp, executive producer of newly-formed Cameo Productions, signed Elyse Knox for the feminine lead in “Linda, Be Good!” which faced the cameras at Motion Picture Center Studios July 8. Frank McDonald is directing.

William Demarest and Virginia Bruce were important castings for Paramount’s “Night Has a Thousand Eyes.” A new type of star-studded sky, studio-built variety, is being used in the film, since the plot hinges on Star Edward G. Robinson’s prediction that Gail Russell will die “under the stars.”

Nassour, Monogram-AA In Release, Space Deal

A two-way release and studio-space deal this week was concluded between Edward Nassour and Monogram and Allied Artists whereby Nassour is to produce four high-budget films for Allied Artists in a two-year period and several lesser-budget pictures for Monogram, President Steve Brody announced. In addition Nassour will make available stage space for Allied Artists in his new studio.

First of the Nassour pictures is “Onward,” followed by “Panamint City,” both westerns.

Bette Davis Is Set For ‘Winter Meeting’

Jack L. Warner, executive producer of Warner Bros., announced Monday that the first Bette Davis starring vehicle following the birth of her daughter will be "Winter Meeting," from the best-selling novel by Ethel Vance. Henry Blanke will produce the picture from a screenplay by Catherine Turney, who also scripted "A Stolen Life" for Miss Davis. "Winter Meeting," a story of a woman’s Atlantic Coast rendezvous with a returned veteran, is scheduled for early production.

Lasky Selects Valli

Jesse L. Lasky’s search for a girl to play the leading feminine role in "The Miracle of the Bells" has ended with the selection of Valli, 24-year-old Italian actress who made her American debut in David O. Selznick’s "The Paradise Case." In exchange for Valli, the Selznick Company will have the services of Jane Greer, RKO star, for a forthcoming picture.

Hecht Novel Bought

Benedict Bogeaus has purchased the Ben Hecht novel, "Miracle in the Rain," as the first film to be produced by Arcaida Productions, recently formed by Bogeaus and Ida Lupino and which calls for one picture a year for the next three years to star Miss Lupino. Second picture to be made under the Arcaida banner will be "Early Autumn," Louis Bromfield Pulitzer prize-winning novel.

Curtiz Buys Wald Story

"Forever and Always," an original story by Jerry Wald, Warner Bros. producer, has been bought by Michael Curtiz for a film musical to be made by Michael Curtiz Productions for Warner release. Allen Rivkin and Laura Kerr will do the screenplay.

Rose Assumes Duties

Leo Rose, general manager of Satenstein Theatrical Enterprises, has checked in at Marathon Pictures Corp., to assume new duties as business manager. Marathon, which releases through PRC, is also headed by Frank Satenstein.
COMIC BOOKS AGAIN AVAILABLE as premium, give-aways at your kid's matinees. Large variety latest 48 pages new stock. Comics, Comix, Premiums Co., 412 Greenwich St., New York N. Y.

EQUIPMENT FOR SALE

EASY WAY to Pains Sign; Use letter patterns. Avoid Shavings, No waste. No expertise needed for expert work. Write for free samples. John Rahn, 1229 Central Ave., Chicago 31, Ill.

FAC'TORY REBUILT HOLMES, NAY N TYPE, COMPLETE, $950.00 pair; DeVry XDC, like new, $1250.00 pair. 2 units needed. BLOWERS, rebuilt, $79.50; Simplex mechanisms, rear shutters, spiral gears, rebuilt, $325.00; Powers, $165.90. STAR CINEMA SUPPLY CORPORATION, 449 W. 42nd Street, New York City 19.

SUPPLIES SOUND PROJECTOR OUTLINES, DOZENS OF 'EM—New Zeiss Ikon 35-mm., $725.00; Used 16-mm. RCA $195.00; Bell & Howell, $195.00 up. Like new Angenieux Hi $125.00; 35-mm. Holmes LI AR equipments, $125.00; DeVry LI Theatre equipments, $219.50. Rebuilt Super Simplex outfits with RCA Sound, $385.00. S.O.S. CINEMA SUPPLY CORPORATION, 449 W. 42nd Street, New York 18, N. Y.

THEATRES FOR SALE

5 VIRGINIA THEATRES FOR SALE. Reasonable terms to reasonable theatre operators. Located in Richmond—Portsmouth, Newport News, Jewel Productions, 165 West 46th St., New York City.

THEATRES Denver Territory: 450 seats 8000 population Lease and Equipment, Worth Plenty; 300 seats good Mixing and Equipment, Nice Business, Box 742, c/o Showmen's Trade Review, 1501 Broadway, New York 18, N. Y.

FOR YOUR BINGO GAMES. Buy your cards from us—control the equipment—play right—priced right—service superior. Samples on request. Premium Products, 354 W. 44th St., New York 18, N. Y.

THEATRE SEATING

BAGGAGE, new luxury theatre Chairs $7.95; fast food, $10.50 each. Foley, Inc., 403 Dixon, San Francisco. Cabs $1.00 section; Double hearing Intermediate Screens simplex style $72.00; Hardened ground upholstery $22.10; 100 General Letters $2.95; 100 Marquee Letters $.65; "Forest" 65/65 Super Dry Rexfelt $140.00; "Strong" One Kilowatt Lamps $60.00 pair. Get "Fonio-Nite" seats. Makes theatre "Little-gold-Mine." We sell for much less. Much back guarantee. American Theatre Supply Co., Inc., 1504-15th Ave. at E. Pikes, Seattle 22, Wash.

AMERICAN SPRING EDGE CUSHION CHAIRS, heavy panel back, excellent, $5.45; 60 name reel seats in perfect condition, $2.95; 1900 Heywood Wakefield full upholstered back, box spring cushions, excellent, $4.95; (rebuilt $5.95); 500 General Purpose, excellent seating, $2.10; 500 General Purpose, excellent rebuilds, $7.55. Wire for list. S.O.S. CINEMA SUPPLY CORPORATION, 449 W. 42nd Street, New York 18, N. Y.

PLASTIC COATED GREEN LEATHERETTE, 20" wide, 50 yards; $39.50; Beautiful Asha Lights, $.35; Lustradite Cement, $.25; Gum Remover, $.25 Gal.; Loose Chair Cement, $.75. S.O.S. CINEMA SUPPLY CORPORATION, 449 W. 42nd Street, New York 18, N. Y.

THEATRE WANTED

METROPOLITAN NEW YORK AREA. Not less 500 seats. Equipped will buy or lease, Principals only. Box 741, c/o Showmen's Trade Review, 1501 Broadway, New York 18, N. Y.

USED EQUIPMENT


J HOLMES 35-MM. PROJECTORS, Mabius lamps, 2,000 ft. reels, 2 metal bases, sound, complete with speaker, motors, complete, Good condition, $775. City Hall, Morganfield, Ky.

BEHN-LINDE TWIN III HETRI 35 MM AMPERES, rebuilt, $150.00; Motorgrip K Projector Mechanisms, excellent, $150.00; Symington 750; Breukert mechanisms excellent, $495.00; Century rebuilt $595.00; Super Simplex rebuilt $250.00; Ticker Machines, $500 unit Hand Operated $99.00; 3 units $130.00. S.O.S. CINEMA SUPPLY CORPORATION, 449 W. 42nd Street, New York 18, N. Y.

Regional News

(Continued from Page 26)

Gottlieb, Don Hirsch, Thomas MacWilliams, Art Montgomery, and Charles D. Mervis. John J. Maloney has been named chairman of the city charities contact committee, which consists of the following: Frank Blandi, John P. Hooley, Frederick J. Riordan, John W. Valos, Howard Addison, Harry G. Feldman, Robert Henkel, James H. Nash, Frank Panopolus, Norbert Stern, and William Walker. The local Variety Club has also announced the decision to re-examine the banquets which were discontinued during the war, this Fall.

NEW YORK

Herb Gillis, manager of the 20th Century-Fox Philadelphia branch, will move to New York this Fall to become assistant manager of the branch here.

To the rest of the United States July 4 is the birthday of Independence. To the Elsworth family it's Bobo's birthday, too. Elsworth, MGM salesman, has the leg of beer over this year and, as usual, parked under the front porch where the neighbors come around and quaff his health just to make sure he doesn't have to drink it all himself.

Danae Hyatt-Kalmenson, daughter of Warner Bros. Vice-President in charge of Sales Ben Kalmenson, was married last Sunday to Burton Saul Levine, one time naval man during the war. The couple took a needling trip to Lake George and will reside in New Rochelle, where Kalmenson also has his residence.

Preview Theatres this week announced that it had bought the 11-story penthouse building at 245 W 55th Street where it will set up modern screen rooms, cutting rooms and similar facilities in part of the 60,000 square feet of space. The remainder will be used by film concerns.

Application of Universal Pictures Co. for membership in a group of Motion Picture Associates was unanimously approved at a board meeting on July 2. Membership covers Universal's two showcases in New York, the Winter Garden and the Park Avenue Theatre.

Winners of Century Theatres' first merchandising drive, which ended July 9, were announced by Leslie R. Schawarts, head of Andrews, Inc., the company's merchandising division, as follows: District Manager Leonard Freund; Brooklyn cinema manager, Peter Mahoney (Quentin); Helen Becker (Col-lege); Long Island managers, Charles Clark, Bliss, Richard Trettir (Sunshiney), and Curt Carlson (Strand); and assistant managers, Joseph Schubach and Leo Schrank. Prize for the winners is a four-day-­vacation at Century's Timberdoodle Lodge at Lake Placid.

SOUND EQUIPMENT

NEW JENSEN 12 PW HEAVY SPEAKERS, $24.95; Crystal Microphones, $5.50; Floorstands, $5.50; PA Systems, Microphones, Amplifiers, tubes, etc., $5.95; closing out sound-silk filmstands, $29.50 up; 35-mm. Sound Projectors, $125.00 up; New Theatre Amplifiers, 17 watt, $95.00; 30W $125.00. S.O.S. CINEMA SUPPLY CORPORATION, 449 W. 42nd Street, New York 18, N. Y.
**FEATURE BOOKING GUIDE**

**TITLE INDEX**

Listed in the following index are titles **(A)** (excludes serials (special annual series releases) with name of the distributor following the title). For data as to running time, stars, etc., refer to title under distributor company listings.

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<td>M. Morgan-Stu Duna</td>
<td>5/16/47</td>
<td>Reissue</td>
<td>W-F-54</td>
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<tr>
<td>There Goes My Heart</td>
<td>Frederic March-Virginia Bruce</td>
<td>3/2/46</td>
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<tr>
<td>Toppin' Tinker Trip</td>
<td>T. Bennett-R. Young-A. Mowbray</td>
<td>9/2/47</td>
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### FILM CLASSICS

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<td>Jerry the Kid (D)F</td>
<td>Marshall Thompson-Jim Davis</td>
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<td>Great Waltz</td>
<td>T. Rainer-P. Graetz-K. Korjus</td>
<td>7/16/47</td>
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<tr>
<td>High Barbaree (D)F</td>
<td>V. Johnson-J. A. Burn</td>
<td>9/21/47</td>
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<tr>
<td>It Happened at the Inn</td>
<td>T. Leonard-Maurice Rollin</td>
<td>4/6/47</td>
<td>Reissue</td>
<td>W-F-54</td>
</tr>
<tr>
<td>It Happened in Brooklyn (C-M)F</td>
<td>J. Henriksen-N. Thompson</td>
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<td>James Craig-Frances Gifford</td>
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<tr>
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<tr>
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<td>C. Colbert-W. Pidgeon-A. Jolliffy</td>
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<tr>
<td>The Weekender (W-F)</td>
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<td>J. Garland-R. Walker-F. Sinatra</td>
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<tr>
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<td>S. Bernarr-Beery Nelson</td>
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<tr>
<td>Yearling, The (T)MF</td>
<td>P. Geck-J. Wyman-C. Jarnan</td>
<td>5/18/47</td>
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### METRO-GOLDWYN-MAYER

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<td>Dark Delusion (D)F</td>
<td>L. Barrymore-J. Craig-L. Bremer</td>
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<tr>
<td>Great White, The (M)F</td>
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<tr>
<td>Alias A Gentleman</td>
<td>Wallace Beery-George</td>
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<td>As You Desire Me</td>
<td>G. Gardner-Richard Hart</td>
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<td>Arena</td>
<td>H. Hodack-Frances Gifford</td>
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<td>Birds and the Bees, The (T)</td>
<td>J. MacDonald-J. Turtib-J. Powell</td>
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<td>Captains Courageous</td>
<td>J. Quigley-J. Turtib</td>
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<td>Cynthia (C-D)F</td>
<td>T. Taylor-M. Astor</td>
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<td>J. Allynson-P. Mowbray-E. Jergj</td>
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<td>Good News</td>
<td>C. Lynn-N. Edwars</td>
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<td>Green Dolphin Street</td>
<td>C. Gott-D. Keene</td>
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<td>Hucksters, The (CDA)</td>
<td>C. Gabriel-K. Merrin</td>
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<td>If Winter Comes</td>
<td>P. Feagin-D. Keene-L. Lansbury</td>
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**Metro-Goldwyn-Mayer (Continued)**

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<td>High School Hero (C.O.F.)</td>
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<td>318</td>
<td>Beverly Hills: A.D. F.</td>
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<td>63/7/44</td>
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**Run Time Rel.**

- 62/7/44
- 63/7/44

**See Issue of**

- 20th-Fox
- MGM
- UA

**Monogram**

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| Gilbert Roland-Dorothy Ames | 71/11/9/46 |
| F. Stewart-June Preisser | 65/9/7/46 |

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| Joe Yule-Renio Riano | 68/11/23/46 |
| Sidney Tolmer-Victor Sen Yung | 66/10/12/46 |

**Reissue**

- 68/11/23/46
- 66/10/12/46

**Paramount**

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**Run Time Rel.**

- 62/1/3/47
- 63/1/1/47
- 64/1/1/47
- 65/7/3/47
- 66/1/1/47
- 67/1/1/47

**See Issue of**

- 20th-Fox
- MGM
- UA

**COMING**

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<tr>
<th>Big Town (C.A.)</th>
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<tr>
<td>Blue of the Lawless (W.F.)</td>
<td>Johnny Weissmuller-Virginia Grey</td>
</tr>
<tr>
<td>Blue Skies &quot;T&quot; (My)</td>
<td>Bing Crosby-F. Astarita</td>
</tr>
<tr>
<td>California &quot;T&quot; (W.D.)</td>
<td>A. Ladd-G. Russell-Wendell-D.</td>
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<tr>
<td>Cross My Heart (C.M.F.)</td>
<td>Betty Hutton-Sonny Tufts</td>
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<td>Distant Shores (F.D.)</td>
<td>Mae Clarke-S. White</td>
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<td>R. Milland-T. Wright-V. Field</td>
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<td>Scoundrels Worth Saving</td>
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<tr>
<td>Suddenly It's Spring (C.A)</td>
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<tr>
<td>Two Years Before the Mast (D.A)</td>
<td>Donnelly-Ladd-Bendix</td>
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**Reissue**

- 62/3/24/47
- 63/6/24/47
- 64/1/1/47
- 65/7/3/47
- 66/1/1/47
- 67/1/1/47

**Paramount**

| Jungle Princess, The | Dorothy Lamour-Ray Milland |
| Plaisant, The | Gary Cooper-Jean Arthur |
| Younging, The | Young-N. Richards-S. White |
| Swamp Fire (D.A) | Johnny Weissmuller-Virginia Grey |

**Run Time Rel.**

- 84/9/1/46
- 113/8/9/46
- 85/7/28/46
- 66/9/6/46

**See Issue of**

- 20th-Fox
- MGM
- UA

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SHOWMEN'S TRADE REVIEW,

July

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1947

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Mins. Date

Issue of

95... 8/15/47
Lizabeth Scott-John Hodiak
B. Hutton-M. Carey- V. Field
Bing Crosby-Joan Fontaine
Mariene Dietrich-Ray Milland
63. .7/25/47
P- Reed-H. Brooke....
B. Lancaster-Kirk Douglas
60
Robert Lowery-Ann Savage
Phyllis Calvert-M. Douglas
E. G. Robinson-J. Lund
92... 7/4/47
B. Hutton-J. Lund
B. Crosby-B. Hope-D. Lamour
Ajan Ladd . Veronica Lake-Douglas Dick
B. Joyce-G. Nokes-R. Shayne
80.. .6/27/47
T. Wright-B. Donlevy-R Milland
..Gary Cooper-Paulette Goddard
93... 8/29/47
Kelley
Hatcher-DeForest
.Mary
106
......... S. Crosby-B. Fitzgerald
B. Hope-S. Hasso-W. Bendix
A. Ladd-R. Preston-B. Marshall
A. Ladd-D. Lamour. Preston

b5/31/47
a2/l/47
al/4/47

bJ/24/47

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....all/23/46
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aS/25/46
a6/14/47
all/2/46

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CoL

Lady from Shanghai, The
Lady in the Lake
Lady Chaser

MGM

PRC
PRC

Last of the Mohicans
Lait of the Redmen
Late George Apley

Col.

20th-Fox

Laughing Lady
Laugh, Pagliacci

Brit.

Misc.
Astor
20th-Fox

Let Em Have It
Les Miserables
Life With Father
Lighthouse

WB

PRC

UA

Iodine

Little
Little
Little
Little

Men

Astor

CoL

Miss Broadway
Mister Jim
Living in a Big Way

MGM
MGM

The
Lone Wolf in London
Lone Wolf in Mexico
Long Night
Lost Honeymoon
Lost Moment's, The

RKO

RKO

Locket,

CoL
CoL

EL

Univ.

Mono.

Louisiana

PRC

CURRENT

1945-1946

Accomplice (My) A
nfff Fix The (D) A
Blonde for a Day (C)F

Richard Arlen-Veda Ann Borg.
Noreen Nash-Shelia Ryan

Missouri Way (M)F
Her Sister's Secret (D) A
Secrete of a Sorority Girl (D) A
Strange Holiday (D)F

Martha uncoil- wmiam vvr
N. Coleman-P Reed-M. Linds,
Mary Ware-Rick Vallin ....
Claude Rams-Martin Kosleck.

.9/29/46
.4/19/47
.8/29/46
65. .1/12/47
74. .8/15/46
83. .9/23/46
58. .8/1/46
57. .9/2/46

68.

Beaumont-Kathryn Adams..

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Man, The

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1946-H7

Neal-Jane Adams
.D. Fairbanks Jr.-Tamiroff- Warrick
Cardwell
p. Hickman- J Ford-J.
Isabehta-Fred Coby
Switzer
Shelton-A.
C. Wilnams-J

<H)A

Hou^ KfdfGo

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Tom

The (D)F.
rinn T?ir^rdo Returns
Gas

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D9/28/46
D5/10/47
b8/3/46
bl/25/47
b7/ 13/46
,b9/ 14/46
b8/24/46
blO/27/45

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.blO/26/46

.10/1/46
.5/24/47
.3/2/47 ..
.11/5/46
.7/12/47
.6/28/47
.5/24/47
.5/31/47
.3/22/47
.11/25/46
.3/22/47
..1/10/47
..6/14/47
..4/12/47
..3/20/47
..2/20/47
..6/7/47
..4/5/47
.3/22/47
.12/1/46

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Km™T^£
Tarpon

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60.

B Joyce-D. Woods
Hugh Beaumont-Cheryl Walker

70.
64.

Mikel Conrad-Gaylord Pendleton
Eddie Dean-Roscoe Ates

61

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TaHv Phaser

%gofZ
TiffhthmKie

An.be! Shaw-Robert Lowery.
D Andrews-L. Bari-J. Hall
Ann Savage-Robert Lowery
fcott-B. Barnes-H. Wilcoxen
J Lang-D. Castle-J. Litel
W. Wright-R. Ames-I. Adrian
Alan Curtis-Frank Jenks-Terry Austin.
Alan Curtis-Sheila Ryan
D. Woods-B. Blake-C. Drake

Mohicans'::

f
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PMo

Vance 'Returns (My)F
Vance's Gamote (My) A
Secret Mission
Vance
Philo
Return of Rin-Tin-Tin 'V
<?tpnrhild (D) A
Three on a Ticket (My)F
Unearned

IS

F^Si
(W)F

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V

Wild West »C

.b7/5/47

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.b6/14/47

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Reissue

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.b4/26/47
.b4/26/47

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.b4/5/47
.D3/29/47
.bll/30/46

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Erickson-G. Sherwood
M. Daniels-G. McClure-C. O'Donnell.
Alfalfa Switzer-Gas House Kids..
L.

Man Wanted
Philo Vance's Peril

SUent Voice

.a6/7/47

Lowery....
W. Wright-L. Balasco-R. Ames...

Anabel

Shaw-Robert

Sheila Ryan-Edward Norris
J- Ireland-S. Ryan-H. Beaumont..
H. Beaumont-T. MarshaU-R. Dunn

.

Tomorrow You Die
Too Many Winners (M-My)

M
Rep.

UA
UA
Uni».
RKO

Macomber Affair
Mad Wednesday

Bow
Town

Magic
Magic

Magnificent
Magnificent
Magnificent

Code

Feud

Lash LaRue-Al

(W)F

Rogue

Man About Town
Man from Colorado,
Man Wanted
Man Within, The

frontier Fighters
Law of the Lash

SftS
Panhandle Trail

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St.

'.'.:

(W)F

W)F

B. Crabbe-Al St.

Raiders of Red Rock
Range Beyond the Blue (W-M)F

ShoothV Irons

Thundergap Outlaws
Wild Country (W)F....
Wild West

•

John

John

Eddie Dean
Jim Newhill-Tex O'Brien
.Tex O'Brien-Jim Newhill
Eddie Dean
E. Dean- A. Ates
Westerns

Check Your Gu'n s ::::
Town Renegades

.bl/25/47
.a4/26/47
.a6/21/47
.b6/7/47

60.

LaRue-Fuzzy St. John-J. Holt
LaRue-Al St. John-Mary Scott
LaRue-Fuzzy St. John-J. Holt....
LaRue-Al St. John
Eddie Dean-Roscoe Ates

Gun

Fighter
Pioneer Justice "(W)F
Return of the Lash
Shadow Valley

CURRENT

N^
Banjo

(C)F

Bill

(C-D)F

A

A

6

A

Criminal Court (My) A
Desperate (G)A

The (D) A

1946-'47

Williams-Barbara Hale

Reed
Frances Langford-Gene Krupa
D. Andrews-M. Loy-F. March
S.

4 Beat the Band (M)F
Sp. Best Years of Our Lives,
5 Born to Kill (D)
(D)
2 Child of Divorce
4 Code of the West (W)F
5 Crack-Up (D)
I

53.
36.

41
53
40
54
38

.b5/24/47

.5/10/47
.4/26/47
.4/26/47
.2/28/47
.4/26/47
11/7/45
.4/26/47
.3/17/47
.4/26/47
.4/26/47
.1/17/47
12/1/46

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.b3/l/47
.Reissue
.b8/10/46

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40.
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55.
59.

Reissue
Reissue

Reissue
.Reissue

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ZOth-Fox

WB

Mary Hagen
Mating of Millie
Meet Me at Dawn

Col.

20th-Fox

RKO

Memory of Love
Men of Two Worlds

Brit.

MGM
Univ.
MGM

Merton of the Movies
Michigan Kid
Mighty McGurk, The
Case,

Millerson

CoL
CoL

The

Daughter

Misc.

Miracle of Monte Cassino
Miracle on 34th St

20th-Foa

UA

Mr. Ace
Mr. District Attorney
Mr. Hex
Monsieur Verdoux
Moss Rose

CoL
Mono.

UA
RKO

20th-Fox
20th-Fox

Mono.

MGM

My Brother Talks to Horses
My Dog Shep
My Darling Clementine
My Favorite Brunette
My Heart Goes Crazy
My Own' True Love
My Wild Irish Rose

SGP

20th-Fox
P»ra.
Univ.
Para.

WB

Univ.

Naked City
Need for Each Other
Never Say Goodbye

New

WB
WB
UA

Orleans

Mono.

Newshounds

Brit.

Nicholas Nickelby
Nightmare Alley

20th-Fox

Night Has a Thousand Eyes
Night Unto Night
Nobody Lives Forever
Nocturne

No

Leave,

No Love

Nora Prentiss
North Star

Para.

WB
WB
MGM
WB
RKO

FC

Northwest Outpost
Notorious Gentleman
Notorious Lone Wolf

.7/26/47
55.

.6/28/47

.al2/18/46
.b7/5/47

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Odd Man Out
Of Mice and Men

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Off

Oh
On

Moffet-J. White-W.

;8...May
88
May
67
Feb
67
Dec
172
April
Oct

Sharyn Moffett-Regis Toomey.
J- Warren- J. Laurenz

Conway-M. O'DriscoU
Steve Brodie-Audrey Long

T.

Buffalo

93
62
73

Feb
June

Aug

an Island With

the Old Spanish Trail

Other

Shown

C. Trevor-L. Tierney-W. Slezak

B- O'Brien -C. Trevor-H. Marshall

to

Say Can You Sing

You
One Hundred Men And A
One Million B.C
One Romantic Night
Trade

k
Likely Story

UA

The

Marauders,

Margie

On

RKO- RADIO

A

Brit.

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(Coming)

Lash
Lash
Lash
Lash

Ghost

5
5

CoL

PRC

RepUniy.
Col.

Eddie Dean-Roscoe Ates
E. Dean-R. Ates-N. Gates

Black Hills

B

RKO

The...

N

Buster Crabbe-Al St. John
B Crabbe- Al St. J ohn-M. Manners ....
Al LaRue-Al St John.
Buster Crabbe-Al St. John
Buster Crabbe-Al St John

of the Plains.

Univ.
Uai».
R»p.

Doll
Obsession

Westerns (Current)

Border

UA

Mourning Becomes Electra
Mother Wore Tights
Mutiny in the Big House

COMING
Blonde Savage
Rurv Mg ID 6 3d (My)
Gas House Kids in Hollywood

Brit.

Misc.

Macbeth

Millie's

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.Reissue

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WB
EL
MGM

Love and Learn
Love from a Stranger
Love Laughs at Andy Hardy
Love of Joanna Godden, The
Love on the Dole
Lured

b4/19/47
b4/19/47
b3/l/47
bll/23/46
D4/19/47
blO/19/46
b2/22/47
b6/15/46
b8/10/46
D5/17/4"

Out
Out
Out

Love

Way

California
of the Blue
of the Past

Pacific

Adventure

Palmy Days
Paradine
Perfect
Perils

Philo
Philo

Case
Marriage

Pauline
of
Vance's Gamble
Vance Returns

Univ.

Favoriw
20th-Fox
Univ.

MGM

Girl.. Univ.

Favorit*
Astor
Rep.

UA

Rop.

EL

RKO

Colo.

FC
Selroiek
P«rx.
Par*.

PRC
PRC


COMING

Bueno de Carlos-G. Brecht
D. Burbin-J. Hall-D. Dorr
Van Halten-S. Hayward
W. Hume
R. B. Davis
M. Redgrave-V. Hobson-F. Robinson

CURRENT 1946-47

613 Beast With Five Fingers, The (H)
Robert Alda-Andrea King
86. 2/8/47 0.20/21/46
J. Joseph-March-J. Duggan
86. 2/14/47 0.16/21/46
H. Davis-P. Henne-C. Rains
122. 10/26/46 0.18/46
J. Crawford-J. Garfield-E. Leavitt
126. 1/25/43 0.22/47
C. Calhoun-H. D. Oates-W. Huson
118. 12/31/45 0.14/46
J. Garfield-G. Fitzgerald
105. 11/12/46 0.28/46
J. Lederer
106. 11/9/46 0.23/47
Teresa Wright-M. Emmons
101. 3/2/47

128 Parents' Night (D)
Errol Flynn-Claude Rains
87. 1/25/47 0.25/47

166 The Sea Hawk
Andrea King-Heilman Dantone
78. 6/14/46 0.18/46
J. Millard-Reed-H. Price
86. 6/12/46 0.18/46

110 The Man Love (D)
Fredric March-I. Bell
97. 1/17/47 0.12/47
B. Morgan-C. Johnson-W. Wynn
110. 2/24/47 0.14/46

799 Wild Bill Hickock Rides
Phyllis Haver-H. Bogen
84. 12/15/46 0.33/47

625 Cry Wolf (M)•
Errol Flynn-Barbara Stanwyck
43. 1/6/47 0.37/47

Dark Passage (D)
Dana Andrews-I. C. flirting
92. 1/11/47 0.37/47

Escape Me Never
Dane Clark-Ida Lupino-Wayne
83. 11/16/46 0.11/47

Eye of the Needle (D)
Lilian Gish-J. Duggan
122. 10/26/46 0.18/46

Life With Father (D)
Mary Hagen
2. 11/28/46 0.11/46

My Heart's in the Highlands
Robert Morgan
86. 3/4/46 0.18/46

Need for Each Other
William Tabbert-J. Duggan
96. 6/14/46 0.18/46

Night in the Lurch
Ralph Reigan-Vivien Wiley
97. 6/9/46 0.16/46

Rocky Road in High C (D)
Jack Carson-Doris Day-Janet Paige

Silver River
Mary Astor-L. Hutton
97. 6/23/46 0.16/46

Two Guys From Texas (D)
Jack Carson-J. Gates
88. 3/20/46 0.33/47

122 Unfaithful, The (D)
Richard Arlen-I. Bell
96. 6/22/46 0.16/46

Vice of the Turtle, The (C-D)
J. Wrather-Howard
94. 8/14/46 0.25/46

Wear Your Hat
Helen MacKellar
84. 4/24/47 0.2/47

Whiplash
Robert Morgan-C. Johnson-W. Wynn
110. 2/24/47 0.14/46

William in White, The

BRITISH PRODUCT (U. S. Distribution Not Set)

Robert Johnson-Dolores Gray
97. Lon. Films b2/28/47

Lilli Palmer-Albert Lieven
100. Rank b2/29/46

Sally Gray-Michael Wilding
95. Rank b2/29/46

Nea-Maers-L. Johnson-W. Wynn
95. Rank b2/29/46

Richard Attenborough-Sheila Sim
82. Para b2/29/46

L. Portman-G. Cunliffe-C. Price
90. Rank b2/29/46

Zetterling-David Farrar
87. AIP b2/29/46

Robert Beatty-Carole Ray
85. ABPC b2/29/46

Joseph Sole-Similovitch
87. Rank b2/29/46

Margaret Lockwood-Dennis Price
82. ABPC b2/29/46

Anne Zeliger-Webster Booth
80. Rank b2/29/46

Joan Weldon-Frankie Darro
88. Rank b2/29/46

Michael Redgrave-Jean Kent
33. Rank b4/20/47

Valerie Hobson-J. Gielgud
95. Rank b4/20/47

Cedric Hardwicke-Sally Howes
95. Rank b2/22/47

Phyllis Calvert-Michael Renne
110. Rank b1/16/47

Philip Merivale-L. Johnson-W. Wynn
110. Rank b1/16/47

Hugh Williams-Greta Gynt
79. Rank b1/17/47

Robert Newton-Simon Simon
33. Rank b2/22/47

Patricia Roc-Wilson
28. Rank b2/22/47

J. Mason-Rosamond John
85. Univ. Int. b2/27/47

P. Walgren-Paris
85. ABPC b2/27/47

M. Carroll-II. M. Mennie
83. London b2/28/47

A. Eyre-F. Durrant
83. London b2/28/47

MISCELLANEOUS

A Dairy for Timothy (Doc)•
Documentary
40. Eng. Films b1/28/47

Angelo and Sinner (D)
Micheline Presle-Louis Salou
88. AIP F 3/29/47

A Yank in Rome (DIF)•
Valentina Cortese-L. Dalletti
81. Film Rigs b3/27/47

Barber of Seville (Operas)
F. Tagliavini-T. Gobbi
116. Excelsior b 14/17

Before Him All Rome Trenched (D)•
Anna Magnani-Gina Lollobrigida
86. Superfilm b12/30/47

BenHur (D)•
Vivien Wiley-A. Cushing
116. Excelsior b14/17

Carmen (D)
Vivienne Vivian-J. Marais
80. Superfilm b12/30/47

Citizen Saint (B)
D. Crigan-L. Johnson-W. Wynn
87. Rank b2/29/46

Clock Out (D)
Andre Morell-
85. ABPC b1/17/47

Colonel Chabert (D)
J. Demetris (D)•
Raimu-M. Bell
97. Univ. Int. b2/27/47

I Am A Fugitive (D)
Furzlan-Mona Goya
97. Univ. Int. b2/27/47

Francis the First (C)
Patricia Paul-J. Gielgud
97. ARPC b1/24/47

Girl and the Devil, The (D)
Greta Garbo-G. Cunliffe-C. Price
97. Rank b2/29/46

A Wave From Ashes (D)
Katharine Hepburn-J. Duggan
97. Rank b2/29/46

King's Joker, The (D)
M. Simon-R. Bazzi
96. Rank b2/29/46

The Lonesome Cowboy (W-M)•
C. G. Jeno-V. Portman
95. Rank b2/29/46

Miracle of Monte Cassino (R-B)
Fosco Giachetti-Nino Paishe
96. Simpex b1/31/47

Queen for a Night (D)
Gurlte Lemmon-Bernstoff
97. Rank b2/29/46

La Strada (D)
D. De Laurentiis-M. Blasetti
109. Rank b1/17/47

Toucan Rides (D)
J. Prucha-M. J. Leitner-V. Novak
86. ABPC b1/17/47

Tortuga (D)
C. Calamari-A. Chechi
89. Film Rights b3/3/47

Vow, The (D)•
M. Gepolco•
96. ARPC b1/24/47

Welding's Daughter, The (C)•
P. Balmhu/Fernandou•

ADVANCE DATA

(Continued from Preceding Page)

NATIONAL REVIEWING COMMITTEE CLASSIFICATIONS

BACHELLE AND THE BOBBY ROOKS (RKO)

MILLERSON CASE, THE (Col.)

PACIFIC ADVENTURE (Col.)

MATURE FAMILY—14 years and up; ADULTS—Senior High School Students and Adults: 90—indicates picture is rated as "Exceptional."

NATIONAL BOARD OF REVIEW: Founded in 1946. The nation's oldest picture public. The reviewing committee consists of 16 members, "representing a cross-section of public taste." Designations used: FAMILY—14 years and up; ADULTS—Senior High School Students and Adults: 90—indicates picture is rated as "Exceptional."
**SPORTS BOOKING GUIDE**

Short subjects are listed by series under headings of companies distributing them. Numerals in parentheses following series title indicate number of releases in that group. Covers have been sold or lost for the season. Numerals at left of title is production or release number. Films reviewed are indicated by reviewers' ratings following title. Column gives running time of the subject and final column refers to date on which review of the subject was published.

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**COLUMBIA 1946-47**

<table>
<thead>
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<th>DIRECTOR</th>
<th>YEAR</th>
<th>RATING</th>
<th>DATE</th>
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<tbody>
<tr>
<td>Love</td>
<td>Knowles</td>
<td>1946</td>
<td>2/4/47</td>
<td>1/2/46</td>
</tr>
<tr>
<td>Good</td>
<td>O'Shaughnessy</td>
<td>1946</td>
<td>2/4/47</td>
<td>1/2/46</td>
</tr>
<tr>
<td>Bad</td>
<td>Roach</td>
<td>1946</td>
<td>2/4/47</td>
<td>1/2/46</td>
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<tr>
<td>Jiff</td>
<td>Gordon</td>
<td>1946</td>
<td>2/4/47</td>
<td>1/2/46</td>
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**SERIALS**

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<tbody>
<tr>
<td>™120 Son of the Guardsmen</td>
<td>Hennessey</td>
<td>1946</td>
<td>2/4/47</td>
<td>1/2/46</td>
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<tr>
<td>™120 Virginia</td>
<td>Hennessey</td>
<td>1946</td>
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**METRO-GOLDWYN-MAYER 1946-47**

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<tbody>
<tr>
<td>Good</td>
<td>Leibert</td>
<td>1946</td>
<td>2/4/47</td>
<td>1/2/46</td>
</tr>
<tr>
<td>Dull</td>
<td>Taylor</td>
<td>1946</td>
<td>2/4/47</td>
<td>1/2/46</td>
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<tr>
<td>Funny</td>
<td>Roach</td>
<td>1946</td>
<td>2/4/47</td>
<td>1/2/46</td>
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<tr>
<td>California</td>
<td>Bava</td>
<td>1946</td>
<td>2/4/47</td>
<td>1/2/46</td>
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**SEX REEL COMEDIES (12)**

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<tbody>
<tr>
<td>™211 So You Thought You Could Love</td>
<td>Mankiewicz</td>
<td>1946</td>
<td>2/4/47</td>
<td>1/2/46</td>
</tr>
<tr>
<td>™211 Love in the Air</td>
<td>Mankiewicz</td>
<td>1946</td>
<td>2/4/47</td>
<td>1/2/46</td>
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**COLOR SNAPSHEETS—Technicolor (18)**

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<tbody>
<tr>
<td>™212 Pity to See Goodnight Entertaining</td>
<td>Leiber</td>
<td>1946</td>
<td>2/4/47</td>
<td>1/2/46</td>
</tr>
<tr>
<td>™212 Surrender</td>
<td>Leiber</td>
<td>1946</td>
<td>2/4/47</td>
<td>1/2/46</td>
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<tr>
<td>™212 The Gay</td>
<td>Leiber</td>
<td>1946</td>
<td>2/4/47</td>
<td>1/2/46</td>
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<tr>
<td>™212 Naughty Minister</td>
<td>Leiber</td>
<td>1946</td>
<td>2/4/47</td>
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**NOVELTIES—Technicolor (55)**

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<tr>
<td>™213 6410</td>
<td>Papenbre</td>
<td>1946</td>
<td>2/4/47</td>
<td>1/2/46</td>
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<tr>
<td>™213 6411</td>
<td>Papenbre</td>
<td>1946</td>
<td>2/4/47</td>
<td>1/2/46</td>
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<tr>
<td>™213 6412</td>
<td>Papenbre</td>
<td>1946</td>
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**SCREEN SNAPSHOTS (12)**

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<tr>
<td>™213 6413</td>
<td>Papenbre</td>
<td>1946</td>
<td>2/4/47</td>
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<tr>
<td>™213 6414</td>
<td>Papenbre</td>
<td>1946</td>
<td>2/4/47</td>
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<tr>
<td>™213 6415</td>
<td>Papenbre</td>
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**COLUMBIA 1946—47 (Continued)**

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</thead>
<tbody>
<tr>
<td>Good</td>
<td>O'Shaughnessy</td>
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Passport to Nowhere
RKO Radio (73109) This is America No. 9

This new release in the This is America series is revealing, sometimes shocking, then stirring documentary pictures of Europe's hungry and homeless Displaced Persons, casually and more often callously referred to in the nation's press as "DP's." It gives statistics and makes them informative and interesting here...
Tested in a five theatre day-and-date engagement in
Los Angeles and at Loew's Criterion on Broadway in New
York, "IVY" has definitely proven top box-office power.

The public is singing the
title song written by Hoagy
Carmichael. Hear it over
the air as recorded by Dick
Haymes, Vaughn Monroe,
Woody Herman and Jo
Stafford. Every time it is
played, it sells "IVY." It's
a hit song for a hit picture.
SHOWMEN'S TRADE REVIEW

THE SERVICE PAPER OF THE MOTION PICTURE INDUSTRY

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Vol. 47  No. 3

JULY 19, 1947

Entered as second class matter February 20, 1940, at the Post Office at New York, N. Y., under the Act of March 3, 1879. Published weekly by Showmen's Trade Review, Inc., 1501 Broadway, New York 18, N. Y., U. S. A. 10 cents a copy, $2 a year.

CHARLES E. 'CHICK' LEWIS
Editor and Publisher

Steve Broidy (See Page 10)

Featuring THE MOTION PICTURE THEATRE

(Commences following Page 26)

Washington Split on Dewey Admission Levy Idea

(See Page 5)
1,000 THEATRES WILL HAVE NEW RECORDS THIS MONTH!

M-G-M's "THE HUCKSTERS" NOW PLAYING!
Ya Gotta Tell 'Em to Sell 'Em

We are gratified at the favorable reaction generated by our last week’s editorial. Apparently our comments were accepted in the spirit in which they were written.

We cannot help but emphasize the extreme importance of some strong advertising announcements from those companies with a wealth of fine product coming through between now and the end of the year.

Nothing will do more to restore the confidence of the exhibition branch of the industry than this kind of assurance that strong screen fare is on the way and for them to be on the lookout for it.

It simply reverts back to the old adage, “You’ve got to tell them to sell them.” And now is the time to tell them if you expect to sell them later on. Those companies with a goodly assortment of fine pictures on the way can steal a march on their competitors through a strong advertising campaign right now, while most of the others are dozing in the summer doldrums and crying about the bad business they’re sure is coming while present business isn’t quite that bad.

Add Showmanship

Harvey Smith, former publicity director for the Georgia Theatre Company, and now advertising manager for the “Duke of Paducah” personal appearance tour, has this to say on the subject of showmanship:

“In my recent tour, I’ve found too few showmen of the ‘old school’ who seem to have that desire to get out and dig up good gratis exploitation stunts that mean ‘bucks in the box-office.’”

We’ve heard the same complaint from other sources and wonder whether Mr. Average Theatreman isn’t still asleep and hoping for a return to the boom days when he did little or nothing to stimulate business at the box-office.

Now, more than ever before, is it important to sell the public and sell them strong on the theatre’s attractions. If the picture is good entertainment but lacks box-office strength, it is up to the theatreman to get busy and make them want to come and see it.

Once again, “ya gotta tell ’em to sell ’em.”

Confirmation

Speaking of good showselling, Charlie Reagan of Paramount entertained the trade press at a conference this week and told them how his company got behind “Dear Ruth” with a brand of showselling that paid off at the box-office in big figures.

Other exhibitors can only know these things through the trade press because that is their most dependable source of industry information, news and facts.

We have no doubt but that Paramount will see to it that every theatreman in the country learns the good news about this great attraction, because the more exhibitors know about it, the keener will be their desire to book and sell it in their communities.

Remember? “Ya gotta tell ’em to sell ’em.”

An Impressive Campaign

Jesse L. Lasky and Walter MacEwen have jointly announced that they have perfected a most impressive advertising-showmanship campaign to sell “Miracle of the Bells” to the public in advance and immediately prior to the picture’s opening.

It reads like something that should well condition the moviegoin public to want to see the picture.

We believe this producing combination, along with RKO Radio, will do an equally impressive job of selling the theatremen through the medium of smart, showmanly trade advertising because, lacking that, theatreweekmen can hardly be expected to be excited about a picture the producers apparently would not be excited about.

Long, long ago the manufacturers of meritorious merchandise found that it required a combination of trade advertising along with national advertising to successfully and effectively sell what they were making for public consumption.

The picture industry, too, has to re-learn that same lesson because it, more than any other industry, found out that to sell one without the other added up to disappointing figures when the tallies were in.

Did you say “Ya gotta tell ’em to sell ’em”? Right!

Trade Papers, Too

Even to the outsiders it is very apparent that the motion picture trade papers are doing a great “selling” job for the industry and the product it offers.

The majority of theatreman are very much aware of what the trade papers are doing, for it is a foregone conclusion that they follow them regularly. Every test ever made has proved this point.

Someone in some other business once said that an industry is only as great—or small—as its trade press.

He knew what he was talking about.

—“CHICK” LEWIS
WHAT'S NEWS

In the Film Industry This Week

INDUSTRY IN THE COURTHOUSE—Trio Amusement Company, which operates the Ritz in Greensville, S. C., this week went into federal court asking tripled damages totaling $300,000 from eight motion picture distributors and three circuit companies alleging restraint of trade.

The suit was filed last week in the United States Circuit Court of Appeals for the District of Columbia seeking compensatory damages.$300,000 on the basis that the RKO Orpheum was experimenting with single bills.

DISTRIBUTION—J. Arthur Rank sailed for England this week after a cross-country tour in which he turned personal salesmen for British pictures. His biggest impression seemed to have been in the deep South where he had black smokestacks in his wake, but the exhibitors who heard him talk while apparently willing to give the films a try still thought they'd have to stand up to their distributors. He is all as much.

Allied Artists opened its first national convention in Oklahoma City this week jointly with the Motion Picture Owners Corporation. Don Hyndman, president of the Motion Picture Owners Corporation, said that the changeover in U policy had used the cash reserves and caused the company to borrow $325,000.

PRODUCTION—Glen Alline and T. C. Atkins this week formed Medallion Pictures to put out exploitative films; Charles Chaplin announced that he would make two more pictures without the "tramp" character at a total cost of $5,000,000. Both Technicolor and Cinecolor announced a half-a-cent-a-foot price reduction on release prints.

GENERAL—Economy in exploitation is a fallacy when a picture justifies selling. Paramount Distribution Vice-President Charles A. Reagan declared. "The right picture properly merchandised and exploited will do business under any conditions." Hollywood Tuesday launched its technological research program and also moved to produce its own documentary pictures on the industry, in New York the American National Film Committee for the United Nations was organized to parallel the similar British and Australian efforts.

In Hollywood Warner Bros. and RCA were to start experimenting on large-scale television, which to other reports—that television might come to Warners' Hollywood in New York sooner than thought; that Warner Bros. would buy out RKO Pathé newswells; Variety Clubs International set its 1948 convention for April 12-17 at Miami, and Connecticut organized its chapter of the Motion Picture Exhibitors' Association.

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TRADE SLANTS

Don Hyndman discusses the industry and the SMPE

as reported by Tom Kennedy

"We're going to show theatremen that many so-called accidents are due to faulty installations or improper handling of theatre equipment. For instance, we can prove that you can set people trip and fall by laying carpet with the pile running the wrong way."

Don Hyndman, head of Eastman Kodak's East Coast motion picture division and past-president of the Society of Motion Picture Engineers, thus sums up the purpose of the Theatre Engineering Exhibit that will feature the Fall meeting of the SMPE next October.

The exhibit will give further emphasis to the current pre-occupation of the society with practical problems of the industry. The organization was formed in 1916 by some motion picture men and technicians of allied industries, but the advent of sound directed the Society's discussions into matters of scientific research and engineering and seems very remote from "picture business" in the opinion of exhibitors and producers.

Just why the SMPE has not had more recognition and support from the production, distribution and exhibition branches of the industry it is difficult to understand—especially when Hyndman sketched in some of the facts that he can make crystal clear because of his intimate knowledge of the industry, his activity in the SMPE since 1929, his background as a research engineer and later business executive of Eastman Kodak.

The only record of the industry's technical development is contained in the volumes of the SMPE Journal (first requests from film men in enemy and occupied countries after the war was for copies of the Journal they had missed). The reason Hollywood can sell pictures to exhibitors in foreign lands is because the SMPE worked out standards that have been adopted by 27 nations which are members of the International Standards Association, and for the same reason American exhibitors can show films from other countries. The industry today is greatly concerned about television, but the SMPE seems to be the only agency doing anything tangible about it.

The SMPE is kept going by sustaining memberships. These are held by concerns in allied industries—Eastman, DuPont, National Carbon, RCA, etc., etc.).

These companies contributed a total of $15,590 to the support of the SMPE during 1946.

For the same year, contributions from motion picture companies amounted to $5,000.

It is that good, when you consider that one authority estimates the film industry, in order to be on a step with the scientific-minded attitude of modern industry, should be spending a million and more per year for research and engineering.
Rank Sails for London After U. S. Selling Tour

J. Arthur Rank sailed for England Thursday after a two-month tour of the United States, during which he turned salesman for his product all the way from New York to Hollywood and down to New Orleans where last week he made an effort to open the profitable "solid south" to British pictures.

Rank wound up in New Orleans at the invitation of E. V. Richards who reportedly suggested to him in Hollywood that he do his own selling to an exhibitor group known for its convictions, independence and tough-mindedness. While he apparently did not receive any playing time commitments, he definitely created an impression everywhere he appeared. Reports from New Orleans further indicated that British films, which have been actually not played in the South, would do well in the South.

At the New Orleans meet which was attended by the leading independent and circuit exhibitors of the south, Rank made his plea as an exhibitor who controls some 2,000 theatres.

"I want to ask you exhibitors of the south," he said, "to give British pictures a break... Then we are willing to have the pictures do what they deserve strictly on merit." He described the talent he was hiring from America for future British production and said: "We believe that we are attracting an entirely new type of audience to your theatres with our pictures. One exhibitor told me that no more than 20 million Americans... are...

(Continued on Page 9)

Exploitation Economy a Fallacy, Says Mitchell; 'Dear Ruth' Campaign Paid

Economy in exploitation is a fallacy when a picture justifies a campaign to sell it, Paramount Distribution Vice-President Charles Reagan declared in New York Tuesday, pointing out that intelligent, widespread exploitation of a feature can boost it from a moderate success into a huge grosser.

"The right picture, properly merchandised and exploited," he declared, "will do business under any conditions."

Reagan cited the success his company assertedly had with "Dear Ruth," due to a special campaign whose backbone was a $200,000 extra expenditure for radio time. The Paramount executive added that he believed the fall would bring a great upturn in business due to the caliber of the releases scheduled for that period and that there was no reason for fear of the future on the part of the industry if it would "go to work."

"... we all recognized," Reagan said, "that general business is off a little and in our own industry business is off a little and in some sectors of the country it isn't in keeping with what we can expect. We have come to the conclusion that this has been due to a little listlessness on the part of the people in our industry."

The story of the "Dear Ruth" campaign, he indicated, would bear this conclusion out. The picture opened to a lukewarm reception in San... (Continued on Page 9)

Exhibitor Complaints Piling Up

Department of Justice officials admitted in Washington this week that complaints from exhibitors against distributors were piling up at the rate of more than one a day since the New York statutory court decree had been handed down.

The Department said that the complaints received to date were being filed for future reference and indicated that any action, if taken, would await the Supreme Court decision on the statutory court decree appeal. The larger proportion of the complaints are based on bidding practices.

Outlook Dim for States to Benefit from Admissions Tax

Knutson Favors, George Opposes Proposal Put Forward by Gov. Dewey

Proposal by New York's Governor Dewey that the Federal government discontinue levying admissions taxes, leaving that revenue to the states, met with a mixed reaction in Washington this week. Because Dewey and Governor Warren are in disagreement on the proposal, most Republicans were unwilling to discuss the matter for the record. Off the record, however, they felt that the chances are not bright for any such sweeping change in the government's tax policy.

Chairman Harold Knutson of the tax-writing House Ways and Means Committee was one solon who seemed to agree with Dewey. "The federal government has been gradually encroaching upon the states' rights in the tax field," he said, "with the result that the states have had to bear down on real estate taxes and special taxes."

"It would be better all around if we could turn back to the states substantial revenue from taxes now levied by the federal government. I think the theatre tax should be among those—but of course nothing can be done before winter."

Senator Walter George of Georgia, ranking Democrat on the Senate Finance Committee, flatly disagrees with Knutson. The Dewey proposal is "unworkable," he said, and would disrupt many businesses because of tax differentials between the states.

Neither Senate Finance Chairman Eugene Millikin of Colorado nor Senator Robert Taft of Ohio would discuss the matter for the record. Prominent GOP senators, as well as more than one Democrat, said privately, however, that because economic conditions affect the revenues from personal income taxes they do not look to the federal government to reduce its income from the excises.

"They're a steady source of income," it was said, "and who gives that up?"

Earlier Sen. Robert A. Taft had expressed a favorable view on reducing the amusement levy to its pre-Depression rate of 10 per cent and then said he thought it might be accomplished this winter. House Ways and Means Committee Chairman Harold Knutson had previously made a similar prediction but Senate Finance Committee Chairman Eugene Millikin was inclined to say that while some excise taxes might be reduced this winter, he could not say which ones would be cut.

WB-RCA to Experiment on Large-Screen Television

Warner Bros. and RCA Victor this week announced that they had signed a contract whereby both companies would experiment with large-screen television at the Warner Studio in Burbank, Calif.

The move which Warner executives considered as important as the first efforts with sound pictures over 20 years ago, will get under way as soon as RCA ships the first of its large black-and-white screens to Burbank. RCA technicians will work with Warner's Studio engineer head, Col. Nathan Levinson, who has been assigned to this task by Jack L. Warner.

ATA, MPTOA Delegates Gather for Merger Talks

Delegates of the American Theatres Association and of the Motion Picture Theatre Owners of America were set to confer in New York Friday over the possibility of merging both their own organizations into a single national-exhibitor unit.

The delegates—said to be some 30—were reported to have authority to reach a decision as to whether or not there would be a merger, but the actual merger was expected to be the subject of future discussion, and Friday's conferences supposedly were to deal only with the question of whether or not there would be a merger.

Earlier this week the general trend of both organizations seemed in favor of such a merger and optimistic belief spread that the conference, originally scheduled for two days, might get through in one day.

In this event, it was assumed that committees... (Continued on Page 9)
"Has pulled no punches... a hard-hitting film...
One Hollywood entry which is certainly unusual."
—Variety

"The size of the boxoffice reception to this
daring attraction can be spelled 'smash'."
—Hollywood Reporter

"Packs a wallop from start to
finish... An important film... should weigh in heavily at the boxoffice."
—The Exhibitor

"Sets the standard for frankness,
sincerity and thoughtfulness
... exceptionally well acted."
—M. P. Herald

"Potent... ably played finely directed... Should receive widespread playing time."
—Film Daily

"Here's dynamite!!... A picture with a big heart
and a strong fist... Should make the industry and
audiences stand up and cheer."
—Independent Film Journal

WORLD PREMIERE AT B'WAY'S LONG
—WATCH ITS DRAMA BLISTER THE
"Exceptionally good entertainment... certain to be one of the most talked about pictures yet produced."
—Showmen's Trade Review

"A forceful film that should set an audience back on its heels... Suspense and action maintained at high pitch from opening to smash finish."
—Boxoffice

"Sensational!"

"A very important film... hard-hitting and direct... No punches pulled... An essentially new experience."
—M. P. Daily

"One of the most important and exciting films to come out of Hollywood in its entire history."
—Film Bulletin

"RKO can really do some whooping and hollering about 'Crossfire'... It travels a straight line to a climax that will set audiences cheering."
—Daily Variety

RUN RIVOLI... SCREEN!

Dore Schary presents
ROBERT YOUNG
ROBERT MITCHUM
ROBERT RYAN
in
Crossfire

with GLORIA GRAHAME
PAUL KELLY • SAM LEVENE

Produced by ADRIAN SCOTT • EDWARD DMYTRYK
Directed by Screen Play by JOHN PAXTON
Variety Club Meet in April, 1948

The 1948 convention of Variety Clubs International will be held at the Roney Plaza Hotel in Miami Beach, Fla., April 12-17, National Chief Barker R. J. O'Donnell and Big Boss John H. Harris announced this week.

While the convention headquarters will be at the Roney Plaza, additional hotel space will be available for the anticipated attendance of 900. The convention will mark the resumption of mileage per capita trophies; suspended during the war time, and plans call for holding the Humanitarian award banquet under canvas in a circus tent. The new Miami tent will be host.

Public's Film Shopping Favors U-I's 'A' Picture Policy—Cowdin

The public's trend toward shopping for pictures is favorable to Universal-International's decision to make 'A' pictures only, Universal Board Chairman J. Cheever Cowdin declared this week in a report to stockholders. The changeover in policy, which included merging Universal with International into Universal - International, had used up the company's cash reserves, Cowdin stated, and caused it to borrow $11,000,000.

The basic stability of the motion picture industry, his statement declared, is reflected in the fact that it is one of the last industries to be affected by economic drops and one of the first to feel rises.

Increased Costs

Cowdin's report touched on the increased cost of production and distribution which he said put it up to management "to eliminate any extravagant or wasteful practices."

"Two divergent trends have developed in the motion picture business today," Cowdin reported. "Patronage of the average run-of-the-mill picture, which often went very well during the war period, has declined somewhat. On the other hand, pictures of outstanding entertainment merit are continuing to draw peak patronage, securing new record earnings."

"Admission prices of motion picture theatres, including increased Federal taxes on admissions, are about 30 per cent above their 1941 level. The sum that the average family must lay out to go to the movies has become a significant item in their budget, and there are signs of resistance in some areas to current admission prices."

"The theatre-going public is now definitely shopping for its picture entertainment and each picture must stand on its own merit. This development strengthens the position of Universal-International, for in anticipation of just such a trend our company last year revised its basic production policy, dropping 'B' pictures, serials and westerns so as to concentrate all of its creative resources and sales efforts upon the production, exploitation and distribution of pictures of top-entertainment value. The tremendous success of 'The Egg and I,' which is rolling up the largest earnings of any picture in the company's history, 'The Dark Mirror,' 'Smash-Up,' testify to the soundness of the company's new policy."

Distribution of Universal Pictures had been delayed due to the necessity for revising selling methods in line with the recent decree. Cowdin continued, and had contributed to developing distribution costs. The company had now changed over, Cowdin added, stating, "I am inclined to believe that the end result will be favorable to the company."

UA Lists 13 Releases For the Next Six Months

United Artists last Friday announced that it would release 13 of the 36 pictures it has set for the 1947-48 season during the next six-month period.

The pictures and their releases are: July—"The Other Love." August—"Carnegie Hall," "Body and Soul," "Hal Roach Comedy Carnival."


Independents Hopeful of Union Concessions on 'Bs'

Independent producers seemed optimistic about the future of B pictures this week as the International Alliance of Theatrical Stage Employees took steps to study the problems in connection with this type of production with a view to bring down costs.

After a meeting which included I. E. Chadwick of the Independent Motion Picture Producers Association, Monogram's Steve Brody, PRC's Harry Thomas and Screen Guild's John J. Jones on one side and Roy M. Brewer and Carl Cooper of the IATSE on the other, the IATSE agreed that a small committee representing both parties be appointed to study the problems.

Back to the Farm

Exhibitors in the Mississippi and Missouri valley sections were watching with interest this week a trend toward a return to the farm by segments of city populations.

The trend which is yet only mild but appears to be growing, apparently is drawn to its roots by those who came to the city for war work and who remained after war plants shut down.

Trio Files $5,500,000 Suit vs. 11 Defendants

In a four count anti-trust suit seeking triple damages of $5,500,000 and injunctive relief, the Trio Amusement Company Wednesday filed suit against Greenville Enterprises, Wilby-King Service Corporation, Paramount, Loew's (MGM), 20th Century-Fox, RKO, Warner Bros., United Artists, Universal, Columbia and Republic in the federal district court at Charlotte, S. C.

The suit is based mainly on acts which the New York statutory court found to be illegal. On one count it asks $2,000,000 damages, claiming that all the defendants excepting Republic conspired to restrain trade and monopolize interstate commerce. Republic later joined the conspiracy, the petition said.

A second count asks $1,500,000 for inability to get suitable film. A third asks $1,500,000 on a further conspiracy charge, and a fourth count asks $500,000 for allegedly compelled blockbooking and blind-buying. Trio operates the Ritz.

Allvme and Atkins Form Medallion Productions

Formation of Medallion Pictures Corporation, a California corporation, to produce motion pictures headed by Glendon Allvine and T. C. Atkins, who teamed together several years ago to produce "The Silver Streak," was announced this week in New York.

The new company, which will produce "feature pictures with unusual exploitation angles" is headed by Atkins as president, Allvine as vice-president, with James J. Petesch, treasurer, and Dorothy H. Hughes, secretary. Allvine has been for the past five years eastern publicity representative for the Motion Picture Association; Atkins during the war was a colonel in the Army Air Transport Command.

Columbia Will Reissue Ten Feature Pictures

Columbia Wednesday announced that it would go with the following 10 features with specially prepared advertising books:

Exploitation Economy is Fallacy, Says Reagan
(Continued from Page 5)

Francescato, Paramount, Reagan continued, realized that it had story value, two new stars and a supporting cast, “but the picture itself lacked the star names the industry has come to expect.

“So we got into this thing and we developed a radio campaign which in turn led to greater penetration than in the past.” The result showed, he said, “that a picture can be just as good as our showmanship can make it.”

The exploitation consisted largely of a complementary radio campaign developed by Advertising and Publicity Director Curtis Mitchell and his staff which made use of one-minute spots, 15-second chain breaks and recorded interviews with the picture’s stars which took up seven minutes. The spots and chain breaks were in addition to the time Paramount usually has under contract.

Another publicizing method was to screen the picture for “people that talk”—in which this instance included principally audiences of bar-tenders and beauticians.

Successful

The success of the exploitation is attested, Reagan claims, in that the picture after a week in San Francisco opened big as much business in its first three days as Oakland it as did in the first week of its Frisco run. Further evidence can be found in St. Louis where, despite a transportation strike, it caught on the first week, equaling last business in the second week, and then topped the first week by $400 in the third week when the strike was called off. It is now in its fourth week with Reagan anticipating that it will exceed its opening week. In Detroit the first three days of the third week equaled those of the second. Reagan believes the picture from a moderate success will be elevated into the top 12 grossers of the year.

Asked if the nature of the campaign was not such that only a distributor could do it, Reagan said:

“Any exhibitor could do the same thing.”

Reagan denied that Paramount was making flat rental deals or was cutting down its shorts program.

Rank Sails for London
After U. S. Selling Tour
(Continued from Page 5)

regular picture-gowers. That is merely scratching the surface. We of British films feel that we are really helping you to pioneer in new fields of audiences through our pictures if you give them the helping hand they deserve.”

The only criticism voiced came from open-speaking Bob Wilby of Atlanta, Ga., who agreed that British pictures were entitled to show what they could do at the box-office but found Rank “impertinent.”

In New Orleans Rank received the key of the city along with a dinner given to him by E. V. Richards.

Earlier in Hollywood he had been made a life member of the Academy of Motion Picture Arts and Sciences and received a gold membership card.

Rank was attended on his trip by Nate Blumberg, Jack Lawrence, W. J. Heineman, Frank McCarthy, Al. W. Schwablag.

Wolfe on Research

Hollywood Tuesday launched its long-range technological research program with the signing of contracts with Motion Picture Engineer Wallace Wolfe to head its recently-organized Motion Picture Research Council.

The council will cover designing and construction supervision of specialized equipment and processes used in film making, work with universities in research and work toward standardizing equipment and processes within the industry.

ATA, MPTOA Delegates Gather for Merger Talks
(Continued from Page 5)

would be appointed to work out the mechanical details to bring the two exhibitor organizations together.

They appeared to be some differences as to how the merger might be worked out, but competent observers on both sides believed late Thursday night that there were no matters which might not be settled through compromise and reason.

One indication that the move to merge might get approval was seen in the fact that many of the delegates who were to attend the conference belong to both ATA and MPTOA. Among these, a spokesman said, are Frank Walker, M. A. Lightman, Mitchell Wolfson, Morris Loewenstein, Herman Levy, Mack Jackson, Sam Pinaski, Ben Strozier, Dan Michaelow, Leonard Goldenson, J. J. O’Leary, R. R. Bielche.

Among the ATA delegates announced as attending were:


Among the MPTOA delegates announced as attending were:


Lazarus Names Tamarin
UA Publicity Manager

Appointment of Alfred H. Tamarin, legitimate show press agent, former publicity chief for the Theatre Guild and one-time Washington, D. C., independent exhibitor, as publicity manager for United Artists, was announced last Friday by Advertising and Publicity Director Paul N. Lazarus, Jr.

MPEA Manager Hopeful of
More Dutch Playing Time

The problems he cited were:

Financial—Holland’s need for conserving its dollars for essentials.

Form U. S. Committee to Work with UN on Films

Formation of the American National Film Committee for the United Nations with Carl E. Milliken of the Motion Picture Association declared by the motion picture industry in New York Wednesday at the Hotel Astor.

Other officers of the committee, which will work closely with Jean Benoit-Lévy, Director of the UN’s Department of Public Information for Films and Visual Education, in his program, are Fred Wehrenberg, President of the Motion Picture Theatre Owners of America, C. R. Reagan of the Film Council of America, vice-chairmen; Robert W. Coyne of the American Theatres Association, secretary.

The committee was immediately accredited as a United Nations committee. At the luncheon, Jean Benoit-Lévy announced the following honorary advisors of the UN’s Department of Films and Visual Education, who will serve as individual consultants:


Among the personnel of the American National Film Council probably will be Emest Lovett, Screen Writers Guild; J. E. Bingham, President, Educational Film Library Association; Carl R. Miles, Executive Secretary, American Locators; Estes P. Zook, President, American Council on Education; Maurice Oppenheimer; R. E. Tidwell, President, University Extension Association; M. D. Clothe, Chairman, Neurotica Committee; James Granger, Republic; Robert W. Coyne, American Theatres Association; Richard Cohn, Student Co-Op News; Jack H. Cohn, Columbia; Barney Balsam, President, Legion of American Picture Engineers; John J. Jenkins, representing Audio-Visual Department, National Association of Broadcasters; E. J. Baines, representing National Association of Broadcasters; William F. Kruse, President, American Non-Theatrical Film Association; Donald Nelson, President, Society of Independent Motion Picture Producers; Nate Blumberg, Universal; George Scheiber, Enterprise Pictures; Sypros P. Skirmivas, Twentieth-Fox; Nicky Reze, National高新’s; Fred Wehrenberg, President, Motion Picture Theatre Owners’ Association of America; George Wehrenberg, Jr.; C. R. Reagan, Film Council of America; Jack Kellick, national executive secretary and treasurer, Motion Picture Association; Steve Brady, Monogram Pictures; Jonas Herscholt, Academy of Motion Picture Arts & Sciences; Arthur Krim, Eagle-Lion Films; John McCarty, Roger Albright and Ted Smith of the MPA.

Theatre Owners of Ohio
Reflect Smith President

Martin Smith, onetime president of national Allied and this week elected to another term as president of the Independent Theatre Owners of Ohio at that body’s annual convention at Cedar Point.

The convention heard Allied General Counsel Abram Myers discuss discrete antitrust levy, 20th-Fox General Sales Manager Andy Smith declared that high cost in production makes it necessary for exhibitors to sell a picture for all it is worth.

Reelected with Smith were Vice-Presidents C. W. Hues, Jr., and Roy Russell; Treasurer, Leo Keessl.
Mono.- Allied Artists Set $25,000,000 Sales Quota (See Cover)

Allied Artists and the parent company Monogram are committed to a sales quota of $25,000,000 for 1947-48. President Steve Brody announced in Oklahoma City Thursday this week as the joint three-day sales convention of both organizations got under way at the Hotel Skirvin Towers.

Brody announcing the new sales quota item stated that the Allied Artists "has assured a vastly wider field for our distribution. . . . The new company," he continued, "gives us entire into many important situations in which our product has never before appeared. This has been conclusively shown in our experience with . . . It Happened on 5th Avenue."

More than 100 delegates, including franchise holders from all over the country attended the joint convention this week which was the first for Allied Artists and the 16th for Monogram.

Among those attending were:
From Hollywood—Brody, Executive Vice-President and Secretary, George Hubley, Associate General Manager; Harry J. Brandt, President; Harold Miersch.


Will Film Babe Ruth’s Life for Allied Artists

Roy del Ruth, in association with Joe Kaufman, will produce a screen life of Babe Ruth for Allied Artists. President Steve Brody announced in Oklahoma City this week.

Under terms of the agreement, Ruth will receive $50,000 plus a percentage of the profits. The screenplay will be written by Bob Considine, executive vice-president of Allied Artists Service Corp. It is probably based on his forthcoming life of Babe Ruth which will be published in the fall and the rights to which Allied Artists has obtained.

What effect Allied Artists' announcement will have on Republic's plan to produce a picture on the Bambino could not be learned.

Technicolor, Cinecolor Cut Positive Print Cost

Both Technicolor President Herbert T. Kalms and Cinecolor President William T. Crespinel this week announced a reduction of half a cent a linear foot on positive prints. Positive prints present the highest volume of both laboratories business. Neither cut applies to negatives.

The Technicolor cut is retroactive to April 10, Kalms said, adding that it was possible because of the increased volume of Technicolor business. He credited net profit before tax deduction for the quarter of June 30, 1947 as $800,000 or 88 cents a share, which is ahead of the preceding quarter when the estimated net was $40,706 or 47 cents a share.

UA Winding Up Districts Meets

United Artists will wind up a series of district meetings on July 22 in Boston and on July 24 in Cleveland, following a meeting held in Philadelphia this Thursday.

Hon. Film Smuggler

And another good yarn of how a couple of boys got out of the lap during the late war in the tale told about Constantin Goldin, United Artists China representative, and how he got to be that.

Goldin, former exhibitor who had operated the Chinese Land Investment Company’s Majestic Theatre in Hong Kong, went to war as a British soldier. After surrender, he followed his commander’s advice, switched to civilians and presented himself to the Jap internee camp with his British passport.

The commander there said that Goldin was a naturalized Russian, and since the Japanese do not recognize naturalization, he would accept him as a Russian and accord him the freedom of a neutral. ‘Remember that interesting little phase that Russia at the time was warring with Germany but not with Japan.’

Goldin knew what United Artists films had been hidden in the back of a garage of a friend’s house where he lived. In fact the Jap soldiers had gotten into the garage and were there when Goldin went in and expostulated that it was private property. Strangely enough they agreed to let it alone, a fact which astonishes Goldin now, and he got the cans safely snuggled out in produce trucks to another hiding place, losing only as he says, about “250 feet of ‘Kit Carson’.”

From this new place he and Bill Way smuggled the films into French Indo-China, first making use of a Chinese packet line under Japanese supervision, then using fishing junks when the Japs got wise to the other method.

Again his Russian birth served him in good stead for the French Republic, also at “peace” with Japan, gave him a passport as a “Russian under protection of the French Republic” and the genial consul included the Australian Bill Way under the same proviso, just because he was with Goldin.

From French Indo-China, they eventually got into Free China and to Chungking. Prior to that Goldin had written United Artists that he had taken over the films and suggested that he act for them. This permission was granted so he set up business in Free China with his 12 United Artists prints plus some Russian product. Included in the former were “Capt. Caution,” “Rebecca” and “The Great Dictator.”

It was “The Great Dictator” which Goldin had to give at a commannded performance for the commandant of the French Indo-China post where he first escaped. Then after he had gotten the film back and smuggled it into Free China he had to duck another command performance from a Chinese general.

Quotes

“We expected miracles from television back in 1929 when our chain of theatres was formed. We hoped to be flashing pictures of news events and world while they were happening. It did not work out that way, but we are still hoping that television will be working for us in another decade. We do not think of our houses as theatres, but as exponents of visual news, supplementing newspapers’—A. G. Burger, President of Telenews Theatres, upon the opening of Milwaukee’s Telenews Theatre.

Foreign

Andre Lealage of European Copyrights and Distribution, Goldin added two French films to his list—“The Honorable Catherine” and “Not Guilty.” Scheduled for fall release also is “The Idiot.”

Morton A. Spring, first vice-president of Loew’s International, announced this week that Al Kahans, formerly manager for MGM in Chunting and Shanghai, has moved to take over the newly opened office in Saigon which serves French Indo-China.

Bookings

Eagle-Lion, which is planning a 100-theatre day and date opening for its “Red Stallion” to a firm deal with a circuit deal in Fox-West Coast, another with Interstate and the third with the Paramount-Richards circuit. The same company’s “Green for Danger” will day and date its New York bookings with the Majestic Theatre in the Garden and at the Park Avenue shortly.

Names

Altie Chief Engineer E. S. Seely is home recuperating from a leg fracture suffered July 12 when he took on an automobile crossing the street; Walt Disney and New Entertainment Workshop have closed a deal whereby the latter will work up developments on story properties for Disney starting with “So Dear to My Heart,” “The Little People” will follow; Robert Gillham, eastern ad and publicity director for Selznick, is back in New York after going to Mexico City for “Duel” opening; Mary Pickford is getting the Epsilon Iota Chapter “Humanitarian Award” for her charitable work; Warner Brothers’ Jean Page will be Coronation Queen of the Latin-American Consulat ball in New York.

Calendar

JULY: 21, Variety show to raise funds for Memorial Cancer Hospital, Vine Street Playhouse, Hollywood, Calif.
23, World premiere of Republic’s “Wyoming” on the Battlefiep Iowa en route to Honolulu. Also the dual land premiere at the Lincoln and Park Theatres, Cheyenne, Wyo.
23, World premiere of Paramount’s “Desert Fury” Utah Theatre, Salt Lake City.
AUGUST: 4, Annual outing Buffalo Variety Club, Tent No. 7, at Automobile Club Country Estate at Clarence, N. Y.
6, World premiere of RKO’s “Long Night” in Boston.
13, World premiere of Eagle-Lion’s “Red Stallion” Majestic Theatre, Houston, Tex.
The wilderness ablaze with one of the great adventure stories of all time!

COLUMBIA PICTURES presents

JON HALL • MICHAEL O’SHEA

LAST OF THE REDMEN

Evelyn ANKERS • Julie BISHOP • CRABBE • HENRY

Directed by GEORGE SHERMAN
Screenplay by Herbert Dalmas and George H. Plympton
Produced by SAM KATZMAN
'Woman of Year' Honor For Mildred FitzGibbons

Mildred A. FitzGibbons, manager of the Skouras Roosevelt Theatre, Flushing, N. Y., was named Flushing's "Woman of the Year" and presented with the first 'Oscar' ever bestowed by Flushing's Council of Women's Organizations, at the Council's annual luncheon held recently at the Hotel Martinique, New York.

The Council is a group of 54 women's clubs of all faiths representing church, civic, parent-teacher and other clubs, with an aggregate membership of 6,000 women.

Mrs. Walter G. Fricke, the Council's motion picture chairman, in her presentation, cited Miss FitzGibbons for "the outstanding job she is doing as manager of the Roosevelt, and her interest and cooperation in all community affairs."

Has Fire Chief Praised Your Safety Measures?

Most exhibitors pay more or less attention to fire hazards and the prevention of fires. But, of the thousands of exhibitors in the country, how many have received a letter from their local fire chief praising them for the effectiveness of their measures in clearing away all fire hazards? They surely can be counted on the fingers of one hand. Perhaps only one finger would be necessary, in which case the recipients of such a letter would be Manager Edward Sullivan of the Peninsula Theatre in Burlingame, Calif., who recently received the following letter from Burlingame Fire Chief Ed Leis:

"Recently an inspection was made of your theatre in conjunction with the Board of Underwriters of the Pacific and I want to commend you on the excellent condition in which we found your premises. Colonel Heiss, engineer of the Board, made the remark it was one of the neatest show houses he has visited since he has been in the business.

"The cooperation shown in the past by you and your staff has always been 100 per cent and we sincerely appreciate it."

And it is that ammunition for Sullivan's use in telling the civic leaders and the citizens of Burlingame that in operating the theatre he thinks first of its patrons' safety.

Fuel Supply

It may seem so, but it's not a bit too early to order the theatre's fuel supply for next winter. There may be strikes, and even if things roll along smoothly, it's nice to know that one chore has been taken care of.
Watch Theatre Costs and Expense—Jackson

(Continued from Page 12)

'd of our operation, can easily disperse every chance of profit and invite losses. So it becomes a necessity to actually KNOW OUR THEA- TRES. To know what it costs—on the daily average—for each and every ingredient that goes into the essentials of its operation.

I can hear you start scoffing right about here and saying to yourself: 'How in h—can it be done?'

I've never given the matter too much detailed consideration, but the other day I heard an expert, Barry Burke, former division manager for Paramount, speaking of the need of providing a safe and comprehensive coverage on "How to know your theatre—every part of it."

If you were in charge of any other kind of business, it would be essential—provided you wanted to hold the job—to have your fingers firmly grasped on every single unit of controllable expense. To have complete knowledge not only of what is happening currently and how it is handled, but the future also—steps needed to cover previous drops from anticipated receipts and how to control future expense to prevent recurrence.

Now let's get at some questions about your theatre:

How many carbons, negative and positive, are consumed in the projection booth in an average day of exhibition? How many are on hand? What will it cost to provide a safe and complete supply next month? Is the consumption in your booth above or below the norm?

You're going to, say right quick that it can't be done and I'll prove that it can by quoting what Mr. Burke told me. Scheduled tests under conditions that duplicate those existing in the average theatre produced the following table chart to gauge the service expectancy of carbons.

(All the following figures are based on 10 hours running time so if your theatre is scheduled for longer or shorter periods of exhibition just take an hourly average and add or subtract to fit your schedule)

A 7x9 negative and 8x14 positive set of carbons will result in consumption of 5 negative and 8 positive per day or 150 negative and 240 positive per 30 day month if your projection is 55 amperes. If your projection is 65 amperes you can expect to consume 7 negative and 10 positive carbons per day or 210 negative and 300 positives per 30 day month. If you use 6x9 negatives and 7x14 positives at 55 amperes you will use only 4 negatives and 5 positives per day or 120 negatives and 150 positives per 30 day month.

I am told by my projectionists that the carbons being supplied now are superior in every respect to those served during the war and that unless ampersage of 70 or more is applied the carbons will run in line with the expectancy scheduled in the preceding paragraphs.

If you take an inventory today it will be no job whatsoever to keep a day-to-day record and actually KNOW just how far your carbon supply will carry. Not only that, but you'll have to depend on the operator to tell you if carbons are needed. I might add that it is best that the larger packages be kept under lock and key and that the booth be supplied in numbers consistent with the theatre’s service expectancy.

Carbons are quite an item on the expense sheet and a careful check may bring out some slight error in equipment that will save plenty of money.

It quite naturally follows that the same guide—an accurate average of previous consumption (corrected frequently to allow for varying conditions) will give a yardstick to measure the needs for brooms, mops, sweeping powders, cleaning compounds, light bulbs, pencils and just about every other consumable item used and needed in the efficient operation of your theatre.

The toughest task is in setting up the system, as that will require personal examination of the needs of each and every department. Instead of placing barrels of soap powder and gallons of disinfectants and chemicals at the disposal of the cleaners you’ll have time to check out just what their nightly requirements really are and dole them accordingly. Instead of taking the porter’s word for it that he needs a new broom you’ll have to look at the used one and make a memo of how long its lasts insisting that the dust weapon be used and cared for to insure the longest possible life. Other factors of operation will have to be treated in like manner if you want to be in position to anticipate actual needs—of course, generally speaking—on the down grade. Also there is the problem of insurance. When you stock in excess of reasonable expectancies you have not only tied up extra working capital on hand—invested money—but you also at this stage have the burden of insurance and in case of fire, flood or other disaster you are the one that is holding the sack.

I could go on quoting reasons until I filled this book but it can all be summed into one sentence: if you equip yourself with this kind of information you’ll always be running your job and the job will never be running you.

Building Community Goodwill a Top Industry Effort in St. Louis Area

In these days when community goodwill is so important to successful theatre operation, industry folk in the St. Louis territory are alive to its possibilities.

In St. Louis itself, for example, the Fanchon & Marco organisation, headed by Fred Wehrenberg, president of the Motion Picture Theatre Owners of America, were among the first in the nation to form Youth Cinema Clubs.

Since he came to St. Louis several years ago, Harlow C. Arthur, president of the Fanchon & Marco organization there, has encouraged members of his organization to take an interest in community affairs in the vicinity of their theatres. On several occasions F. & M. first-run managers have appeared as speakers before service clubs, educational groups and the like. Wehrenberg, of course, since around 1907, has taken an active part in community life along Cherokee street, Michigan, Dakota and other Grand boulevard, elec- trons in the territory also realize the importance of proper public relations. In Springfield, Ill., hardly a local civic welfare committee is formed without a motion picture man is a member of the body. The Kerasotes Brothers, the Prisma Amusement Company personnel and the Public Great States managers in Springfield and other southern Illinois towns always take an active interest in community affairs. For several years the Midwest Circuit and Dick Wright, manager of the Capitol Theatre, Benton, Ill., a free motion picture show for children was given in the 1200-seat Capitol recently. A Joe E. Brown picture was the screen feature.

Recently Benton conducted a 10-day city "Chessman's Clean-Up, Fix-Up" campaign. Manager Wright was co-chairman for that campaign. Later he announced that the Fox Midwest organization would give a free show as a reward for the children who worked to make the campaign a success. The motion picture projectionists and other theatre employees helped the cause by donating their services "as an expression of their willingness to cooperate in this clean-up campaign."

Naturally, the mothers and fathers, aunts and uncles, and other relatives of the kiddies who saw the free show feel kindly toward the management of the Capitol.

A somewhat different but also a very effective goodwill-builder was the address delivered by Pete Nepote, president of the Prisma Amusement Company, of the Olney, Ill., to the Olney Rotarians at their weekly luncheon meeting recently.

Nepote described the role of the motion picture in promoting international understanding, stressing the increase of knowledge and goodwill that can be attained through motion pictures as a medium. He also told of the advantageous use of films in training Army and Navy person- nel in World War II.

Drive-in Playground

The drive-in theatre on Pendleton Pike, near Indianapolis, is advertising itself as "the only theatre in the world with a playground." Starting July 8, Manager Boyd is advertising a pony track and supplied ponies with trained attendants to give rides to children before the show starts. Track will be open Wednesdays and Thursdays throughout the summer.

400 Free Sodas Per Week Entice Kids to Matinees

A free soda, in addition to seeing a Wednesday film show designed especially for them, is something that children especially have demonstrated at Reade's Paramount Theatre in Plainfield, N. J.

City Manager Murray Meinberg tied up with a local soda store to sponsor his Wednesday day kid show; the sponsorship taking the form of free sodas for the first 400 children admitted to the fun show. The sponsor was so pleased with the results obtained that he decided to con- tinue the theatre wide 400 free sodas per week for the rest of the summer in exchange for the advertising he gets out of the "tieup."
Prairie Raiders

Columbia Western With Music  $5 mins.

AUDIENCE SLANT: (Family) There are noticeable lapses in this western that will have the fans squirming in their seats.

BOX-OFFICE SLANT: Should get by niche at box-office. Failing to action trade, Despite picture's drawbacks.


Plot: The Durango Kid rides again, this time to help a young rancher from having his herd of horses taken away from him by a fraud. Durango, doubling as a government agent, manages to keep the villains at bay long enough to secure a written statement from the Secretary of the Interior that a disputed document bearing his name is a forgery. The young rancher marries his sweetheart, the gang is hustled off to jail and honest Charles Starrett rides off again.

Comment: This "Durango Kid" release suffers from a spotty story and equally inconsistent direction. There are noticeable lapses in the film that will have the average western fan squirming in its seat. It is as though the scenarist and director said, "Let's hold off the action for a while," just like a trick photo of a man halting while in dizzy descent. Starrett, as usual, is tops, and Smiley Burnette tries hard. Nancy Saunders is good as the heroine and Hugh Prosser does a fine job as the heel villain. Exhibitors should do okay with this release in action situations, despite its shortcomings.

Variety Girl

Paramount Comedy-Music 93 mins.

AUDIENCE SLANT: (Family) This excellent production, of the Variety Clubs of America, will provide plenty of laughter, fun and all-around swell entertainment for everyone. It has a roster of stars and players seldom found together in one film. A picture one should not miss.

Box-Office SLANT: Every exhibitor should get solidly behind this picture. The Variety Club angle, plus the roster of star names, should make it one of the top money pictures of the year.


Plot: Suggested by the history of the Variety Clubs of America, this relates the amusing adventures of two girls when they crash the gates of Hollywood. At the climactic Variety Clubs convention, both girls land minor screen contracts.

Comment: Producer Daniel Dare and Director George Marshall have done an excellent job with the production they've turned out based on the story of the founding of the Variety Clubs of America. For the finished product has everything possible to it. A spoof to the general run of theatregoers everywhere. Introductory scene opens with Barbara Stanwyck telling the story—a story that holds a tremendous amount of interest for the average individual who has heard the history of the Variety Clubs and the outstanding work they do. From then on it becomes a hilarious, slapstick, farce-comedy with the kind of entertainment no one will want to miss. The cast is probably one of the most impressive ever assembled for one picture, consisting of the entire Paramount roster of players. And that means such entertainers as Bing Crosby and Bob Hope doing several of their wonderful routines together; Alan Ladd and Olga Lamour doing a song number; William Bendix and Olga San Juan in a comedy scene, doing the famous grapefruit gig; Billy De Wolfe and his Mr. Margrattord. And there are so many, many other stars and new talents, the space does not permit one to enumerate all of them. Suffice it to say that each and every one, in his own way, contributes greatly to the film's success. A running gag through the picture is the trouble Mary Hatcher always gets into whenever she is around Frank Ferguson, who plays J. R. O'Connell. Miss Hatcher, who makes her debut in this picture, is a young lady of talent and a joy to watch; and if her work here is any criterion of what she can do, she should be headed for stardom shortly. Another player who is outstanding, in spite of the competition around her, is Olga San Juan, who plays the part of an unusually capable comedienne, practically stealing the show from under the noses of the tops in the business. There are also several good songs, among them one by Pearl Bailey of Cafè Society fame. Spike Jones and his band do their usual mess-up, when they play their number, and the harmonica playing of the Mulcays adds another type of entertainment to the general fun. Summing it all up, "Variety Girl" is certain to have a lively box-office future, with the likelihood of becoming one of the top money-makers of the season.

"Crossfire"

Among the many interesting pictures and, an example of the very high grade of talent and intelligence that can be found in our tech-abused Hollywood, is RKO's "Crossfire." This potent drama is done with a finish that adds lustre to the already shining shield of Dore Schary as a producer. It subject matter required intelligent treatment, since bigotry and anti-Semitism are the source of the dramatic conflicts. That the film has received in this excellently written, acted and directed screen version of a novel by Richard Brooks.

—Chick Lewis.

Merton of the Movies

MGM Comedy 82 mins.

AUDIENCE SLANT: (Family) Satisfactory fare for the Red Skelton fans and those who like the old corny gags and routines. Aside from Skelton, the film has little to offer general audiences.

BOX-OFFICE SLANT: Sell the Red Skelton name and the title to those who recall the success of the original version and would like to see the remake. Film's draw depends on the popularity of Skelton in the particular neighborhood or community.


Plot: A movie-struck usher in a small-town theatre staks his future on one fling at a career in Hollywood. He finally lands a bit part in a drama but he overplays and is fired. He is then cast in a western in which he believes is serious drama, but when he discovers that it is a slapstick comedy, his faith in Hollywood is shattered. His girl finally comes to him that comedy is as important as drama.

Comment: For those who laugh at the old corny type of routines and gags, and who always enjoy Red Skelton, this remake of the once-successful film of the same name, which carries with it the 1915 version of "what-the-public-wanted," should prove satisfactory screen fare. Whether general audiences will find it entertaining will depend on their admiration for Skelton's work, for other than that the picture has little to offer. The material is so dated that it has long since lost its power to make people laugh . . . and whatever hilarity there is, is due entirely to Skelton's interpretation of the comedy sequences involved. Virginia O'Brien, in the leading feminine role, is exceptionally good, playing it straight for Skelton's antics. Gloria Grahame is another player who does well with her delineation of a dumb leading lady, having more to do than such well-known performers as Leon Ames, Alan Mowbray and Hugo Haas. The picture was given top production values by Albert Lewis and Director Robert Alton deserves credit for able direction.

The Secret Life of Walter Mitty

(Technicolor)

RKO Radio Comedy 108 mins.

AUDIENCE SLANT: (Family) Based on the James Thurber best-seller of the same name, this new Danny Kaye comedy is top-notch entertainment for the entire family. Plenty of comedy, color and the glamorous Gnome Girls are a draw.

BOX-OFFICE SLANT: Has every indication of scoring heavily at the box-office.

"I WONDER WHO'S KISSING HER NOW"
TECHNICOLOR
starring JUNE HAVER
MARK STEVENS with
MARTHA STEWART • REGINALD
GARDINER • Lenore Aubert
William Frawley • Gene
Nelson • Truman Bradley
George Cleveland • Directed by
LLOYD BACON • Produced by
GEORGE JESSEL • Original
Screen Play by Lewis R. Foster
Additional Dialogue by
Marion Turk • Dances Staged
by Hermes Pan

A NEW ALL-TIME 20TH CENTURY-FOX RECORD FOR ANY THEATRE,
ANY WEEK IN THE SHOW-BUSINESS HISTORY OF CHICAGO!

And in Detroit: THE BIGGEST OPENING
IN 20TH HISTORY AT THE HUGE FOX!

The Whole Industry is Cheering the Wonderful Boxoffice Hits from Wonderful
Carey Beats the Summer Slump Thru Exploitation

Manager James A. Carey keeps the summer slump "away" from the doors of his Hiway Theatre in York, Pa., through continued exploitation, the use of giveaways and special displays.

Take, for one instance, a display of $500,000 worth of diamonds on the stage of the theatre. A local York girl displayed the diamonds. The cooperating jeweler took care of all the expense and arranged for a broadcast of the event over station WORK. During the two days preceding the opening of 20th-Fox's "Wake Up and Dream," Carey gave six broadcasts on the jewelry display from the stage, had a recording made and rebroadcast it the following day. The jeweler placed an ad in both York newspapers with a cut of the attraction.

Giveaways were taboo during the war. Carey re-established them by promoting free gifts through a cooperating merchant. The gifts, on display in the lobby, included radios, clocks, oil burners, coffee-maker, electric ironer, etc., all attractive and useful. They attracted attention and increased business.

Gifts for the children were not overlooked at special kiddie shows. They were promoted through a dry-cleaning establishment and included dolls, comic sets, flashlights and toys of various sorts.

When Paramount's "The Perfect Marriage" was the bill, Carey decorated a car supposed to have newlyweds as passengers and sent it through the streets, with side banners giving picture and theatre credits.

As a stunt for Columbia's "Johnny O'Clock," he stuffed a dummy and hung it by the neck from a flagpole which extends out over the street, causing a traffic jam as drivers slowed up to look at it. Because it stopped traffic, the police asked him to remove it.

Summer slump? It has ceased to be a bugaboo for Manager Carey.

Lazarus Off for Coast On UA Campaign Budgets

United Artists Director of Advertising and Publicity Paul Lazarus arrived in Hollywood this week in connection with a series of discussions with coast producers on the advertising and publicity budgets for campaigns on the company's forthcoming product.

Flying Saucers!

What makes show business the exciting enterprise it is includes in a foremost spot—showmen! And among the enterprising gents that add to the giggles and excitement caused by another novel showmanly accomplishment is the unnamed genius who manages the Ritz Theatre in Milwaukee who, being intrigued like millions of other Americans by the flying saucers so much in the news now, decided to dress his marque with the wording "Flying Saucers to the Ladies." A picture was made of the front, taken to a newspaper editor who printed it in two columns, with the comment that "... maybe the Ritz Theatre has the answer (to what the flying saucers are). . . ." Oh, yes, incidentally the titles of both features were prominently displayed on the marquees just under the "flying saucers" line.

And not to be outdone, the manager (also unnamed) of the Majestic Theatre, Centerville, Ia., hitched his showmanly wagon to the flying saucers craze by hiring an airplane pilot to drop hundreds of paper saucers to plug 20th-Fox's "Booming Ang." Some of the saucers contained free passes.

Sponsored Film Radio Shows for Britain

The first sponsored film program to be broadcast regularly throughout the United Kingdom goes on the air July 20 backed by MGM, Warner Bros. and Associated British Cinemas in a long-term deal with the Continental station, Radio Luxemburg.

Presenting MGM and WB stars in specially recorded interviews, scenes from current releases and studio news, the "Hollywood Half Hour" will be broadcast every Sunday. There will also be quarter hour broadcasts on Tuesdays and Fridays with spot announcements on other days covering ABC programs.

MGM will occupy 32 weeks and WB 20 weeks of each year's broadcasting. The first program will feature "The Hucklesters" and an interview with Deborah Kerr.

The scheme, which was developed by MGM's Mervyn McPherson and then extended to link up with ABC and WB, provides for the cooperation by ABC'S 400 cinemas which will exploit the "Hollywood Half Hour" with slides and posters to their 245,000,000 annual customers.

L. A. Advertising Code to Become Effective Aug. 1

A new code governing amusement advertising in Los Angeles, one of whose 10 points rules out "false or misleading statements," will go into effect Aug. 1, it was learned from that city's Newspaper Publishers' Association this week.

The 10 points are:
1. Good taste shall be the guiding rule of all amusement advertising.
2. Illustration and text in ads shall faithfully represent the productions themselves.
3. No false or misleading statements shall be used directly, or implied by type arrangements or by distorted quotations.
4. No text or illustration shall ridicule or tend to ridicule any religion or religious faith; no illustration of a character in clerical garb shall be shown in any but a respectful manner.
5. History, institutions and nationals of all countries shall be represented with fairness.
6. Profanity and vulgarity shall be avoided.
7. Pictorial and copy treatment of officers of the law shall not be such as to undermine their authority.
8. Specific details of crime, inciting to imitation, shall not be used.
9. Advertising copy with salacious or suggestive text or illustrations shall not be used.
10. Court actions relating to censoring of motion pictures or stage performance or other censorship disputes are not to be capitalized in advertising.

Observers here noted that the code covers most of the complaints that have been heard in recent months about motion pictures or their advertising.

McCoy Heads Augusta (Ga.) Advertising Club

P. E. McCoy, Augusta, Ga., city manager of the Georgia Theatre Co., has been named president of the Augusta Advertising Club, it was learned this week.

McCoy, who has received more than 35 awards for showmanship, was instrumental in organizing the Advertising Club, which is composed of newspaper and radio advertising representatives, as well as others connected with the publicity and display fields. Present plans are to have leading advertising men from all parts of the country as guest speakers in order to keep abreast of the current trends in advertising.

Naval Premiere

A battlehip premiere for Republic's "Wyoming" to be held July 23 aboard the U.S.S. "Wyoming" to coincide with the land premiere which will be held on the same date at the Lincoln and Paramount theatres in Cheyenne, Wyoming, was announced this week.

The premiere on water will be held as the ship travels to Honolulu. The land premiere is designated as the official picture of the 51st Annual Frontier Days celebration and will be attended by Republ. President Herbert J. Yates and Rear Admiral Felix L. Johnson, naval public relations head.
Universal-International announces that prints of "The Vigilantes Return" are now available in our exchanges for screenings.

The Vigilantes Return in Cinecolor

Jon Hall, Margaret Lindsay, Andy Devine, Paula Drew, Robert Wilcox, Jonathan Hale, Jack Lambert

Original screenplay by Roy Chanslor - Directed by Ray Taylor
Produced by Howard Welsch - A Universal Picture
Money Dates for August

August is the month of box-office doldrums when many patrons are away on vacation or are just returned from vacation and keeping a sharp eye on expenses. Added to that fact is the weather—a always a topic of interest, if not of comment, to the exhibitor. Heat as to the beach or to a meteorological condition to overcome the box-office slump he must take advantage of every least possibility of stamping his wares on the public consciousness. The month is almost bare of national observances—no parade, no showmanship, is all too be taken upward.

Therefore occasions, anniversaries, etc., which would in ordinary better-profit months be entirely overlooked, should be milked of any patron-pulling power which the event can infuse into them. August is the month when showmanship gets its greatest test, and what needs to avoid going into the red.

National Observations Periods

AUGUST 1—NATIONAL AIR FORCES DAY, the 49th anniversary of the founding of our National Army Air Forces, is observed in various ways by the military forces of many countries. This is an occasion when we observe the birthday of the American Air Force. This is an occasion to honor those who serve our country in the military services.

AUGUST 10—NATIONAL AVIATION DAY. The war is over and the public is far from being aviation conscious as it was during the years of actual combat. But the military, naval and air authorities are keenly aware of the importance of air transportation and the use of airpower as a weapon in modern warfare. It is of interest to note that the first flight was made at Kitty Hawk, N.C., on Dec. 17, 1903, by the Wright brothers. Since then, aviation has made tremendous strides and has become a major factor in modern warfare.

AUGUST 15—NATIONAL VICTORY DAY. July 5, 1919, is observed as Victory Day. The war is over and the public is far from being aviation conscious as it was during the years of actual combat. But the military, naval and air authorities are keenly aware of the importance of air transportation and the use of airpower as a weapon in modern warfare. It is of interest to note that the first flight was made at Kitty Hawk, N.C., on Dec. 17, 1903, by the Wright brothers. Since then, aviation has made tremendous strides and has become a major factor in modern warfare.

Parade Marks Premiere Of 'Black Gold' in O.C.

Hollywood screen stars, bands, riding clubs and hundreds of Indians took part in a parade through the downtown streets of Wednesday (16) as ballyhoo for the world premiere of Allied Artists' Cinecolor film, "Black Gold," at Warner's Midtown Theatre. Anthony Quinn and Katherine DeMille, who head the cast, featured the procession, and others in line were Governor Jimmie Davis, started in "Louisiana;" Noel Neill, "Superman" star; Fredric March and Dorothy Dandridge.

OKLAHOMA City Retailers Association, through Emmett E. Barbee, secretary-manager, cooperated in the opening with mentions in their regular newspaper and radio advertising, window displays, counter cards and other aids.

WINDOW CONTEST, promoted with a local store by Manager Frank Henson of Loew's, Akron, offered guest tickets to persons who could correctly identify the stars from other Mickey Rooney pictures. This elaborate display presented the most to passersby to promote MGM's "Love Laughs at Andy Hardy."
**Los Angeles**

An agreement has been reached between an American group and interest-holding Portuguese financiers, headed by Luis Filip Nunes, to form a new producing company called All Americas Pictures Co., Inc. Plans are to make two pictures "Offenbach" and "Don Pedro." The original story for "Offenbach" is by Alfred Newman, Corporation will be represented in the U.S.A. by Edward Rainer, attorney, as secretary.

Sam Gardner, assistant to MGM West Coast Sales Manager George A. Hickey visited the Los Angeles branch from his headquarters in San Francisco. Gardner formerly managed the local office.

Paramount studios last week played host to five out-of-town exhibitors, taking them around the lot. They were Joseph Campbell, Fanchon & Marco, St. Louis; Irving Blumberg, Midwest Theatres; Del. Dr. J. F. Feln, Manta & Rose Circuit, Chicago; F. Christensen, Lyric Theatre, Anderson, Mo.; and W. H. Castay, Castay Circuit, New Orleans.

The "Hucksters" opened simultaneously in all key Southern California towns on July 15-16. MGM West Coast Chief George Hickey arranged a total of 23 spots as part of the 1,000-theatre world-wide premiere.

The Picfair, Vertor, Arlington and Cinema, known as "Four Avenues of Proven Hits," celebrated their first anniversary July 9. The unit was started last year after the Picfair's policy of putting on old attractions was successful. The policy has paid off, with over 1,500,000 admissions during the past 12 months.

On July 7, the FWC Rivoli Theatre, which shows westerns, presented its annual awards. Male honors went to Roy Rogers as most popular cowboy star, as a result of poll taken by manager Frederick O. Gebhardt. Dale Evans was chosen most popular cowgirl and also received Rogers' plaque in his absence. Tom London won supporting honors and Roy Barcroft "most himself village." Monte Hale received plaudits as most promising western player.

Rube Harris, MGM salesman who has been on a two-year sick leave, is having his first vacation during this period at Blythe. Head booker Gordon Wilson is vacationing at home.

Ben Sachey has been installed as head booker at Monogram's Los Angeles exchange. Sachey, who replaces Bob Bigelow, resigned, for several years held similar position with local Universal branch.

**Washington**

Bernard Lust was host to the local trade press at a dinner in the Variety Club rooms on the night of the grand opening of Sidney Lust's Drive-In Theatre, at Beltsville, Md., after which the party proceeded to the circus, to inspect the unique theatre. Believed to be the second largest open air theatre of its type in the world, the theatre has a capacity of approximately 1,000 cars and boasts one of the largest film screens in the world. The theatre covers 111/2 acres and has all the latest devices to assure perfect sound reception. The theatre will be open evenings from 8 to midnight, with special "owl" shows on Friday and Saturday.

Once again Sam Galanty and Carter T. Barron are making arrangements for Variety's annual golf tournament and dance dinner, which will be held this year on Sept. 5 at the Manor Club. In addition to the co-chairmen, the committee includes: George Grouchw, Frank Boucher, Herbert Stander, Arthur Jacobson, Jack Foxe, George Nathon, Jerry Price, Harry Bachman, Nathan D. Golden.

Tom Baldridge, Middle Atlantic States promotional representative for MGM, has become engaged to Miss Dorothy de Grange of Winchester, Va., and New York City. Baldridge was at one time manager for Warner Bros. Capital and Colonial Theatres in Winchester, Va.

Seven hundred and ten dollars was collected for displaced persons in Europe by the Unitarian Church in which sponsored a booth in the lobby of K.O. Keil's during the run of the short subject, "Passport to Nowhere." The Variety Club was deeply saddened upon learning of the death of Barker W. E. S. Wilcox, a former theatre owner, who retired some years ago from active business. His funeral, on July 8, was attended by many local theatre people.

Newest member of Tent No. 11 is Albert C. Dripps, vice-president and general manager of the Potomac Amusement Co. and film editor of the U.S. Navel Photo Center.

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**New York**

Jules Liggett, veteran film booker with some 29 years of experience, left the Island Circuit last week to join Sam Steinfeld in a partnership whereby the Steinfeld booking activities will be broadened to handle a wider range of theatres. Steinfeld previously had 17 theatres; Liggett brings in approximately 25 more, a move which may precipitate a struggle between his former employer — Island — and the new setup.

Nat Harris, formerly Long Island salesman for 20th Century-Fox here, has moved over to Island to replace Liggett and the Island partners are reportedly out to hold onto their accounts and to expand as well. Island at last report booked for about 50 houses.

MGM Salesman Howard Levy is off on his vacation. The fish along the Jersey coast are about to catch the proverbial but with Levy reported all lined up to use blarney as well as lures and a white fishing cap that is the best bargain 42nd Street could offer.

Oscar A. Dooth returned Monday from a visit to Loew's theatres in Cleveland, Toledo, Akron and Canton.

Marvin Schenek has returned to his office at Loew's from a stay at the MGM studios.

Loew New York Division Manager Maurice Sedlitz has returned to the office following a minor operation.

**Boston**

United Artists Branch Manager John Derwin returned to duty this week after a short stay in a hospital to clear up an ailment.

Publicist Phil Engel spent some time in Hartford, Conn., assisting in exploiting "Fox Outlaw" for United Artists.

The Cinema Club was entertained by E. M. Loew at his beautiful estate in Milton. The affair celebrated the homecoming of Phil Berlow, who, before going into business for himself a year ago in North Carolina, was the head booker and film buyer.

At a meeting in Augusta, Maine, last week with Maine Governor Horace Hidrast presiding, a committee was set up to work with Roy Symons, secretary of the Skowhegan Chamber of Commerce to make a state-wide event of the world premiere of Warners' "Life With Father" at the Lakewood, Skowhegan, on Aug. 14.

The Independent Exhibitors of New England, Inc., leased the entire second floor of the Bay State Film Company building at 38 Melrose Street, and will vacate its present Shawmut Street quarters some time before Aug. 1.

Vacationists: Abe Bernstein, publicity director at Columbia, and his wife are vacationing in Canada. Marian Daley and Dorothy King, Columbia, are vacationing at Hampton Beach. Pearl Ordesky, MGM boxoffice statement department, is on vacation. Isabel McGrath, RKO, is on vacation and plans to spend a few days in Connecticut. Mary Quinlan, RKO Contract Department, is vacationing. Barbara Brown, mail clerk at 20th Century-Fox, is vacationing in Maine.

(Continued on Page 20)
CHICAGO

Plans for a world film festival to be held in Chicago in October were discussed this week by the Chicago Film Council, President Ralph Creer said it would be the first ever held in this country. Films of South American and other world producers will be shown.

Missouri, the world's largest network of theaters and radio stations, has announced plans to open the new theatre by the end of the year. It is located at the north end of Lake Michigan, and will be operated by the Missouri Theatre Company.

BARBARA \*

Barbara Scarran and her baby daughter, Virginia, of Eugene, Ore., are visiting Will Scarran, Ampro director, and his family.

New firms organized: Capitol Amusement Co., formed by Frank Balje in Springfield, Ill.; Religious Film Service, organized by Jerry J. Jersick, in Chicago, with a capitalization of $75,000; Dick Lewis Studios, formed by Dick Lewis, in Chicago, to distribute films, with a capital of $50,000; Electronics Equipment Manufacturing Co., Chicago, organized by Raymond M. Grossman, to distribute electronics equipment to the theatre trade.

ON HAND FOR 'VARIETY GIRL' TRADESHOW. Exhibitors of the metropolitan area were on hand at the Normandie Theatre last week for the tradeshowing of Paramount's 'Variety Girl.' Exhibitions were held at the hotel above a la. Arthur Wallach, Paramount Thea-

Library, John Hedges, director of the bureau of visual education at the University of Iowa, was named chairman.

KANSAS CITY

Mrs. Gorge B. Link has been appointed chairman of the children's film library by the Parent-Teachers Association. She is a former president of the organization, and will work closely with Mrs. Eleanor Walton, city film center, on new project.

Bill Brisco has taken over his new duties as assistant manager at the Orpheum Theatre under Lawrence Leman. He replaces William K. Kram.

Rube Finkelstein, Belmont, Paseo and Byram Theatres, took time out one day last week for a visit to the dentist and a tussle with a wisdom tooth.

As the Paramount exchange has a couple of new faces in Mrs. Betty Phillips and Charlotte Solomon Mrs. Phillips replaces Lila Garrett as secretary to Jim Castle, exploitation man, and Miss Solomon replaces Doris Garrett, both Gar-

Bob Krause, Paramount booker, took off for a vacation in Sioux Falls, S. D., as soon as Al Morris, booker, returned from his vacation last week.

Milt Overman, PRP exploiter, is very busy passing out releases about the company's activities over the past year.

Arthur Cole, of the Paramount exchange, and Dick Blechle, of the Kansas-Missouri Theatre Association, attended the city-wide meeting to study application of the Taft-Hartley bill.

Seen on film row last week were Robert Egember, Waverly, Mo., exhibitor, and Paul Racine, Chisholm Theatre, Holyrood, Kans. Leonard Robertson, Fox Midwest city manager, took a trip out of town over the last week-end.

The Uptown and Granada Theatres held special children's matinees last week. The main attraction was performance at each theatre by Hanley's Marionettes.

OKLAHOMA CITY

Griffith Consolidated Theatres, Inc., opened its new 1,200-seat Hornbeck Theatre at Shawnee, Okla., on July 10. It is built of brick, concrete, with steel floors. The stage curtains are of spun glass and the draperies have been treated with fireproof solution. The building is four stories with offices on the third floor. A new feature for Shawnee is the theatre's "cry room." A refrigerated cooling system of the latest type is operated from a unit on the fourth floor. The furnace is also on the fourth floor. Theatre was named after Adam P. Hornbeck, first associate to be taken in by the owner of the Griffith brothers in 1932. It is one of the three houses named for associates of the Griffiths. Elmer Adams, Jr., will manage the theatre. He has been with the organization since 1947.
ATLANTA

Foster FitzSimors, Jr., a youthful Atlantan, has sold the movie rights of his first novel, "Brigh Leaf," story of the tobacco industry in the south, to Warner Bros. for $75,000.

Jack Barrett, Monogram sales representative for Florida, and Mrs. Barrett were here for sales conferences with Bube Cohen.

Vacationist: Porter Epperson, head shipper for Monogram in Atlanta, and Mrs. Epperson have returned from a Florida vacation. Charlie Woodward of 20th-Fox's booking department is back after a vacation with his mother in Greenville, Ga. Miss Katie Evans, secretary to Roy Hall, head booker for Screen Guild of Georgia, is spending her vacation in Florida.

Mrs. Mary Neeley, secretary to Joe Reeves of the sales department of Wil-Kin Theatre Supply, is home from a South Georgia vacation, while E. H. Geissler of the same firm is spending his time with his family in Chicago. Miss Pearl Moos of Columc's booking department, is vacationing in Atlantic City.

B. E. Savini, special representative of Astor Pictures, is back after a visit to the St. Louis and Kansas City branches.

Peggy Nadey of the Columbia exchange is back at her desk after a leave of several months. Harry H. Greenway, for many years with Paramount as a representative of the roadshow department, died here recently after an illness of several weeks. He is survived by his widow. Mrs. Bernice Wadswoth, secretary to A. C. Bromberg, of Monogram, spent the July Fourth holidays with relatives in south Georgia.

Buffalo

Bill Dipson, Dipson Theatres executive, suffered an appendicitis attack at his home in Batavia, N. Y., and underwent an operation. After remaining at St. Jerome's Hospital in Batavia for several days, he is now recovering at home. "Bill" is widely known in upstate film circles, and is first assistant chief booker of Variety Club. Tent No. 7, Buffalo. His many friends wish him a speedy recovery.

With fair weather prevailing over the long Fourth of July weekend, theatre grosses, generally were down, while beaches, amusement parks, and racing tracks were doing capacity business.

Visiting the local exchanges on a recent booking-buying expedition was Hoyt Eastwood of the Hollywood Theatre, Gowanda, N. Y.

Curtiss Mitchell, Paramount advertising and publicity director, personally supervised the "Welcome Stranger" campaign in Rochester. Picture will open at the Century on July 23.

Variety Club Tent No. 7 of Buffalo will hold its annual outing at the Automobile Club Country Estate at Clarence, N. Y., on Monday, Aug. 4. Prizes will be offered for many of the events of the day. In the evening there will be a dance contest, also with prizes and the famous Auto Club chicken dinner. Tickets are $3 and may be had from Jack Goldstein at National Screen Service, 805 Pearl Street.

(MOINTED ON PAGE 22)
COLUMBUS

Lloyd Goed, former Columbus theatre manager, is now exhibitor relations representative for Screen Guild in Southern California and Arizona, it was reported here by Byron Stoudt, Variety Club member just back from aviation engineering school at Hawthorne, Calif.

Competition from outdoor sports is greater than during previous summers. A two-week roller skating derby which started July 17, is the theatre's newest competition.

A baby boy was recently to Daniel F. Flavin, columnist and relief theatre editor on the Ohio State Journal, and Mrs. Flavin.

William S. Cunningham, on the studio publicity staff of Paramount for the past year, is here on the advance campaign for "Variety Girl." Formerly theatre editor of the Columbus Citizen and a member of Variety Club, Tent No. 2, Cunningham assisted on technical details during the filming of "Variety Girl."

Tent No. 2, local Variety Club, heard Col. William McCraw, National executive director of Variety Clubs International, outline at a buffet dinner plans for the premiere of "Variety Girl," coming here soon, receipts from which will go to the Tent's heart fund.

Manager George E. Rappold of the Ideal Theatre, reported to the police that a thief, who had apparently hidden in the theatre until after closing time, had stolen a radio, money and candy to the value of $48.

MEMPHIS

J. H. Wisdom, official of the Griffith Theatre Circuit in Oklahoma City for more than 17 years and more recently head of his own air conditioning firm, has joined the Flexer Circuit at Memphis in an executive position. He will supervise the Flexer houses in Mississippi and Tennessee. President David Flexer also announced exploitation prices of $50 each to Mrs. Mary Aiken, manager of the Tower Theatre at Sardis, Miss., and Eugene Boggso, manager of the Varsity and Strand Theatres at Amory, Miss., respectively.

Emory Austin, MGM advertising and publicity director from Atlanta, has been visiting Memphis.

Johnny James, Cotton Plant, Ark., exhibitor who was stationed at the Memphis Naval Base during the war, visited old friends at the Variety Club and along film row.

Dick Stetson of Paramount Pictures and Mrs. Stetson have been hosts to Mr. and Mrs. Malcolm R. Logan of New York. Stetson's mother and stepfather, Logan is a writer for the New York Post and an author of detective fiction.

Fred Sears, former director of the Memphis Little Theatre during part of M. A. Lightman's administration as president of that group, has joined Columbia Pictures in Hollywood as a dialogue director, and is reported to have been assigned to "It Had To Be You."

HARTFORD

Jack Yacavone, stage manager at the Colonial Theatre, Hartford, and Mrs. Yacavone are the parents of a baby boy named Mark.

Al Zimmer, general manager, Hartford theatre circuit, Hartford, and Mrs. Schuman, have returned from a trip out to Hollywood.

James Smith is the new manager at the Markoff Strand, Willimantic. He succeeds Carl Griswold, resigned.

New candy-soda stand has been installed at the Strand, Sound View, by Tom Grasso.

George Smith, purchasing agent and maintenance manager for Hartford theatres circuit, Hartford, is back on the job again, after recovering from hip injuries.

Joe Ruggerio, manager of the Lyric, Hartford, is home from a vacation.

Ted Markoff of the Markoff Theatres—Chester, East Hampton, Moodus, and Willimantic—caught a 300-pound swordfish off New London recently on a fishing trip.

The Hartford Drive-In, newest link in the E. M. Loew Theatres circuit, was opened over the weekend. E. M. Loew, George Landers, were among circuit executives attending the opening of the drive-in, situated in suburban Newington, Conn.

Actor Raymond Massey has purchased a 2,000-acre estate at Ipswich, Mass.

The Arcade, Springfield, Mass., has inaugurated special Saturday children's film shows.

CHARLOTTE

"Butch" Finlayson, one-year-old son of Republic office manager Robert Finlayson, won first prize in the recent Morris Field beauty contest.

Warner Divisional Manager Norman Ayers was in town this week confering with Branch Manager Ralph Iannuzzi.

Columbia Branch Manager in Washington Ben Caplon was a recent Charlotte visitor where he came to see Harry Pickett of S. W. Craver Theatres.

U-I District Manager Pete Rosian was in town last week confering with Branch Manager Jim Frew.

Warner office manager Steve Barenneck flew to New York to spend the Fourth with his family.

Billic Harris, Republic booker, is vacationing in Florida and Cuba. Also off on vacation are Bill Briggs, UA booker who is visiting his father in Sunner; Virginia Porter, Columbia booker's stenographer who is visiting in Washington and Myrtle Beach, and Charles J. Leonard, Columbia head booker, who, with his family, is visiting in New York and New Haven, Conn.

REGIONAL NEWSREEL

Twentieth-Fox Branch Manager J. E. Hols- ton, together with Salesmen Olin Mock, George Graves, Frank Lowrey, and George Ebersole, and Office Manager Harry Jones and Head Booker William Anderson, recently returned from New Orleans where they attended their company's sales convention.

Harry Williams, United Artists salesman, entered the Memorial Hospital last week where he underwent a minor operation.

CLEVELAND


Harry Schreiber, RKO Columbus city manager, and Cleveland Variety's chief Barker until the recent transfer, will attend the July 19 opening of the club affair. Max Mink, who succeeded Schreiber as RKO city manager, had as his week-end guest Mrs. Mink who has now joined the long line of apartment seekers.

J. Lissauer of Skibbair Brothers Circuit and Mrs. Lissauer have returned from a Carolina vacation.

W. N. Skribir of the Skibbair Circuit has returned to California. He expects to be back here in about two months.

Word was received last week of the death of Mrs. Edna B. Russell, wife of Hoy and mother of Blair. Until she became ill a year ago, she managed their Russell Theatre in Millburn. Blair has been doing the booking for the house since his mother's illness.

Sol Gordon, SRO office manager, and Mrs. Gordon celebrated their first wedding anniversary last week.

Vacationists of the week include Howard Spiesz and Grace McKee, co-op booker and secretary respectively.

F. D. Krichbaum has acquired the interests of R. L. White in the Diana Theatre, Kitt- man, O.

Milton A. Mooney, head of Co-operative Theatres of Ohio, has been named to the board of directors of the Variety Club by Chief Barker Nate Schultz. Mooney was named to succeed Harold Raives, Schine Ohio zone manager, who, since his recent illness, is not assuming any outside responsibilities.

PHILADELPHIA

PRC-Eagle-Lion had their official house warming in their new offices. Stanley Kositsky is in as branch sales manager and Harry Bern- man has been named branch manager. Fred Kohl of district manager for PRC and Joe Minsky, Eagle-Lion Films district manager, were present at the opening.

Frances Flammer, out-of-town booker for Stanley-Warner will leave after 15 years with the company to join Columbia as Harrisburg salesman.

Three youths were caught this week trying to jummi open a steel exit door at the Stanley-Warner Columbia Theatre.

Betty Naren, Beatrice Duffy, Ria Rainkim and Rene Tobin, all of Monogram, had birthdays in the same week.

Mrs. Mary O'Donnell is at RKO as secretary to Charley Zagrani, branch manager, re-

(Continued on Page 24)
'VERDOUX' ON NEWS PAGES OF COUNTRY

True to the Charles Chaplin tradition that each production is a news event, "Monsieurg Verdox" has leaped from drama pages to front pages.

Tabulated clipping returns disclose that "Verdox" has been accorded more critical acclaim and controversial discussion than any other picture.

Key exhibitors point out that this natural news reception of "Monseigneur Verdoux" indicates that Chaplin has his biggest grosser on hand.

Led by the mighty and influential Christian Science Monitor, editorials on "Verdox" have flooded thousands of newspapers.

The Monitor concluded its editorial:

"What democracy needs is more education of the public to a higher level of judgment, taste and patriotism."

Top Champion for 'Monseigneur Verdoux'

In raging controversy over "Verdox," famed N. Y. critic, Archer Winsten, of the N. Y. Post, lined up on Chaplin side, wrote:

"Verdox" will inspire strong champions throughout the country. Most emphatically not a picture to be shunted off among the common run of American pictures, serious or comic—it is great in intention, big in theme and thoroughly original.

"An enjoyment of Chaplin's genius of gesture and movement...a respect for his courage and conviction."

'Verdox' Must Be Seen Many Times Says Sage

Harold Clurman, noted author, in July issue of Tomorrow Magazine, writes in part:

"Charles Chaplin's 'Monseigneur Verdox' is one of the most fascinating and entertaining of our days. The picture is great! Chaplin does not escape the world through his comic disguise; he faces it. That is why he is an artist of singular force. Those who do not quite decipher his meaning or who do not wish to fathom it because it disturbs them, would do well to listen and attend again and again. Here is a picture that will not be dismissed!"

TIME, WINCHELL TELL OF 'VERDOUX' SUCCESS

New York.—William Winchell today told his twenty-five million readers, and Time Magazine tipped off its five million, that the most extravagant words of praise are being written and said of Charles Chaplin's "Monseigneur Verdoux."

Winchell wrote: "James Agee has written a monumental piece for The Nation in praise of Chaplin's 'Monseigneur Verdoux.' Agee thinks the film is 'one of the great works of our time.'"

Time Magazine devoted three columns to "Verdox," hailed it "as the most notable film in years...the most fascinating..." and described Chaplin's portrayal of Verdox as "one of the most beautiful performances ever put on film."

Time Magazine summarized:

"The film is a daring individual gesture, dared in an era when such acts are rare. He has replaced his beloved sure-fire tramp with an equally original character. The set pieces of pure slapstick are as skilled and delightful and as psychologically penetrating as any Chaplin has ever contrived."

'Verdox' Greatest Classic Ever Made

'Verdox' as the greatest classic ever made, Federation Press told its hundreds of thousands of readers, in part:

"A film which will stir up controversy, Chaplin's past films are considered the greatest classics yet produced for the screen. All of them are only warm-ups for this new tragi-comedy. 'Monseigneur Verdox' is the finest piece of social satire that has ever been filmed."

Marilyn Nash Returns

Marilyn Nash returned this week from New York and Detroit.

TOP GROSSES FOR 'VERDOUX' SAY EXHIBS

New York—Precipitating the greatest told-on film whispering attendant upon the showing of a film, Charles Chaplin's "Monseigneur Verdoux," a pre-release debut here, has conclusively proved that it will be the star's greatest money-making film.

Top exhibitors have applauded the world-wide exploitation plan "to condition" the public to the "most unusual entertainment ever put on the screen."

One of the master advertisements, spearheading the candid campaign, will read:

A WARNING! Before you see Charles Chaplin in "Monseigneur Verdoux" you must know some facts about the most controversial motion picture of all time. Charles Chaplin, deserting his beloved little tramp character, effects the role of the slick, sinister and charming French Bluebeard. His business manner!

Chaplin introduces a revolutionary pattern of screen story-telling, confident the public will welcome the most original humor and the most original drama ever filmed. There is a peculiar intensity of story and an even more peculiar hysteria of laughter in "Monseigneur Verdoux."

We must warn you — and you must warn your friends — that you most come prepared to behold something never before shown on the screen.

Please remember, this is not "just another motion picture!"

Charles Chaplin has dared to create for your unforgettable entertainment the diabolical but amusing story once told only in whisper. But with all its strangeness, there is a pathos and beauty and richness devoted to a love story that will haunt you until pictures are no longer made.

The genius of Chaplin holds a copyright on his type of love story—a love story that hurts, that frightens, that stays with you as a lingering memory.

But remember — a warning — come prepared for the most startling experience you have ever undergone in a motion picture theatre. Come prepared for the strangest and the most entertaining shock of your life.

—Adv.
LONDON OBSERVATIONS

High Production Budget Is Indicated by Lavish Sets For Korda’s ‘Ideal Husband’; ACT Backs Plan for an Increased Import Tax; BBC Show Spares Hollywood

By JOCK MacGREGOR

How much can all this cost? was the topic of conversation through Sir C. Aubrey Smith and his co-stars on the breathtakingly spectacular set of Sir Alexander Korda’s Technicolor version of Oscar Wilde’s “An Ideal Husband.”

London’s Hyde Park Corner with the entrance to the Park and Rotten Row as it was in the gay nineties had been reconstructed. On call were a troop of the King’s Royal Horse Guards and their mounted band of thirty wearing dress uniforms and shining breastplates for the first time since 1939. Gaily dressed players rode in some twenty period carriages or walked the paths. Many others were on horseback.

It was a most colorful and animated scene, but the weather was not kind and when the sun did break through it coincided with a Constellation taking off for America from nearby London Airport. Then rain stopped work for the day on what will probably be Britain’s most opulent and expensive production this year.

Sir Alexander is unquestionably bucked with his 20th Century-Fox tiep, for it means a guaranteed outlet and continued production at his two studios, “An Ideal Husband,” he tells me is due for a New York screening in October and he took great pride in introducing his cast which includes, in addition to Sir Aubrey, Paulette Goddard, Michael Wilding, rapidly becoming Britain’s top male draw, Diana Wynyard, Glenys Johns, Constance Collier and Hugh Williams.

Also shooting at Sound City is Julien Duvivier’s “Anna Karinena” with Vivien Leigh and Laurence Olivier. For its new discovery, Tests were also being made for Robert Stevenson’s “Bonnie Prince Charlie” in which David Niven stars, while at Morton Hall Burgess Meredith was completing “Mine Own Executioner.”

In a letter to the Chancellor of the Exchequer, George Elvin, secretary of the Association of Cine-Technicians, welcomes the plan for an increased film import tax. The third paragraph of this incredible letter reads: “Might I add that not only do we feel such a step imperative in the economic interests of the country, but we also welcome it for the cultural reasons as tending to restrict the entry into this country of some of the more interior product of other producing countries, mainly U. S. A.

Coming from this group, which is ruled mainly by shorts technicians, this is pretty rich. If they are so interested in economy they might well review their workings on overhead. It is ridiculous that the fuses should be changed at the knocking-off time when a few minutes would get a scene in the can and save a heavy and expensive call the following day, to say nothing of time.

Britain is making excellent pictures today, but she is also making her percentage of stinkers. It is certainly no time for the ACT to take this high-handed attitude. They have only to look at comparative pictures to see what the general run of cinemagoers prefer.

Sir Henry French tells me that the British Film Producers Association is taking a strong line on increasing the number of Continental film festivals. He assures me that it is from the financial and time viewpoint that this is being taken and not because of the surprise judging at Brussels when Hollywood got only two awards and Britain one. The matter is likely to be referred to the joint MPA-BFPA Committee which was recently formed for uniformed action among English-speaking producers. It is felt that the value of these jamborees is far greater to exhibitors than producers. In the meantime Britain will not take part officially at Cannes and other festivals, but will participate at Venice.

Maybe the trade press attacks are having their effect on the BBC’s “Picture Parade” series, for once Dervin’s alleged humor is directed away from Hollywood. This week Ernie Grizzle conducts Roy Plomfrey round Dervin School for training new British matron, The Harm School.

The most surprising feature is the lack of guts of the producers who support the program by allowing their films and artists to be featured. A solid front by the MPA might lose some publicity, but much respect would be gained by being little more active in cooperation in a program by providing the BBC with free material which will draw the listener if the remainder of the items merely ridicule Hollywood.

Meanwhile, MGM and Warners in conjunction with Associated British Cinemas are sponsoring “Hollywood Half-Hour” from Radio Luxembourg which unfortunately cannot be received by all sets in this country.

Visits to the Gainsborough Studios at Step- herds Bush are always a pleasure, as such a nice atmosphere prevails and the relations between the production department and Tom Burbage’s team of publicists are so cordial. Sydney Box has set himself a target of one picture a month at a reasonable budget and they are maintaining this level. Currently on the floor are David MacDonald’s “Snowbound,” for which radio scenes within a film studio were being shot, and Edgar Wallace’s racing thriller, “The Calendar.”

Much space is being put in on the second Royal Command Film performance in aid of the Cinema Benevolent Fund. The Executive Committee has Sir Arthur Jarratt and Joseph Friedman as joint chairmen while Robert Wolff is in charge of the stage presentation.

(Continued from Page 22) placing Mary Keboe, who resigned, Mrs. O’Donnell is the widow of the late Vince O’Donnell who was RKO salesman for many years.

Esther Muchnick of the Warner publicity office went to luncheon one day wearing a casual long bob and returned hardly recognizable with a new feather bob. It is very, becoming and much cooler, too.

Joseph DePalantino, 21, an usher at the Stanley-Warner Ogontz Theatre was slashed twice this week in a successful battle to hold a man captive after the latter had threatened Wanda Hankel, 18-year-old blond cashier of the theatre. The suspect is a paroled convict. William Goldman Theatres has filed an affi- davit to the U. S. Circuit Court of Appeals for the Third Circuit stating that it will open the Erlanger on Aug. 30 for the first-run exhibition of motion pictures.

ALBANY

Among those attending the Fabian Theatres’ annual golf tournament and party on July 17 from this area were Republic’s Frank Dervin and Arthur Newman; Film Classics Jos. Miller; Neil Hellman of Hellman Interests; Fabian’s Saul Ullman, Joseph Sperzente, Milton Schosberg, Paul Wallen; Fox’s Joseph Rosen.

Congratulations to Sherburne Hutchinson, manager of the Madison Theatre, Albany, upon the birth of his first child—a boy, William, weighing seven pounds two ounces.

Vacationists include: Warner Bros. Thea- tres—Mac Finin, telephone operator, to Friend’s Lake; Pearl Weissblum, office manager’s secretary, to Montreal and a Saguenay cruise; Mildred Belkin, contact manager’s secretary, and Irene May Smith, assistant zone manager’s secre- tary, to Scarora Manor, Schroon Lake, N. Y.; National Screen head shipper, Frank O’Neil, to the Adirondacks, Paramount office manager, Mrs. Marie B. Edly, at home; RKO cashier, Min Wendell, at home; Universal branch manager’s secretary, Ethel Anamiller, on an auto trip.

June Bayliss, daughter of Mr. and Mrs. Henry Bayliss (he’s Warner Bros. Theatres projection- ioneer) married William N. Nye.

Word has been received that MGM Assistant Eastern Sales Manager Herman L. Rippa is doing nicely after a recent operation and is expected to return home within ten days.

MINNEAPOLIS

Ben Marcus, Columbia midwest district man-ager, was vacationing at Breezy Point Lodge, Big Pelican Lake, Minn., with his brother-in-law, whose name also is Ben Marcus.

The Welworth theatre circuit owned by Ed- mund R. Ruben has rejoined North Central Allied. Membership includes 13 houses, ex- clusive of Ruben’s LaCrosse, Wis., holdings.

“Variety Girl” has been given rental free to the Variety Club by Paramount Pictures and the golf-cir. City Theatre, 40th, has been made available rent-free by Minnesota Amuse-

New Mirrophonic Sound

JOE HORNSTEIN has it!
ment Co. for a show to raise funds for the organization's charity fund.

Gordon Greene has filed incorporation papers with the secretary of state of Minnesota for the Valley Corp., capitalized at $100,000, he has notified the village council of Golden Valley, a Minneapolis suburb. Greene recently was granted a permit to build a theatre in the village.

Harold Babb, Altec engineer covering downtown Minneapolis, is convalescing, following an emergency appendectomy.

Bert F. Depinet has resigned from the sales staff of the Minneapolis Monogram exchange.

HARRISBURG

Present at the Fabian convention this week (July 14) in New York were Jack O’Rear, Colonial; Gerry Wollaston, State; Francis DeVerner, Kx; and Edgar Goth, Fabian publicity man for this area.

Vacationists include: Frank Maury, Colonial assistant manager, and his wife, and Jim Maury, Allentown, to Washington, D. C.; Mrs. Jack O’Rear, wife of the Colonial manager, and Mrs. Mr. McRae, wife of local orchestra leader, in Atlantic City: Miss Sarah Kein, and Mrs. Daisy Bumbaugh, both of the Colonial.

Visitors locally included Milt Shulman and Lou Golding.

DENVER

B. D. Stoner, west coast division manager; Alex Harrison, division booker, and C. L. Walker, district manager, 20th Century-Fox, were in town and held a sales meeting with the local sales force.

Chas. Klein, Black Hills Amusement Co. general manager, Deadwood, S. D., is in the Mayo Brothers hospital, Rochester, Minn., for a routine checkup.

Jim Mooney, for some time office manager at Universal, has resigned to take on a selling job at 20th Century-Fox.

Ralph Frame, former Scottsbluff, Neb., theatre manager, has been made manager of the Face, Chadron, Neb., succeeding S. J. Shaffran, who died recently.

Jolson Plea Spurs UJA Drive

An impassioned plea from Al Jolson Tuesday sent the New York amusement industry's contribution to the United Jewish Appeal up to $1,100,000, or $650,000 short of the $1,750,000 to which this group of the drive now stands committed.

In a talk delivered at a luncheon held to strengthen the New York amusement drive, which had been lagging, Jolson pointed out that since UNRRA's help to displaced people had expired July 4, this group was expected to live on a quarter a day. He asked the lunchers if they thought these people, secretary of the "quarter a day for the rest of their lives" and, exhibiting the tattered rags in which a Jewish boy who had died, wound up:

"Is this the garment that our Jewish children should wear for the rest of their lives? Well, that's the first and second act. You'll have to finish it. You can decide whether others of these Jewish boys shall live or die."

Chairman Barney Babian opened the meeting explaining the intensified need of the fund due to the expiration of UNRRA together with the curtailment of other relief funds, including those allotted the U. S. Army for that purpose. Crop failures and inflation added to the burden of misery, he explained, adding that the Jewish dispossessed had increased from 85,000 to 250,000 in a year.

"This campaign," he pointed out, "is based wholly on human needs and is without any political consideration." Balaban also declared that the New York amusement industry goal would be its last year's figure of $1,750,000 instead of the increased figure of $2,100,000 originally announced. He was assisted in his fund collections by Universal-International Vice-President Matty Fox, Paramount Theatre Managing Director Bob Weitman and Century Circuit's Max Cohen.

Seated on the dais were: Malcolm Kingsberg, Fred Schwartz, Nate Blumberg, Nick Schenck, Jack Cohn, Jolson, Balaban, Spyros Skouras, Ned Depinet, Fox, Dave Weinstock, Max Cohen, Sam Rinzler, Weitman, William Pine.

ST. LOUIS

Peoria Drive-in Theatre Corp. has been incorporated at Springfield, Ill., by Melba Barkley, Arleigh Davis and Harry E. Withers, and authorized to issue 2,000 shares of no par value stock. Purpose as given is to operate theatres and places of education and amusement.

J. Robert Harrell of Louisville, Ill., has sold the 400-seat Lyric to G. E. Berth and his son, Peter, of Suring, Wis. Harrell, ex-airplane pilot, bought the house two years ago from C. T. Wade.

The Colonial in Athens, Ill., has been closed during July for reequipping by W. J. Redell. The Shell Oil Co.'s full color picture, "Prospecting for Petroleum," will be released this summer for exhibition in schools, churches, lodges, civic and educational clubs, etc. It employs George Pal animation and runs about 25 minutes.

Commonwealth Amusement has reopened the Strand in Monett, Mo., following redecoration and installation of new seats.

Mrs. Mary Elizabeth Thimmig, widow of Charles Thimmig, an oldtimer in the theatre business here, died last week.

The new 400-seat theatre in Auburn, Ill., to be operated by Mrs. C. G. Redell, is expected to open early next month.

Universal-International St. Louis Manager Harry Hynes, wife and daughter motored to Minnesota for his vacation.

OMAHA

The Omaha Variety Club, which since 1944 has sponsored drives to raise $16,000 for the new Children's Memorial Hospital here, is still at it. Latest announcement comes from Treasurer Fred Koonce, who says a special drive will be held August 27 at the Paramount of the picture, "Variety Girl," with all proceeds going to the hospital.

Vacationists: Mae Wiltuner, billet at 20th-Fox, is vacationing in California, Mona Hansen, Universal inspector, is vacationing at Ames, Neb., his home. Mildred Novak, RKO-Grand's cashier, is vacationing in Colorado. A former employee who says she will take over temporarily, Beverly Spence, RKO-Grand's employe, also is vacationing. Phil Christensen, secretary to Office Manager Sid McKerle at United Artists, is spending her vacation in Canada.

MGM District Manager Ralph Max of Minneapolis visited the local exchange.

Branch Manager Joe Scott and Salesmen Pat Halloran, Hymie Novitsky and Harold Ironfield attended a meeting in Milwaukee.

Mary Gagnon is a new RKO secretary.

LOUISVILLE

The annual election of the Kentucky Association of Theatre Owners was held here July 11. Guthrie F. Crowe of LaGrange, Ky., was re-elected president, and Willard Gahbort, Har...
RODSBURG, Ky., was re-elected vice-president. Re-elected directors-at-large for two-year terms were W. Freeman Smith, Cadiz, Ky., and Andy Anderson, Hartford, Ky. Re-elected for one-year terms were Lew Heisler, Lexington, Ky., and Ned Green, Mayfield, Ky.


President of the Kentucky Association of Theatre Owners Gethrie Crowe has announced that the KATO annual convention will be held at the Brown Hotel in Louisville, starting Monday, Oct. 22.

The Kentucky Association of Theatre Owners, the Motion Picture Theatre Owners of Kentucky, and Gethrie W. Crowe, president of KATO, were each awarded the American Red Cross Certificate of Honor for their generous assistance in the recent Red Cross Drive.

INDIANAPOLIS

Williston Enterprises has acquired Hills Indiana Theatre from James D. Hill. The new owners changed the name to Avenue Theatre.

Protest 'Killer Films'

The Lions Club of Haney, British Columbia, at a recent meeting protested that too many underworld and "killer" films were being shown in the local theatre, and Odeon Theatres of Canada, which runs the house, yanked the killer type of picture from the programs.

The new house makes five colored houses now operated by Williston Enterprises in Indianapolis. It has several in Louisville, Ky.

William Carroll, executive secretary of Allied Theatre Owners of Indiana no longer travels between Indianapolis and Louisville, Ky. He was able to obtain a permanent residence at 51st Street and College Avenue.

Lieut. Ingram and wife, formerly Patricia McKean, daughter of Claude McKean, Warner Bros. exchange manager here, spent the holiday in Indianapolis with Mr. and Mrs. McKean. Universal-International District Manager Peter Rosian, of Cincinnati, visited the local exchange last week on business.

VANCOUVER

Frank Solstice, British Columbia manager of Eagle-Lion (British) Film exchange, is back in town after a two-month selling trip which covered Alberta and British Columbia.

Producer Saul Elkis and his production staff travelled through Vancouver on his way to Calgary where he will shoot scenes for a two-reel subject for Warner Bros.

Contrary to general belief, there is little competition between British and U. S. film companies, said Scott R. Dunlap, executive director of Monogram and Allied Artists film studios in Hollywood, in a press interview at the Hotel Vancouver. The producer, here on vacation, said good British pictures will find a market in the U. S. Just as good Hollywood films will in Great Britain.

Mrs. Nickolson who has operated the Rialto Theatre at West Summerland, B. C., for the past five years, sold the 275-seater to Max MetropHt, Saskatchewan exhibitor.

TORONTO

In signing a long-period contract with 20th Century-Fox Corp. for Canadian theatre rights to Alexander Korda's British productions, Famous Players Canadian Corp., Toronto, has obviously recognized the new importance of British product in the Dominion and has decided to meet the opposition of Odeon Theatres of Canada with respect to the playing of features from England.

"A Yank in Rome" has gone into the International Cinema, Toronto's foreign-film centre, where it followed "Les Miserables.

Canadian theatre people are mostly non-commital regarding the statement of Dr. C. F. Garbett, Archbishop of York, in England, in support of Sunday entertainment when it does not conflict with church attendance. Chain officials in Canada have stated several times that they had no desire to open theatres for regular performances on Sundays because the six weekdays were sufficient for screen entertainment.

During his visit to Ontario, John Mills, British film star, expressed the view that the improvement in British films in recent years had been due to two factors, the war and J. Arthur Rank. Comparing Britain and Hollywood, Mills said the British movies had a better approach to realism, perhaps because of the war experience of the British people. He expressed astonishment at some of the deletions which had been made in the United States.

Next Week ........................................... HARRY B. FRENCH

SHOWMEN'S SILHOUETTES by Dick Kirschbaum

Chairman of the Board of United World Films is executive vice-president, Universal Pictures, one of the industry's most efficient young executives.

New Ideal Theatre Chairs
JOE HORNSTEIN has it!
Accent on Elegance
Achievement in Comfort
KEYNOTING A GREAT NEW LINE OF THEATRE CHAIRS BY HEYWOOD-WAKEFIELD
Good looks to key your whole house to a new note of elegance.

Comfort that stands the test of the longest double feature.

Heywood-Wakefield know-how that simplifies installation and cuts maintenance way, way down.

These are only the most obvious reasons why the new Heywood-Wakefield theatre chairs are a must for making your modernization (or new construction) plans mean business. Get the full story now from your nearest independent distributor or Heywood-Wakefield sales office in Boston, Baltimore, New York or Chicago.
Now you can see for yourself—in your own theatre, without cost or obligation—just how the Sensational 1947 Model No. 17570 STRONG MOGUL The Ultimate in Projection Arc Lamps SOLVES ALL SCREEN LIGHTING PROBLEMS IN DRIVE-INS AND LARGE THEATRES Projects 15,000 lumens of light THE MAXIMUM LIGHT FILM WILL ACCEPT WITHOUT DAMAGE AND AT THE LOWEST POSSIBLE COST!

Utilizing all the advantages of 70 ampere, 40 volt burning of Suprex carbons, this Mogul projects a brilliant picture on 48-foot and larger screens with all details clearly visible 500 feet or more back from the screen.

It is impractical to use more than 15,000 lumens as it would damage the film, and no advantage is gained by the use of contraptions for cooling the gate, or glass heat filters, for they absorb practically as much light as they do heat, in addition to being too expensive and complicated for typical theatre applications.

It is furthermore wasteful, as well as futile, to burn more than 70 amperes in any reflector lamp, or twice the current in condenser lamps.

Write today for further details and a free demonstration, or see your Strong Independent Theatre Supply Dealer.

THE STRONG ELECTRIC CORPORATION TOLEDO 2, OHIO “The World’s Largest Manufacturers of Projection Arc Lamps”
Equipping Theatres for Live Entertainment

38% of Council Members' Theatres, Including Small Houses, Have Facilities for Live Talent

An average of 38 per cent of all theatres operated by circuits whose members participated in this month's Council meeting are equipped for live entertainment. Such equipment is installed even in small theatres by the majority of the members.

There is no circuit at all among those represented at the meeting that does not have some of its theatres fitted out for use of live talent, while a number of these chains have 75 to 80 per cent of their theatres so equipped.

The facilities, even in small houses, include some or all of the following: stages or stage aprons, stage curtains, stage lighting, spot and flood lighting, means for getting the projection screen and speakers out of the way, dressing rooms with toilets, and public address apparatus.

However, not all theatres that are equipped for live entertainment use their equipment at present; and a number of those that do, do so irregularly and not as part of every program.

"Twenty per cent of our houses have the equipment for live talent. About half of them use it."
"We use live entertainment for special events only."
"Our stage facilities are used for home talent, and for neighborhood and civic affairs."

Although the large majority of the members install live entertainment facilities in even small houses under their jurisdiction, they follow differing policies with respect to the extent of such facilities, where small theatres are concerned.

"We confine ourselves to a front curtain, and removing the picture screen."
"We put in a stage platform, stage lighting, and a public address system and a piano."
"Some of our newer plans for small theatres call for dressing rooms and toilet facilities, but we do not go into any elaborate stage equipment with the exception of over-light floods or spots."
"We provide spotlights in the ceiling, stage lighting, and portable footlights."
"Border lights, spot equipment in the projection room, and a PA system of good quality."
"Stages are not deep in our smaller houses, but we use title curtains and public address systems."

Equipment Details

The large majority of the Councilors prefer to get the projection screen and speakers out of the way by flying them, wherever conditions allow, rather than by rolling them offstage. One member of this majority comments:

"It is easier to keep the equipment in proper adjustment and in proper alignment by flying it than by other methods."
"Yes. Conditions vary, but where it is possible to fly them that method is by far the most satisfactory."
"We prefer flying them."
"Flying if possible."

But there is a dissenting minority that prefers to roll the screen and speakers into the wings. A member of this group asserts:

"Either method is satisfactory, but rolling involves less maintenance."

For the control of stage lighting, the majority prefers to use resistor-type dimmers, but there is a fairly large minority in favor of the inductance type. The difference of opinion arises from the fact that the inductance type consumes less power, but the majority appears to feel the resistance type is more reliable, less likely to cause trouble or break down.

"We prefer the inductor type as no current is wasted."
"We believe the resistance type is more reliable."
"We prefer the resistance type."

And one member believes: "Either will do."

Ultra violet or black light effects are strongly favored for illuminating both scenery and costumes. Costumes and scenery must, of course, be painted or dyed with fluorescent materials. Only the portions thus treated will be visible when all lighting except the ultra-violet is switched off.

"This is very effective where cost is not too important."

Some two-thirds of the members present favor ultra violet effects for both costumes and scenery, and there was a small additional vote for ultra-violet confined to costumes only.

With respect to general stage lighting, fluorescent, neon or cold cathode light sources are decidedly not favored. The large majority made no use whatever of these light sources for stage illumination. And among the minority, one Councilor comments:

"Our main objection is that it is very difficult to get proper color effects by fluorescents. We use neon tubing for special outlined effects near the prosenium arch."

Live entertainment in the form of audience community singing has little popularity. In the large majority of the circuits represented this is no longer done. In two of them, there is community singing with the help of non-sync phono records or the public address system. One circuit only.

(Continued on Page E-18)
An intimate, comfortable neighborhood theatre, serving a newly developed suburban community, Warner Brothers' new Vogue at Shaker Heights, Cleveland, Ohio, accommodates 1,564 persons on one floor and provides its patrons with every refinement of relaxed sight lines, automatic air conditioning, luxurious chairs, hearing aids and glareless lighting.

The facade is red brick with white trim, faintly Colonial in appearance, with a marquee designed to flow softly into the building lines. The soffit is generously lamped with incandescents, while structural glass mirror walls, facing each other across the box-office, multiply this lighting into an endless number of reflected bulbs. Valance hooks are installed around the entire border of the marquee to facilitate use of valences whenever required. The box-office provides space for two cashiers. Flooring of the vestibule is colored terrazzo.

The lobby sets the air of luxurious comfort that pervades the entire theatre. Except for a recessed rubber mat at its entrance, it is carpeted in a rich, formalized pattern by Alexander Smith and Sons Carpet Company; the lobby walls are covered with flame-proofed damask in deep rose provided by Novelty Scenic Studios, Inc. Lighting is indirect white neon, from a central cove which also conceals an air conditioning duct.

The spacious foyer walls are covered with flameproofed damask in a gold chevron pattern above a wainscot of light bleached walnut. Ornamental focal point of the foyer is a brilliantly-illuminated recessed panel displaying an air view of the Warner studios at Burbank, California.

The auditorium is decorated in rust and gold flameproofed damask, behind which is mounted spun glass that serves both as insulation and as acoustic treatment. The auditorium ceiling is finished in acoustic plaster.

Chairs are Ideal Seating Company's Mercury Streamliners, arranged optimum for sight lines that permit patrons to relax completely while watching the picture. Illumination is by glareless, dimmer-controlled downlights.

Projectors are Simplex E-7's mounted on Ed Wolk pedestals. Projection lamps are by C. S. Ashcraft, sound by RCA.
Showmanship in the Projection Room

Projectionists With Vision And The Will To Try Can Dress Up Any Show, Even With Very Limited Equipment

The projectionist who is a showman at heart can make entertainment in his theatre stand out head and shoulders above any competition that merely throws a picture at the audience as a matter of routine.

He can do this with a minimum of expense for equipment. He can do it even more effectively if his manager is willing to invest in extra apparatus such as slide and effects machines.

But there is one quality he must have—he must be a showman.

The first requirement of showmanship in a theatre is to see to it that the audience receives the full value of everything Hollywood put into the film. That is a big job in itself. It requires skill, care and devotion.

Value of Trifles

The best talent money can buy comes to the theatre in those tin cans. And because the best talent money can buy knows the value of trifles—knows that showmanship is built up out of trifles—Hollywood spends enormous effort and fantastic sums even on tiny details. No stone is left unturned.

With respect to those cans of film the projectionist who is a showman has two duties:

First it is his business to put the picture and sound before the audience exactly the way Hollywood put them into the film. For example, don’t try to improve the dramatic effect of the sound by playing with the fader. Set the level properly for your theatre. The people who put the sound on the track knew what they were doing. Play no tricks at all with either picture or sound.

The second and equally important duty is to see that nothing is allowed to spoil the illusion. All showmanship is only illusion. All drama is only illusion. The audience must never be allowed to remember that they are only watching shadows. The least flaw in presentation can remind them of that—then the illusion and its enjoyment are broken. A difference in light intensity or sound volume at changeover, a home-made cue mark, an unevenly illuminated screen—all such trifles will seriously harm the entertainment value.

To avoid such flaws of showmanship requires skill, knowledge, alertness—and an immense willingness to take pains, to be perfect.

Only the projectionist who is willing to go that far can hope to go much further.

Dressing the Show

There are many ways in which the projectionist who is a showman can dress up his performance.

Consider for example the screen announcements of coming attractions. They are valuable advertising. In too many theatres people do not watch them. When “Coming Attractions” is thrown on the screen the patrons get up and go to the washrooms. Here, then, is one ideal place for throwing in a bit of extra showmanship.

The projectionist might insert a special aperture, so that “Coming Attractions” will appear inside an oval border instead of a rectangular one, or in a diamond-shaped border—anything to attract attention, to keep the audience in their seats watching to see what this is all about. Or he might use a small and inexpensive stereopticon to throw colored light on the screen valance and curtains—the stereopticon being so masked that no light from it reaches the screen itself, either directly or indirectly.

Or, suppose he is advertising a feature that depends for its appeal on the number of stars who appear in it. With his stereopticon he can project a star-studded border of color around the boundaries of his screen.

Anything at all to hold the audience—to make them feel that something exceptionally important is going on—so they will really watch the advertisements of the coming attractions

It is up to each projectionist to create the means by which he will hold his audience. That is creative showmanship.

If the projectionist can create and is willing to, he can go still further.

He must have vision, the will to do, and imagination. He must be willing to spend time—to try—to work and keep on working until he achieves an original result which his sense of showmanship tells him is right.

There would be no advantage here in going into the details of all that a projectionist can accomplish along these lines. If he is a creative showman, and if he is willing to work and spend time, he will develop his own fancy dress for the shows in his own theatre.

Apparatus

Demand of creative projectionists for apparatus that would help them put their ideas into practice has led manufacturers to build such equipment, and it is available. If the theatre is willing to buy it, or if it is already installed, a creative projectionist can use it to dress up his show very impressively indeed. But the apparatus alone does not and cannot produce showmanship. That the projectionist must supply.

The most highly developed of these contrivances are the slide and effect machines, which are devices for the projection of still pictures and of mechanically moving effects. The pictures are on glass or metal slides. They may be photographs in black-and-white or in color, or silhouette designs cut into metal. The slides may be locally made—as in the case of the color and star slides referred to earlier—or they may be bought from a national manufacturer. In the latter case they may be standard slides or effects selected from his stock or special the operation of any make or model of slide or effect machine.

Aid to Showmanship

NEW Goldé 1,000-watt slide and film strip projector, just released, can provide effective fancy dress for motion picture entertainment.

An Interview With HARRY RUBIN

HARRY RUBIN is Director of Projection and Sound for Paramount’s theatres, and a member of STR’s Projection Advisory Council. He received his own training in showmanship while serving as chief projectionist for the immortal Roxy, and later for Hugo Reisenfeld and Paramount. In this article, Rubin carries his readers beyond mere mechanics into the fields of art and emotion.
Postwar Chairs By Heywood-Wakefield
Now Available—Stress Comfort

Extreme comfort for the theatre-goer is emphasized in the new postwar line of Heywood-Wakefield chairs just released. Additionally, the Company's long experience in the theatre field and extensive scientific researches have made possible incorporation of other features looking toward sturdier and longer-lasting construction, ease of maintenance, economy in cleaning and extreme protection for the patron's person and clothing.

The new line embraces two general types, known respectively as Airflo and Encore. Both are available in several models.

Comfort in seating is greatly enhanced by incorporation of a spring base principle which makes it unnecessary for the patron to seek the exact center of the chair. Seating is equally luxurious over its entire area. The specially designed spring base adjusts itself automatically to the user's most comfortable position.

Comfort is further assured by a back-to-seat ratio scientifically established by Harvard University's eminent anthropologist, Dr. Ernest A. Hooton.

Comfort in use, and efficiency in cleaning, are promoted by the automatic hinge action that raises the seats whenever they are unoccupied. This action is gentle, not abrupt. It does not raise the seat back all the way, so that no difficulty is offered to a patron attempting to sit down. Seats do hinge up, however, until they are just inside the end standards, thus affording the maximum possible clearance to patrons passing, and also to the cleaning staffs.

Another feature of help both to patrons and to cleaners is the fact that the steel back panels extend down below the bottoms of the seats. Thus, persons in the row behind cannot put their toes in between the seat and back of the chair in front, and cannot get their toes caught when the seat in front hinges upward. At the same time, they cannot soil the upholstery of that seat; with their shoes—a point of great importance to efficient cleaning and maintenance.

Construction of all the new Heywood-Wakefield chairs is of steel and fabric throughout. It is furthermore so arranged that changing damaged seat covers is a very simple matter.

In the fully upholstered models of both Airflo and the Encore types the backs as well as the seats are fitted with tempered coil steel springs under heavy upholstery, and arm rests consist of sponge rubber pads under upholstery. In the semi-upholstered Encore chairs coil spring units are used in the seats only, the backs are thickly padded but without springs, and arm rests consist of seasoned birch wood finished in natural lacquer.

Chairs bottoms have a flared rib motif that adds materially to their basic strength and simultaneously increases the attractiveness of the design. In the Encore model, double as well as single units are available.

Encore end standards are available in numerous colors; Airflo end standards combine enameled center panels with chromium plated end posts. Aisle lights with adjustable louvers are built into end standards as integral parts of them, not added as separate accessories.


ULTRA-luxurious, fully-sprung, fully-upholstered new Airflo models are shown in the two left hand pictures; the two right hand pictures present the single-unit, fully-sprung—upholstered Encore and double-unit semi-upholstered Encore.

Television, Architecture Featured by TESMA

Television demonstrations, architectural displays, and exhibitions of models of standard and pre-fabricated theatres will be among the attractions at the TESMA-Tedpa trade show and convention to be held in Washington this Fall, Roy Boomer, TESMA Secretary, announces.

The trade show and convention will be held in Shoreham Hotel in the nation's capital September 24th through September 29th. It is the outstanding annual event of the Theatre Equipment and Supply Manufacturers Association and the Theatre Equipment Dealers Protective Association.

TESMA will show much of their newest television equipment for the first time; prominent speakers will address open forums of theatre owners, supply dealers, manufacturers, architects and technicians. A wide variety of theatre equipment and building materials will be on display.

Hotel reservations may be obtained through Rebecca Hyde, Shoreham Hotel, Washington, D. C.

Pennsylvania Railroad will run special cars on two of their ace trains for the convenience of Midwestern manufacturers, theatre owners and others. On September 22nd and 23rd Pennsylvania will add special Pullmans and club cars to their crack Liberty Limited, which leaves Chicago in the afternoon and arrives at Washington the following morning. Reservations aboard these special cars can be booked through any local ticket agent.

The B. & O. Railroad will provide special cars from St. Louis, leaving September 23rd and 24th. Reservations aboard these cars can be obtained from E. M. Tenholder, District Passenger Representative, Room 925 Boatsman Building, St. Louis, Mo.

A new committee on arrangements has been appointed by Oscar F. New, TESMA President. Sub-committees will be formed within this body to take care of program, transportation, decorations, reception, entertainment, and so on. The committee comprises:

J. J. Arnsfield, Adler Silhouette Letter Co.
C. S. Ashcraft, Ashcraft Manufacturing Co.
J. B. Conner, Blue Seal Cine Devices.
L. W. Davee, Century Projector Corp.
J. K. Elderkin, Forest Mfg. Corp.
J. A. Fetherston, Kollmorgen Optical Corp.
R. (Bob) Hoff, The Ballantine Co.
C. P. Hughes, Fort-A-Cide Corp.
L. E. Jones, Neunmade Products Corp.
D. W. Mathews, Motograph, Inc.
Pete Mole, Mole-Richardson.
J. F. O'Brien, RCA Manufacturing Corp.
A. Samuels, Automatic Devices Co.
W. J. Stober, Gold Projectors Corp.
C. J. Williams, Wenzel Projector Co.
THE gorgeous everlasting colors in Wagner 4", 8", 10" and 17" Plastic Letters go all the way through, cannot chip or scale, never require painting or other maintenance.

Wagner's exclusive slotted method of mounting plastic and aluminum letters allows more than six times the bearing surface of the lug type letter. No other letters afford such complete safety! Wagner letters cannot freeze to the sign as in the case of letters designed for mounting arrangements which employ channels.

Write for prices and free catalog on the world's largest line of marquee display equipment.
HERE'S REAL SPACE-SAVING SEATING WITH NO MAINTENANCE HEADACHES!

**The NEW IDEAL SLIDE-RACK CHAIR**

**The Greatest Advance in Theatre Seating in Many Years**

Simple in design (only 3 more moving parts than conventional chairs) . . . built for long, trouble-free service without adjustments, lubrication or replacement of moving parts . . . easily installed without the aid of specialized mechanics. More than six inches of smooth, effortless, horizontal retraction . . . no humps, no jarring, no disturbance to those behind.

100% MORE PASSING SPACE

Occupied, 50% more when unoccupied. Ample to eliminate standing. (Note: Illustrations show chairs spaced only 32" back to back!) Normal position automatically resumed after person passes.

THE ONLY CHAIR OF ANY TYPE THAT AFFORDS 100% SAFETY IN CASE OF EMERGENCY

Unoccupied seats automatically, silently slide back, rise, and lock into position; automatically disengaging when lowered for occupancy.

Full-length, die formed steel back panel entirely covers the seat cushion, eliminating pinching hazards. No sharp edges to bump shins. No understructure to hamper cleaning.

Adjustable to all conditions and inclines. Can be stationary in balconies with high risers. Deep-spring cushioned comfort. Good posture.

A variety of models, end standards and upholstering.

Write for details.

Sold by Independent Theatre Supply Dealers.
How to Light the Stage for Live Entertainment

Stage Lighting Requirements for Theatres of Every Size and Policy Are Here Set Forth in Detail by a Specialist in the Art

Lighting equipment for live entertainment normally fulfills two requirements and additionally can be made to serve a third function with great advantage to the theatre in point of economy.

One basic requirement of all stage lighting is to provide proper illumination so the audience can see the entertainers, and the scenery if any. Almost equally important is the use of light to direct the attention of the spectators as desired, and to emphasize a given performer or action.

The third function that lighting can perform, with an enormous gain in economy, is to provide the scenery. This is done by projecting scenic effects—clouds, moving water, fire—or still scenery of any kind, by means of suitable machines. Projected slides are incomparably less expensive than built-up scenery, and infinitely more flexible.

In meeting the first requirement—general illumination—it is necessary to avoid shadows, except at times when they may be wanted. Therefore the light sources cannot be concentrated in any one location. Except in the smallest theatres, the stage is surrounded with a frame of lights—footlights, overhead lights and lights at either side. Additionally, there are front lights, installed along the balcony front, or in the ceiling or along the side walls. These may be concealed by decorative panels or the like. The total light intensity available must be ample and more than ample. An underlit stage can be a dreary thing.

To direct the attention of the audience

An Interview with Herbert Kliegl of Kliegl Brothers

as desired, or to emphasize a given performer or action, spotlights are used. These may be located with the front lights just referred to, or in the projection room.

The types and quantities of lighting units at each location referred to, will vary both with the size of the theatre and the type of live entertainment to be illuminated.

Minimum Lighting

A theatre that uses live entertainment only occasionally will naturally want only the minimum of lighting equipment, and in fact will need very little in addition to what it already has for curtain lighting. All picture houses, whether they ever use live entertainment or not, need curtain lighting. Few things are more dismal than a theatre that has made no provision for ornamental curtain illumination to be used at opening, at closing and during intermissions or breaks. There are very few theatres that do not have such provisions. A good footlight and a few ellipsoidal Klieglights located in the ceiling and shining through small apertures, or located on the balcony front or on the side walls, (all operated with dimmers) will meet every requirement of pleasing curtain lighting, and in addition will constitute an important foundation for lighting live entertainments.

With this foundation already installed, especially in the case of the smaller theatre, the only additions needed by the smaller theatre that uses only occasional live entertainment are two rows of border lights, and a spotlight in the projection room.

Medium Requirements

Where live entertainment forms a substantial part of the theatre's program, and has an important bearing in attracting patronage, somewhat more elaborate equipment is required, approaching though not equalling that of the full-fledged presentation house.

In addition to the facilities above described, there will be needed banks of Fresnel spotlights located backstage to the right and left of the prosenecium opening. Since these are portable, and may have to be re-located from time to time as the program is changed, floor pockets for connections must be installed. Further, there should be at least two rows of overhead lights located 6 to 8 feet apart, running the full width of the prosenecium opening and at least two feet beyond it on each side. These lights, the front footlights, and the prosenecium spots, are all wired for both white and either two or three additional colors, and all are controlled through dimmers.

The large-size presentation house needs, in addition to all the equipment mentioned above, rows of Fresnel and Klieglight spots running parallel to the over-

EFFECT PROJECTOR by Kliegl Brothers. The mechanical effect is inside the circular drum and driven by clockwork. It can readily be changed. A slide holder mounted on the drum permits projection of stills, instead of an effect, or both slide and moving effect can be projected simultaneously.

head lights, and upright banks of such spots at the right and left of the stage. The lowest Fresnel spot in these upright banks should be located not less than 8 feet above the stage, and there should be not less than three such spots per color on each side of the stage.

For every group of three Fresnel spots, one Klieglight should be installed on independent control.

In the largest theatres, where still further side lighting is needed, the additional units should start not less than 9 to 10 feet above the stage and the proportion of this additional equipment should be reversed—the bulk of it should consist of Klieglights and only a minor part of it of Fresnel spots.

Apparatus and Wattage

Great strides have been made in recent years in the development of highly efficient, compact and durable equipment. The (Continued on Page E-19)
Every theatre that provides certain music by operating a record player through its regular sound system is using “public address.”

It must be obvious that a microphone can be substituted for the record player and placed on the stage, as a device for announcements or for the reinforcing of live entertainment. Actually, that won’t work at all.

If a microphone is placed on the stage it will necessarily be in front of the loudspeakers, and the sound from the speakers will blast right into the microphone. No sound reinforcing system can function under those circumstances. Separate speakers, located outside the proscenium, or elsewhere where their sound will not get to the microphone, in too great volume, are necessary.

The simplest possible version of any public address system consists of three components—a microphone to pick up the sound of the loudspeakers to play it, and an amplifier to strengthen the output from the microphone until it becomes powerful enough to operate the speakers.

Two of these three components—theatre must buy—the microphone and the loudspeakers (since the regular sound system speakers cannot be used). Some theatres try to effect an economy by using the regular sound system amplifier, with any switches to change it either to the public address connections or the regular sound connections, as required. The best experts, however, frown on this practice as a false economy—see the advice of SHOWMEN’S Projection Advisory Council in the issue of August 17th, 1946, Page E-20. Considering that two of the three public address components must be purchased in any case, and that sound system amplifiers, even though of a high quality, are not well adapted to the special requirements of public address work, it is better to the third component also and put in an amplifier specifically designed for “p.a.” reproduction. This third component, the amplifier, is not particularly expensive.

The newly developed Concord “Add-A-Unit” design makes it less costly than ever.

The public address amplifier, however, can readily be equipped for photoelectric cell input, and wired through switches to serve as an emergency in any case of trouble in the regular sound amplification. Thus the theatre that installs a separate amplifier with its p.a. system and has it wired for photoelectric cell connection not only gets equipment specifically engineered for the work but also buys breakdown insurance.

Public Address Details

Principal reasons why the regular sound amplifier is not particularly well adapted to public address work have nothing to do with amplification as such, but relate entirely to the input and output connections. The sound amplifier gets its input from the photoelectric cells in the soundheads, through a switch which is operated for changeover once each 20 to 30 minutes in order to light loudspeakers which are relatively standard equipment in all theatres.

But the public address amplifier usually must accept input from more than one source simultaneously, and “mix” these inputs into a blended whole. Public address loudspeaker arrangements are much less standardized than sound picture speakers because of a basic difficulty not present at all in reproducing from film but of vital importance when microphones are used—namely, that the sound from the speakers must never be allowed to blast into the microphone, or to reach the microphone at all except in very low volume. The placing and pointing of loudspeakers is thus a much more complex problem with public address systems than film sound systems. The solution differs from theatre to theatre, according to auditorium acoustics; and the public address amplifier must be built with output connections that permit use of almost any number of speakers from one up.

Further, and again depending on auditorium acoustics and other conditions, the public address loudspeakers may need strongly directional baffles to assure that components respond more strongly to some sound frequencies than to others. Where such equipment is used, feedback from speaker to microphone is almost certain to be regarded as the most serious difficulty to which the apparatus responds most strongly; the system then ceases to amplify and becomes an oscillator, producing no sound except a continuous howl, wail or shriek at that particular frequency. With poor equipment, which favors some frequencies much more than others, the volume control cannot be turned down far enough to prevent oscillation without making the overall volume of sound too weak for good hearing.

In electrical record players and in sound film reproduction, poor quality equipment merely spoils the pleasure of listening to the sound. In public address work, use of poor quality equipment is even more serious than that—it stops the operation of the system altogether by reason of feedback to the microphone.

Engineered Equipment

Years of pre-war experience with public address apparatus, plus the research and developments in the course of war work, have been engineered into the latest, post-war, Concord Add-A-Unit public address systems.

Of special interest to theatre men is the new design whereby component units are connected merely by plugging them together with the help of suitable cables. Installation cost of public address equipment equal or even exceed the cost of the apparatus itself, are thus reduced to an inconsequential minimum.

Also of interest is the way this plug-in, Add-A-Unit construction minimizes expense when changes are made in the theatre or in its policy. For example, redecorating, or adding acoustic treatment, may increase the sound absorption of an auditorium, with a resulting need for more power than was originally installed. Even putting in new and different chairs can have that effect. With the Concord Add-A-Unit system all that is needed is to buy an additional output amplifier, mount it in the same cabinet or rack already installed (there will be room for it) and plug in the necessary connections. Or the theatre may change its policy, going over to more elaborate live entertainment which in turn will need additional microphones and perhaps a record player also for background music. The original installation may have had a mixer unit inadequate for the new requirements. All that is needed in that case is to buy a larger-size Concord mixer and plug it in place of the other.

Additional input channels, the ingenious new Concord volume indicator, a record player (of any type as preferred) and additional power stages—any or all of these can be added at any time, in or on the same

(Continued on Page E-18)
Simpler HIGH

The BIGGEST Thing in Projection Arc Lamps

... and don't let anyone tell you different.

Low in original cost it is also the most economical source of abundant screen illumination FROM ANY STANDPOINT!

NATIONAL THEATRE SUPPLY
Division of National-Simpler-Blodgett, Inc.

"THERE'S A BRANCH NEAR YOU"
ARCHITECTS ADVISE: WARM AIR HEAT, COPPER TUBE PLUMBING—OPPOSE METAL-CHANNEL WIRING

Warm air is overwhelmingly the favorite system for heating the motion picture theatre among members of the Architects' Advisory Council, regardless of whether other air conditioning apparatus is installed or not.

The sheet metal favors insulation of the non-conductive type, such as rock wool or exploded mice, in preference to reflective insulation as typified by aluminum foil.

With regard to fireproofing, the architects prefer to use materials that are inherently non-combustible, and found on combustible ones that have been subjected to flame-retarding treatment.

Flexible copper tubing is by far the favorite piping material for water pipes, with brass pipe a moderately strong second.

Rigid conduit is even more strongly favored for carrying electrical wiring; metal channels are voted down by an enormous majority.

Heating

While the great majority of the Council favor warm air heating, several members note that this method is even more desirable in small theatres than in larger ones. There is some small difference of opinion as to the best system for providing warm air. A minority of the Council members express a preference for steam or hot water heating. Combination methods were also proposed.

One member favors warm air only for theatres up to 1,000 seats; steam or hot water for larger houses; one believes the dividing line should be 700-800 seats and that steam only should be used in theatres larger than that; and a third suggests steam for larger houses and warm air for smaller ones without specifying just where he would draw the line. This architect explains:

"I prefer low pressure steam; however warm air in a small theatre may be all right and is usually cheaper."

As to methods of obtaining the warm air, some preferences are:

"Gas or oil fed furnace or furnaces. Where gas or natural gas is available, this is a simple problem."

"Our heating systems invariably consist of a heating coil, with duct distribution to all points in the theatre."

"Warm air from heat exchange coils."

"Warm air heated by steam."

Combination systems were suggested by several members. One of the Councilors prefers to use:

"Warm air, with standing radiation at the stage and in some of the other rooms."

"In some theatres we install gas-steam radiators in the lobby and foyer in addition to heating the main auditorium by warm air."

Among the minority that prefer other methods of heating, one noted that:

"Hot water heating gives a better opportunity to vary the temperature."

And a number of the architects stress emphatically that an adequate supply of fresh air is vitally important regardless of what method of heating is used.

Fireproofing

A minority of one member prefers the greater flexibility of materials that are at the architect's disposal if he relies on flame-retarding treatment. Another, who prefers to use inherently incombustible materials, nevertheless accepts flame-treated substitutes where it is necessary to cut costs. With these two exceptions, all participating in this month's meeting prefer inherently non-combustible components for the motion picture theatre.

"Flame retarding is not necessarily positive," one notes.

"Flame retarding treatment fulfills its purpose only for a short time. The process must be repeated often to maintain a fireproof condition."

"Of course; there isn't any choice."

"It's a kindergarten choice. Use 100 per cent non-combustible materials, zero per cent of the flame-retarded kind."

A similarly strong majority favors non-conductive types of insulation, such as rock wool, over the reflecting, metal-foil type. One member declares:

"The former has proved more flexible for general use."

Another adds:

(Continued on Page E-25)

Meet Drew Eberson

DREW EBERSON is a theatre architect of international reputation whose extreme interest in the motion picture field led him to engage in projects in nearly every state. He has done some work as a director in Hollywood. With the help of this background he has built many outstanding theatres in the United States (for one example, see STR for March 1st, Pages E-44 and E-45), and recent houses abroad as the Rex Theatre in Paris and the Plaza in Sydney, Australia. Col. Eberson is a graduate of the Architectural School, University of Pennsylvania. During the war he acted as chief of building $320,000,000 worth of Army construction.
Good lighting is an important item in show business, indoors and out, for lighting can affect box office as well as budget control. For lighting at its best—for the utmost in economical, long-life lighting—use Westinghouse lamps throughout your theatre. You'll find Westinghouse lamps provide correct lighting for every theatre need. They're engineered and perfected to do the job right. From marquee to projection booth, from lobby to stage, specify Westinghouse—the name you know in lamps!

Send for free booklet
A-4575 "Westinghouse Lamps for Theatres"

New Method Devised for Sterilizing Air in Theatres, Other Enclosures

An accident contributed largely to the discovery of a new and entirely different method of sterilizing air in crowded enclosures (such as theatres); wartime and postwar tests by the armed forces proved its effectiveness. It is now ready for commercial use by the theatre industry and others.

The accident began in 1940 in the Seamen’s Bank for Savings in New York, where the air conditioning system was not doing a good enough job of dehumidification. To improve it, the bank had a consulting firm install a new dehumidifier, one that took out moisture by washing the air with a liquid called triethylene glycol. This stuff is similar to “Prestone” anti-freeze used in automobiles; it has a property of being non-toxic for water, when it is sprayed into an air stream moisture in the air clings to the spray globules and drops with them to the bottom of the spraying chamber. The air goes on its way dehumidified.

In the year following the installation of this device, employees absences due to illness dropped almost one half—from 965 days off to 496.

The de-humidification was not responsible; other methods of de-humidifying air which produce equally good results so far as removing moisture is concerned were not known to reduce absences.

So much for the part played by accident.

The Science of It

In the meanwhile, Dr. Oswald H. Robertson and his associates at the University of Chicago had been making a long series of solidly scientific tests which established the fact that triethylene glycol is a highly germicidal substance.

Dr. Robertson’s researches appeared to explain what had been going on at the Seamen’s Bank in New York. In the course of the operation of the de-humidifier, trifling amounts of glycol would be evaporated and carried along with the air stream as vapor; the powerful germicidal property Dr. Robertson had discovered could easily be responsible for the reduction in employee illnesses.

Confirmation came during and after the war, when Dr. Robertson was chairman of the U. S. Army Commission on Air-Borne Infections. Working under him, and using glycol vapor, members of the Army Commission effected substantial reductions in respiratory infections in Army and Navy camps and training centers, in hospitals and in children’s homes. Careful tests were run under controlled conditions. The excellent results are now part of medical literature. They can be found in such publications as The Journal for Infectious Diseases, Vol. 76, and the American Journal of Public Health, Vol. 35.

Commercial apparatus for use of this method of air sterilization in theatres and other places of public assembly is now available through Air Purification Service, Inc., of Newark and New York. One model is pictured here with its cover removed to show the internal parts. Essentially, the apparatus is a device for heating air electrically and passing it over an extended surface of triethylene glycol. More or less glycol vapor, depending on the temperature of the air, is thus picked up and carried along into the conditioning ducts. The concentration of glycol added to the air in this way is controlled by maintaining the correct temperature. Generally, the concentration used is one volume of triethylene glycol vapor to half a million volumes of air.

In the picture here shown the vertical column of round spots at the right are the ends of the air heating cartridges and the cartridge thermostat. Air goes down over these heaters, turns left and passes over the evaporative surface in the center of the picture, then turns up and out. The dial thermometer indicates the temperature of the glycol-laden air. A switch and three pilot lights are shown in the panel at top center. Thermometer, switch and pilot lights remain visible when the cover is replaced.

AIR STERILIZER, utilizing triethylene glycol vapor manufactured by Air Purification Service, Inc., to the air in this way is controlled by maintaining the correct temperature. Generally, the concentration used is one volume of triethylene glycol vapor to half a million volumes of air.

Machine Sells Cokes, Gives Change

An automatic change making, “coke” selling machine has been developed by Westinghouse Electric Corp. and the Coca-Cola Company to mix and sell cola drinks, and to accept nickels, dimes or quarters, returning correct change.

Slugs and counterfeit coins are automatically rejected. The machine checks every coin inserted for diameter, thickness, weight, holes and magnetic properties, and accepts only those that pass every test.

When a coin is accepted, the change, if any is returned—one nickel if a dime was inserted, four nickels for each quarter—and a paper cup slides down a chute into a dispensing chamber illuminated with a protective Westinghouse “Sterilamp.” Syrup and carbonated water are dispensed into the cup under sufficient pressure to cause thorough mixing. The customer lifts a glass window and takes his drink.

An additional feature is a precaution against the machine being unable to make change because it has run out of nickels. When that happens a “Use Nickels Only” sign lights up.

These dispensers are now in production in the 1,000 cup size; a 400 cup model will be manufactured in the near future.

Radio City Music Hall Using Stroblite

Stroblite fluorescent colors used on the costumes of Radio City Music Hall performers make possible an entertainment number called “Black Magic” in which apparently dismembered bodies dance across the stage. The fluorescent costumes are illuminated by carbon are spot lights fitted with Stroblite filters.

“Black Magic” is part of the Music Hall’s stage presentation accompanying “The Ghost and Mrs. Muer.”

25,000th Rectifier

HARRY H. STRONG, President of Strong Electric Corporation, is here seen inspecting his company’s 25,000th rectifier. The day No. 25,000 came off the assembly line work stopped, and a factory party started. The wire in the 25,000 rectifiers thus far produced by Strong is enough to wire completely a city of 10,000 persons, the company estimates; while in one year of theatre operation they consume enough electrical power for a city of 75,000. The Strong plant, which produces arc lamps and reflectors, as well as rectifiers, utilizes 47,000 square feet of floor space.
BRIGHTNESS!
COLOR BALANCE!

The passwords to bigger box office

With "National" High-Intensity Projector Carbons in your lamp houses, you have the most efficient source of light, providing an ideal combination of brightness and color balance, available to any theatre. In fact, you've got the most powerful light, for this purpose, in the world. It is like a tiny sun. The light of a "National" projector carbon arc is snow white, perfect for bringing out detail and full rich color.

The cost of "National" Projector Arc Carbons is negligible when compared to other operating costs. And yet their sparkling white light is the best box-office insurance you can get. It produces better pictures... pleases your patrons... and keeps your ticket seller busy.

For Perfection in Photography and Projection, Use the Carbon Arc.

The term "National" is a registered trade-mark of
NATIONAL CARBON COMPANY, INC.
Unit of Union Carbide and Carbon Corporation

30 East 42nd Street, New York 17, N. Y.
Division Sales Offices: Atlanta, Chicago, Dallas, Kansas City, New York, Pittsburgh, San Francisco
**MANAGERS**

**Maintenance Check List**

1. **JULY 21.** Do you check exit areas and alleys regularly for rubbish, parked automobiles or trucks and other obstacles to safety?
2. **JULY 22.** Do you periodically inspect air intake screens for tightness; have bugs washed off and screens washed with kerosene?
3. **JULY 23.** Does your routine assure that condenser water of the cooling system is changed often enough to prevent silt deposits?
4. **JULY 24.** Do you insist on tidy maintenance of summer uniforms, hold frequent staff inspections for neatness?
5. **JULY 25.** Time for another ladder checkup? Replace dangerous rungs, hinges, to avoid employee accidents.
6. **JULY 26.** Is your sound WACHED—projection room signalled to raise or lower volume as audience conditions change?
7. **JULY 27.** Are the gay summer trimmings of your theatre beginning to look dingy? Renovate or remove them.
8. **JULY 28.** Have your staff slacked up on FREQUENT check of wet and dry bulb thermometers?
9. **JULY 29.** Time to recheck brass work around the theatre? Keep kick plates, door hardware, handrails and plumbing brightly polished.
10. **JULY 30.** Are cooling system motors, belts, bearings and filters maintained at peak efficiency?
11. **JULY 31.** How often do you check air washing structure for leaks which may spread rust on structure, roof or gutters?
12. **AUG. 1.** Time to check discoloration of the screen? Pin on a piece of the original material, compare whiteness.
13. **AUG. 2.** Do you carefully watch fire extinguisher refill dates to prevent oversight in this vital matter?
14. **AUG. 3.** Are your blacklight decorative surfaces and designs allowed to lose appeal because of dust?
15. **AUG. 4.** If a thunderstorm cuts off all power, will you face a panic for lack of emergency lighting?
16. **AUG. 5.** If the microphone or other live entertainment equipment has not been used recently, have it checked.
17. **AUG. 6.** Days beginning to shorten again. Have you modified your outdoor lighting schedule accordingly?
18. **AUG. 7.** Are employees wasteful of air conditioning efficiency by leaving doors open too long, or leaving windows open?
19. **AUG. 8.** Do any plumbing fixtures drain a little sluggishly? Don’t wait till pipes are seriously clogged.
20. **AUG. 9.** Are door stop devices inspected and oiled as frequently as they should be; glycerine added promptly as needed?
21. **AUG. 10.** Is your popcorn machine kept sparkling, immaculate, odorless, and its motor well cared for?
22. **AUG. 11.** Time to wash plastic upholstery? Use soap and water; a thin coat of wax will help preserve it.
23. **AUG. 12.** Does your staff keep alert for vermin in seats and carpets; spray daily during this season of the year?
24. **AUG. 13.** Is there a damp area under your auditorium? If so, open window on dry days to avoid wood rot and odor.
25. **AUG. 14.** If you have an art shop, do you stress re-use of cardboard and wood scrim to minimize waste?
26. **AUG. 15.** Does a staff member report all projection and sound faults that occur when you are away?
27. **AUG. 16.** Do you personally inspect to make sure projection room door is kept scrupulously UNlocked during all operating hours?
28. **AUG. 17.** Does your own office set an example of tidiness that will inspire better housekeeping by all members of the staff?

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**'Emotional' Air Next In Conditioning?**

Emotional conditioning of theatre air to influence the moods of patrons was seen as a coming possibility by Arthur Sorin, President of Arno Cooling and Ventilating Company, in a talk before the convention of the Allied Theatre Owners of New Jersey at Atlantic City.

Sorin told of an exhibitor who wired asking how to cool house temperature to 50 degrees. The theatreman wanted to turn on the low temperature as “atmosphere” for “Spell of the Yukon.”

Interesting future possibilities in decorating “mood” perfumes by means of the air conditioning system also were touched on by the speaker, who noted: “If you were showing The Farmer’s Daughter, you’d let loose a whiff of new mown hay, or if the picture were a Gene Autry special, you’d have the scent of sage brush all over the house.”

Sorin did not minimize the technical difficulties.

“Just imagine a scene in which the boy and girl are getting married and you can actually smell the orange blossoms. In the next scene she is cooking some ham and eggs for her new husband. That is going to call for some fast switching...”

“If any of you gentlemen decide to experiment with nose appeal to supplement the eye and ear appeal of your picture, call your air conditioning contractor first—that is, before you pour Chanel No. 5 in the cool air ducts to create a mood for Hedy Lamarr. Remember, the idea is to keep the audience cool, even with Hedy on the screen.”

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**Eastman Plates ‘See’ Fission of One Atom**

A new series of photographic plates devised by Eastman Kodak Company can record the splitting of a single atom of uranium, the company discloses. Plates are coated with a special emulsion which is very nearly insensitive to light but highly sensitive to radioactivity. When one of these plates is soaked in a solution of uranium nitrate and then exposed to slow neutrons from a mixture of beryllium and uranium, a white streak appears on the plate. This is the track recorded when a single uranium atom splits into two smaller atoms that fly apart in opposite directions. Study of such tracks, and of the curvatures they assume if they are recorded under the influence of magnetic or electrical fields, is expected to provide a very inexpensive method for further research into atomic science.

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**Altec Replaces Simons With Wengler**

Harold Wengler has been named Manager of Advertising and Publicity for Altec Service Corporation. He replaces W. W. Simons, who has held that post since January 1st, 1946, and who now has a new and more important assignment.

Mr. Wengler is by no means strange to his new duties; he was Altec’s Advertising Manager when the organization was first formed, in 1937.
New by DeVry

Improved
PROJECTORS
AND
AMPLIFIERS
FOR THE
"Perfect Show"

Sensational DeVry "12000" THEATER PROJECTORS with Built-In Sound Head & Patented Silent Chain Drive

Installations
Now Being Made by Your
DEVRY DEALER

Sensation of every show at which they have been demonstrated—pride of Projectionists who are operating them—marvel of Exhibitors who have bought them—DeVry's new "12000 Series" Theater Projectors and Amplifiers gives you more of what you want to help achieve the "Perfect Show," and for such a moderate investment.

You want to know more about the new DeVry "12000 Series"—to see it in action. Write for FREE literature and name of authorized DeVry Theater Supply Dealer—or actual theater installation—nearest you. DeVry Corporation, 1111 Armitage Ave., Chicago 14, Illinois.

In Canada DeVry Equipment is distributed by Arrow Films, Ltd., 1115 Bay St., Toronto 5, Ontario

DeVry Corporation, 1111 Armitage Ave., Chicago 14, U.S.A.
FOREST RECTIFIERS

• The New and Highly Improved 6-Tube Rectifier

SINGLE-TYPE 75-V-6 and TWIN TYPE 75-V-12. Embodied the advanced knowledge gained from building rectifiers for radar and other highly scientific projects where perfection of performance and reliability are of paramount importance. Designed for all theatres using Suprex or Simplified High Intensity Projection. Built-in remote control relays with provisions for operating spotlights, 40 to 75 amperes DC current, 3-phase rectifications.

Also: LD-60 and LD-30 Bulb Type Rectifiers, SUPER MCS Rectifiers, Rectifying Tubes, Sound Screens.

FOREST ARC LAMPS

• The New Electronic Control Projection Lamp

The superiority of the Forest ELECTRONIC CONTROL Arc Lamp has become the talk of the industry! It features a completely new and patented method of feeding positive and negative currents by ELECTRONIC CONTROL, assuring arc control of precision accuracy, maintaining the exact focal point necessary for producing maximum light intensity at all times without constant watching and adjusting. No carbon feed meter—no gauges—no clutches—no cans—no gadgets—no fast moving parts! Nothing to go out of order.

LARGE LAMP, 14" reflector. 1 KILOWATT, 10 1/4" reflector.
LOW INTENSITY, 10 1/4" reflector.

FOREST MFG. CORP. 60 PARK PL., NEWARK, N. J.

Public Address
(Continued from Page E-10)

conducts such audience participation with the help of theatre organs and projected slides.

To sum up: some 38 per cent of motion picture theatres are equipped for live entertainment, and as high as 80 per cent in some circuits. Not all theatres that have the equipment use it; not all that use it do so regularly. Even very small theatres are so equipped by a majority of the circuits, but such equipment varies from the extremely simple to the moderately elaborate. The Councilors prefer to remove the projection screen and speakers by flying them; they favor resistor type dimmers and ultra-violet effects for scenery and costumes. Plurality of light sources for stage illumination, and audience community singing, are not favored.

Next month, the Theatre Advisory Council will discuss carpets, floor coverings and draperies. Their opinions and comments will be reported in STR for August 16th.
Six-PhaseRectifiersNow
Made for 1-K.W. Lamps

McColpin-Christie Corporation, pioneers of six-phase rectifiers for motion picture are lamp supply, now announce that they are in production on a new model designed for use with the 1-K.W. high intensity arcs. The new rectifiers provide 27-30 volts at 45 amperes continuous drain. They operate from standard 220-volt three-phase lines, and models are available for either 50/60 or 25 cycle alternating current line supply.

The new rectifiers extend to theatres using 1-K.W. lamps the advantage of six-phase rectification, which is said to eliminate all visible "ripple" flicker from the screen lighting.

Refrigerated Kooler-aire....

The usAIRco Refrigerated Kooler-aire combines cooling and dehumidifying units, a refrigeration compressor and evaporative condenser all in one balanced assembly.

Here's an example of usAIRco-engineered air conditioning equipment—it's built to make a profit. Refrigerated Kooler-aire is self-contained, self-supporting, self-sufficient.

In the compact Refrigerated Kooler-aire, usAIRco engineers have packed every major part of a complete refrigerated air conditioning system. The complete, balanced unit construction offers advantages in lower first cost, lower installation cost and lower operating costs. These advantages add up to more profits for you. That's why you'll want to know more about usAIRco and their engineers who see the profit-making products through for you. Call usAIRco for your installation. There's a factory representative near you to serve you.

United States Air Conditioning Corporation
Minneapolis 14, Minnesota

Factory Representatives in Principal Cities

Tested...and Proved

Exhaustive tests are given the Refrigerated Kooler-aire. Blower, coils and compressor must measure up to standards set by usAIRco engineers. You can be sure that your Refrigerated Kooler-aire will give you extra margins of performance.
PROJECTIONISTS
Maintenance Check List

☐ JULY 21.—Remove all tubes, examine prongs and sockets. Look for signs of arcing, poor contact.
☐ JULY 22.—Blow accumulated dust out of amplifiers, rectifiers, motors, etc. Use bellows or reversed vacuum cleaner.
☐ JULY 23.—If projection ports have glass soundproofing, check cleanliness of glass, clean as needed.
☐ JULY 24.—Is projector vibration increasing? Locate the cause, remedy it promptly to prevent needless wear, jumpy picture, poor sound.
☐ JULY 25.—Examine all sprocket teeth in projector and soundhead for signs of wear and undercutting. Order needed replacements in advance.
☐ JULY 26.—Test each loudspeaker unit INDIVIDUALLY for volume, quality of sound, and rattle-free operation.
☐ JULY 27.—Check readings of tube meters; replace tubes as necessary for quality and reliable operation.
☐ JULY 28.—Examine the asbestos-covered leads to all lamphouses. Are they still in good condition?
☐ JULY 29.—Are all projection and sound optical surfaces immaculately clean; mirrors free from defects?
☐ JULY 30.—Test volume and tone controls; replace any that are not COMPLETELY noiseless in operation.
☐ JULY 31.—Are rectifier cooling fans behaving normally? Rectifiers operating at proper temperature?
☐ AUG. 1.—Is the sound track alignment in both soundheads the best possible to avoid sprocket hole and frame line noise.
☐ AUG. 2.—Using a watch, check the starting time of both projectors. Have they slowed down? Find and remedy cause.
☐ AUG. 3.—Is your stock of fuses and spare parts COMPLETE? Have you enough carbons—for ALL needs?
☐ AUG. 4.—Examine gears in projectors and soundheads. Order replacements in advance if any are seriously worn.
☐ AUG. 5.—Check all motor-generators for cool bearings, commutator condition, freedom from sparking.
☐ AUG. 6.—Check all oil cups, oil reservoirs, grease cups and other lubricating points. Re-lubricate as needed.
☐ AUG. 7.—Inspect tungar rectifier tube filaments. Replace all tubes that show serious filament sag.
☐ AUG. 8.—Watch the screen carefully during showing of titles for even slight travel ghost.
☐ AUG. 9.—Test fire shutters of projectors for reliability; check the action of all port safety shutters.
☐ AUG. 10.—Insert all pre-focussed spare exciting lamps into operating position. Are they in PERFECT focus?
☐ AUG. 11.—Check film guides, tension shoes, idlers, aperture plates, for wear. Order replacements now.
☐ AUG. 12.—Examine carbon jaws in all lamphouses. Sandpaper as necessary to remove all roughness.
☐ AUG. 13.—Listen to sound critically. Any flutter or wows? Remedy cause in soundhead or projector.
☐ AUG. 14.—Is take-up action smooth and correct; belts or chains taut and not excessively worn?
☐ AUG. 15.—Have you formed the habit of never allowing tools or anything else to lie on port shutter sill to obstruct closing of shutter?
☐ AUG. 16.—Have you drilled yourself to know EXACTLY what you will do in case of fire or other emergency?
☐ AUG. 17.—Do you PERSONALLY check daily to see that projection room door is UNlocked during all working hours?
Theatre Lighting Called Matter of Taste
Modern Lamps Meet Every Need

The lighting of the motion picture theatre depends largely on the taste of the designer or manager, declares L. C. Brown of the Commercial Engineering Department of Westinghouse Lamp Division.

Brown points out that theatre lighting creates the atmosphere for the patron as surely as the lighting on the set creates the mood for the screen action.

There is no wholesale prescription for theatre lighting; he adds, and never will be as long as managerial conceptions of atmosphere differ. Present-day lighting facilities are flexible enough to meet every requirement from the dazzling exterior on Broadway to the softly-lighted house on Park Avenue.

However, there are certain lighting requirements common to all theatres, Brown points out. He states:

"While the lighting of motion picture exteriors depends largely upon the taste of the designer and the problem of attracting attention in the neighborhood, from the time the patron steps into the lobby his eye needs light conditioning regardless of the exteriors."

"Glaring lights from bare lamp bulbs, for example, cause the pupil of the eye to narrow. Then when the patron strolls into the dark auditorium his pupil automatically dilates. A more comfortable transition is to have the intensity of light stepped down gradually as he walks along the lobby and, in any case, this lighting should be soft."

"Beauty, charm and atmosphere can be attained in the lobby, foyer and lounges by the soft light created by two new types of fluorescent lamps now available, the circular and slimline."

"Circular lamps are those which, either alone or in specially-designed fixtures, attain unusual decorative effects. In the ladies' powder room, too, circular lamps can be used effectively concealed in a reflector behind a wall mirror."

"Slimlines are long, slender tubes available in four lengths ranging from 42 inches to 96 inches long, which provide a line of fluorescent light adaptable to harmonizing with streamline architectural designs. They can be used in coves, where mounted end to end they supply long lines of continuous light of low brightness."

"Inside the auditorium itself, circular lamps concealed behind opaque medallions provide an attractive wall decoration. The problem here is one of creating a restful atmosphere with lighting so unobtrusive that none of it will reduce the apparent brilliance of the picture on the screen or be a source of annoyance to the patron."

"In controlled auditorium lighting, actual lighting levels are rarely above starlight levels and moonlight intensities with higher levels in back than down front. For general illumination, auditoriums may be lighted with light sources completely concealed. Lighting of this type can be either totally indirect or, by recessing downlights in the ceiling, totally direct. Downlights have the particular advantage of confining the illumination to the seating area with a minimum of interference with screen brightness."

"One method of speeding traffic inside the auditorium and improving safety at the same time is the use of 'black light' lamps with fluorescent carpeting. These lamps, concealed in the ceiling, generate unseen ultraviolet radiations which cause the treated carpeting to glow softly in the dark, guiding the patrons along the aisles."

"Electric lamps truly light the way in a motion picture theatre from the moment the identification sign or marquee out front creates the desire in the potential patron to buy a ticket until he is guided to his seat by a 'carpet of light' or a flash-light-carrying usher."

**Nu-Screen Installed In Six Lust Houses**

Nu-Screen curved screens have now been installed in six Sidney Lust theatres in and near Washington, according to Herman Gluckman, President of Nu-Screen Corporation, and other orders are on hand from theatres as distant as Texas and California, Mr. Gluckman has disclosed.

The six Lust theatres are the Bethesda, Hyattsville, Cheverly, Kaywood, Marlboro and Rockville. Sidney Lust, in a letter to Gluckman, states: "I am convinced that the picture quality and distortion corrective properties of this screen constitute the greatest thing in show business since sound and color."

---

1. Don't fool yourself, sound trouble could make this happen at your theatre.
2. And result in lost receipts that bring on box-office blues.
3. Regular checkups by RCA experts avert trouble assure high-quality sound.
4. Continual, high-class showings please patrons—bring them back.

**How to put an end to box-office blues**

When you buy RCA Service, you assure yourself of trouble-free operation, economical upkeep, and Academy-approved tone adjustments for your sound system.

In addition to regular checkups by a skilled, well-equipped technician—you get fast service on parts—prompt help in an emergency. Unload your sound equipment problems on RCA Service specialists. For the cost of a few admissions per day, you may prevent box-office blues.

---

**RCA SERVICE COMPANY INC.**

**RADIO CORPORATION of AMERICA**

**CAMDEN, N.J.**
New Television System For Theatres, Homes

A new system of television that can be used both to bring to the theatre programs which cannot be picked up on home receivers, and to bring into the home subscription entertainment without commercials, has been announced by Zenith Radio Corporation. The company will now attempt to work out business details with film producers, radio broadcasters and the telephone company. Zenith President E. F. MacDonald, Jr., predicts that the new system will be in operation in six months to a year. It will be able to handle either black-and-white or color television.

Basis of the new system is splitting the television transmission into two parts, one of which travels via radio while the other is put on a telephone line. Ordinary telephone lines cannot handle a complete television image. If television is to be transmitted entirely by copper, then the whole country will have to be re-wired with coaxial cable. If it is transmitted via radio anybody can pick it up. The Zenith discovery solves these twin problems by sending a part of the image over telephone lines. The rest travels by air, but it produces only a blur—until the telephone connection is added.

Possible business arrangements, not yet worked out, include arrangements whereby theatres could show events such as the Kentucky Derby or the World's Series without any fear of competition from bars and grilles, or from home receivers. Alternatively, or additionally, complete programs of entertainment can be sent into the home without commercials—the fees paid for the necessary telephone connections would cover the cost of the programs.

German Stereo Sound Needs Only One Film

A German stereophonic sound system which is superior to previously-used American systems in that it needs only a single film and a single soundhead was discovered by the U. S. Navy Technical Mission to Europe. Secrecy restrictions have been lifted, and the technical details are now published by the Department of Commerce at $1.00.

Stereophonic sound as used in this country in Walt Disney's "Fantasia" is a system whereby there are three sets of loudspeakers, and sound shifts from one set to the others according to the changing position on the screen of the person speaking or other source of sound. Greater realism is thus obtained. The system used for "Fantasia" required two films and two soundheads.

The German arrangement investigated by the Navy utilizes a single film on which there are three parallel soundtracks each 0.7 millimeters wide. The three together occupy a space 2.65 millimeters wide. This is very little greater than the 2.54 millimeter width of present-day American variable-density tracks, and could be accommodated on present-day American films.

Each track is played through its own photocell, which in turn is associated with its own amplifiers and loudspeakers.

New Test Loop for Use With C. R. 'Scope

Direct pictorial information on the quality of performance of any sound system can now be obtained with the use of a standard cathode ray oscilloscope and a new Clarkston Corporation test film loop merchandised through S.O.S. Cinema Supply.

The test loop is threaded into the projector in the ordinary way and the oscilloscope connected to the sound output. The oscilloscope screen then presents a single picture showing the frequency response over the entire sound range, and any pictures such faults as harmonic distortion and poor transient response. Since the whole response pattern is presented simultaneously the time consumed in testing equipment in this way is only a fraction of that needed for the more conventional gain run.

Because of the sensitivity of the cathode ray oscilloscope, component parts of the sound equipment, including pre-amplifiers and photocell amplifiers, can be tested individually by this method.

Nemoc Now Executive Secretary of SMPE

Boyce Nemoc, formerly Engineering Secretary of the Society of Motion Picture Engineers has been named Executive Secretary, replacing Harry Smith who has resigned.

Tom LoGiudice takes over Nemoc's former duties, with the title of Staff Engineer. Margaret C. Kelly becomes Office Manager, and Helen M. Stote will hereafter be the Editor of the Society's monthly Journal.

How Long Should Projection Equipment Last?

? ? ?

How many years of useful service should you expect from projector mechanisms, sound systems, lamphouses, rectifiers, motor-generators and other projection room apparatus?

How Often Should Apparatus Need Overhauling?

? ? ?

The world's top experts in motion picture theatre projection, the members of STR's

Projection Advisory Council will answer these questions NEXT MONTH on the basis of their vast experience and their carefully kept records . . . in SHOWMEN'S for August 16th, 1947.

Owing to the vacation schedules of many members, the Council did not meet this month and there is therefore no Projection Advisory Council report in this issue of STR.
New Decor Material Offered by Fiberglas

Unusual design effects can be achieved with a new type Fiberglas mat brought out by Owen-Corning Fiberglas Corp. for display and decorative backgrounds.

The mats consist of open swirl patterns of glass fibers, bonded with resin. It is available in yellow, two shades of red, two shades each of green and blue, in wine color and in black. The colors are brilliant; the material, being glass, cannot absorb moisture and therefore will not stretch, shrink or swell under changing humidity conditions.

Identified as Fiberglas Decorative Mat T55, the new material has a nominal thickness of 0.018 inch. It is available in rolls 36 inches wide, 25 feet to the roll.

Murphy New President of Dominion Sound

M. P. Murphy, formerly assistant general manager of Northern Electric Company and President of Amalgamated Electric Corporation has been chosen President of Dominion Sound Equipments, Ltd., in place of M. K. Pike, retired.

Other Dominion Sound changes include the appointment of D. E. Daniel as district manager in Winnipeg, and W. F. Graham as manager, Calgary office. J. E. Tagg has been appointed manager at Saint John, N.B., and A. T. McCormick, formerly of Winnipeg, has been transferred to Montreal for special duties.

$60,000 Theatre

330-SEAT new concrete block Time Theatre at Pepin, Wisconsin, here shown, measures 35x106' and cost $50,000. Auditorium has steam heat and air conditioning; lobby, foyer, office and projection room are heated via hot water radiators. Projection equipment is Simplex; sound is by Motograph-Mirrophonic.

PUT EVERY SEAT IN THE CENTER SECTION WITH

Good showmanship needs NU-SCREEN...

Your public demands it...better theatre men install it!

Principles for Profit:

- ELIMINATES DISTORTION.
- ELIMINATES HOT SPOT AND GLARE.
- ELIMINATES KEYSTONING.
- GIVES ILLUSION OF DEPTH.
- IMPROVES SOUND.
- CAN BE WASHED LIKE GLASS.

Here is a revolutionary product that rolls into one principle all the desires for better business.

Made of concave-convex Fiberglas, with a structural steel frame, “NU-SCREEN” is equally durable indoors or outdoors. Its innovating qualities have been designed to give your audience more comfort and better all-around perception.

Made of seamless Fiberglas

Herman Gluckman, president
1501 Broadway, New York 18, N.Y.
Useful Products

GERMICIDAL UNIT, consisting of a 15-watt ultra-violet germicidal fluorescent tube, mounted in a chromium-plated reflector, is announced by Lustra Corporation. Known as Protect-O-Ray G211, the new unit can be used either directly for sterilizing surfaces or objects, or indirectly for air disinfection, according to the way the reflector is mounted. The reflecting surface is satin-finish aluminum; the unit comes complete with 10-foot cord and plug, toggle switch and starter and ballast for operation on 110-125 volts, 60 cycle AC.

GREASE SPOT REMOVER. A superior type of grease spot remover, according to manufacturers’ claims, is the dry-cleaning pencil brought out Aidmore Products Corp. It is said to be odorless, non-flammable, and to require no rag for application. The pencil is rubbed on the spot, where it leaves a thick, white, powdery coating. After a short time, the grease soaks into this coating, which is then brushed off. The process is said to be harmless to fabrics and hands, and to leave no “rings.”

SAFETY FLOOR CEMENT. To reduce hazards from stairs or floors that have become unevenly worn, a new safety cement offered by Duracite Sales Company provides a ready method of leveling such worn surfaces. The product is sold as a dry powder which is made into a mortar by adding water, and which can take color. It forms a bond with such bases as concrete, slate, marble and wood, the makers assert.

OIL-RESISTING RUBBER TAPE that should prove uniquely useful in connection with soundhead and projector circuits has been developed by U. S. Rubber Co. It is made of oil-resistant neoprene rubber compounded with special synthetics, and recommended for use on electrical circuits that come in contact with oil. The product will be distributed as a tape in 30-foot lengths, 3/4” wide and 0.03” thick.

DISPLAY SPOTLIGHT. Combining light, color and motion to attract attention, is in production at GoldE Mfg. Co. The unit, which is entirely automatic, can be adapted to wall, ceiling or table mounting; and goes into operation as soon as it is plugged into an outlet. An internally mounted color wheel provides continuous color changes. The size of the beam, and tilt of the unit, are adjustable.

PLASTIC SURFACING MATERIAL suited to internal walls and other uses, known as Micaric, consists of a laminated plastic said to be harder than marble and immune to water, oil, dilute acids, algae and intense heat. Developed by Westinghouse, it is being marketed by U. S. Plywood, and is obtainable in solid colors, in design designated either a wood or satin finish. It can be furnished with or without a “hardboard” backing bonded to it.

NON-RUSTING stainless steel feet, which eliminate possibility of rust marks on tile, linoleum or other flooring, feature the newest series of Bennett Manufacturing Company’s waste receptacles. The company states that release of this new line marks the first time any American manufacturer has fitted waste receptacles with non-rusting feet.

Please don’t hesitate to ask SHOWMEN’S TRADE REVIEW for any information you may want about the theatre structure, its equipment or furnishings. “The Service Paper of the Industry” aims to serve. Write for information as often as you like.

SKID-PROOF SCATTER RUGS. A new preparation to make scatter rugs skid-proof, and also to prolong their life by preventing them from fraying, has been developed by Adhesive Products Corp. Known as Griptex, it is sold in quart, gallon and five-gallon cans. It is applied to the rugs by brushing or spraying.

INSULATED WINDOW UNIT, consisting of two or more plates of glass separated by 3/4” or 1/2” aluminum tubing and enclosing a hermetically sealed air space or space has been announced by Pittsburgh Plate Glass Company under the trade name Twin-Flow. Condensation does not take place, the makers assert, and heat loss is substantially eliminated.

ASPHALT FLOOR PLANKS that can be nailed or cemented over any wood, concrete, stone, tile or asphalt floors, that are resilient, absorb shock and vibration, and resist friction, acids and damp, are offered by Service Products Corp. The makers assert these planks will not chip, crack, split, freeze, warp or buckle under heavy traffic.

COLD WATER PIPE INSULATION that can be applied with only a pair of scissors as a tool is now being manufactured by Mystik Adhesive Products. The insulation stops dripping caused by condensation of room moisture on cold pipes. Waterproof cloth tape—which can be painted if desired—holds the insulation in place.
New Theatres

Western Massachusetts Theatres will spend $1,500,000 on new construction and renovation. New theatres in Springfield and Northampton are contemplated; existing houses in Northampton and Greenfield will be re-seated and re-decorated.

Marchesi Brothers circuit confirms that they will build a new theatre in Lockport, Ill., on ground purchased for that purpose before Pearl Harbor, as soon as building conditions return more nearly to normal.

Raybond Theatre circuit has acquired property at Westchester Square, Bronx, New York, for a combined 1,100 seat theatre, bowling alleys, roller skating rink and bus terminal.

Ground has been broken at Newfane, N. Y., for a new theatre to be built for John H. McSweeney, Jr., of Niagara Falls. It is expected to be completed before Winter.

Walter Reade will rebuild his Main Street theatre, Asbury Park, New Jersey. The new house will seat 3,500, will be the largest in the state, the Reade office reveals.

Crescent Amusement Company is planning to construct a $1,500,000 theatre in Gadsden, Ala. Property valued at $30,000 has been accumulated.

Watsonville, Calif., will have its fourth movie house when the New Salinas Theatre Corporation complete their $35,000 Rodeo Theatre.

Massachusetts Theatre Corp., a Warner subsidiary, will operate a new theatre to be built in Newburyport, Mass., by Thomas Frouge of Bridgeport, Conn.

Clifton Smith of St. Cloud Amusement Company has assembled five parcels of land for a new theatre in Lambertville, New Jersey.

Office of Housing Expediter has authorized Golden State Theatre Corporation to build a new theatre in Millbrae, California.

Ralph Mitchell has applied for a permit to erect a $35,000 theatre at Niagara Falls, Ontario.

A $250,000 de luxe, 800 car drive-in will be built at Xepulveda, California, by Pacific Drive-In Theatres, Inc.

CPA has approved construction by Mrs. Ethel White of a new $75,000 theatre in Birmingham, Ala.

Fox West Coast has begun excavation for a new theatre in Watsonville, California.

Georgia Theatres Company are scouting Macon, Georgia, for a suitable site for a new theatre to be erected during 1947.

T. & T. Jr. Enterprises plans a new $110,000, 1,000-seat theatre in Lindsay, Calif.

ARCHITECTS ADVISE

(Continued from Page E-12)

"The metal foil method is cheaper, but the rock wool type is better."

A third comments:

"The ideal insulation is a combination of the metal foil and non-conductive types."

A fourth feels that non-conductive types of insulation should not be used in Quonset or other pre-fabricated theatres with metal walls and roof.

One member alone feels that choice between the two methods is optional.

Plumbing and Wiring

Flexible copper tubing, brass, and wrought iron are preferred for water pipes, in the order named, with the first very heavily the favorite, and the last attracting only a faint scattering of support.

One or two members note that comparative costs may be factor in the choice—thus, one says:

"I feel brass and flexible copper tubing will be more reasonably priced in the future, and if price permits, they should be used."

But this point of view is directly contested by another architect, who points to the saving in labor cost where flexible tubing is used.

"It can be bent at angles and is much easier to install. Copper tubing installed is less expensive."

"We use copper tubing entirely"—represents the overwhelming consensus.

Use of metal channel for carrying electrical wiring is approved only by a tiny minority. A scarcely larger group thinks preference between channel and rigid conduit may be considered optional. More than two thirds prefer conduit.

Among the minority groups, one member comments:

"Metal channel where possible, for flexibility and adaptability to changes."

Another prefers:

"Conduit where concealed, metal channel where exposed."

Among the large majority several architects note that in their parts of the country local codes usually compel the use of conduit and nearly all who bring out this point agree with the codes.

NEXT MONTH the Architects' Advisory Council will discuss features of theatre design.

STROBLITE
LUMINOUS COLORS GLOW IN DARK
SPECTACULAR! BEAUTIFUL! MYSTERIFYING! DRAMATIC!
Countless enthralling and startling effects can be attained with U. V. Blacklight. For stage, night clubs, stage shows, theatre decorations, advertising displays, parties, etc.

STROBLITE CO. Dept. 5, 35 W. 52nd St.
NEW YORK 19, N. Y.
Kenworthy to Manage SMPE Exhibit

Robert T. Kenworthy has been named by the Society of Motion Picture Engineers to manage its Theatre Engineering Exhibit which will be held at the Hotel Pennsylvania, New York, on October 20th-24th.

The exhibit, which will include 64 individual booths, will be essentially educational in nature. It is to be part of the Society's Theatre Engineering Conference and 62nd Semi-Annual Convention.

Mr. Kenworthy has wide experience in managing exhibits for professional, technical and industrial organizations. He will be assisted by James Frank, Jr., of National Theatre Supply, who is chairman of the SMPE's General Committee for the Engineering Conference; and by W. W. Simons, of Allee, who is chairman of the Exhibit Committee.

U. S. Theatres Can Get British Army Fly-Killer

A British Army chemical, gammexane, used for killing flies in the Asiatic Theatre, has been made commercially available to American theatres for the same purpose by an ex-G.I. who observed its effective work during his war service.

The chemical, dissolved in water, is sprayed on walls and ceilings; the water soon evaporates, leaving an invisible coating that remains deadly to flies for several months. Gammexane is said to be harmless to humans and to fabrics. (It is identified by Bennett's Concise Chemical and Technical Dictionary as 1, 2, 3, 4, 5, 6 hexachloro cyclohexane.)

The ex-G.I., W. J. Maher, and a partner, D. J. Merrill, have set up business in Milwaukee under the name Midwest Sanitation Company.

Wall Covering Resists Spread of Fire

The fabric-plastic-lacquer wall covering known as Fabron, which is sold in rolls and applied like wall paper, has now been listed and classified by Underwriters' Laboratories as resistant to the spread of fire, according to its manufacturers, Frederic Blank & Co., Inc.

The Underwriters' listing, Blank and Co. announce, is as follows: "Fire-speed of Fabron applied on unpainted plaster walls—negative: fuel contribution—negligible: smoke development—negligible."

An Underwriters' inspection label is now affixed to every roll of Fabron. The material is available in a wide variety of decorative patterns.

Neumade Distributes Griswold Film Splicer

Griswold splicers for patching motion picture film will now be distributed exclusively by Neumade Products Corporation of New York, L. E. Jones, sales manager, announces. Neumade will handle the entire Griswold line, including both the 35 mm and the 8 mm and 16 mm units.
Is YOUR House Safe?

Fresno, Calif.—Fire started by a short-circuit in the backstage speaker connections of Warner Brothers' Fresno Theatre destroyed curtains and drapes behind the asbestos curtain, and other stage fittings, causing a loss which Fire Marshall W. D. Chapman estimates at from $25,000 to $30,000. The curtains that caught and spread the fire were about to undergo flameproofing; workers prepared to process them were actually in the theatre when the blaze anticipated them.

Seaside, Calif.—Inadequate fire fighting facilities were blamed by Fire Chief William Panzetti in the $250,000 blaze that destroyed the Del Rey Theatre and adjoining properties. There was only one hydrant near the theatre and firemen were forced to hook their pumper to a second hydrant 2,100 feet away. Monterey Theatres Company, owners of the Del Rey, plan to build a new theatre on the same site.

Lindenhurst, N. Y.—Loss estimated at between $40,000 and $60,000 was taken by Prudential Theatres Corp. when their Lindenhurst Theatre here was destroyed by fire. The blaze, of unknown origin, started in the rear of the theatre a few minutes after it had closed down for the night. Despite current construction costs, Prudential will build a new theatre immediately.

Oakland Beach, R. I.—Flare-back in an oil-burning furnace in the basement of the Midway Theatre started a dramatic fire that did $1,500 damage. Dense clouds of smoke poured from the structure as fire companies from nearby Bayside and Conimicut came to the aid of the local firemen. The fire started shortly before noon, with no audience present.

Winner, S. D.—A re-trial verdict of $8,500 has been returned against Roy C. Metzger, theatre owner and operator of Gregory, S. D., in connection with the death of James W. Hancer in a fire in Metzger's theatre. A previous jury had voted $7,500 to the estate of the deceased.

Donald L. Turner, who first joined ERPI in 1926, has been assigned by Altec to the Atlanta District in the capacity of Branch Manager. N. L. Mower, currently Altec Branch manager for Altec, will remain in that office, however, with the same title. Turner and Mower will cooperate in Altec operations in the Atlanta area.

William L. Bell, has been appointed European recording manager of the Westrex Corporation, foreign motion picture equipment and service subsidiary of the Western Electric Company. Mr. Bell joined ERPI in 1926, coming to Western Electric when ERPI merged with the parent company.

Charles H. Jones, formerly of North Carolina, and a former radar engineer, has joined the Inspectors' Department of Altec Service and will be assigned to the Philadelphia District.

Eastman Kodak Offers Fellowships

Twenty-two fellowships for postgraduate scientific work have been offered by Eastman Kodak Company to help outstanding young scientists continue advanced studies. There is no provision requiring the recipients subsequently to work for Kodak. Twelve of the fellowships are valued at $1,200 each; ten others at $750 each.

Selection of students to receive the fellowships is made by the faculty of the university they attend. The fellowships are divided among sixteen educational institutions, and embrace many fields of science, engineering, technology and business.

Improved Preview Head Ready for L. A. Theatres

Theatres near Los Angeles, that run those previews for which studios send sound and picture on separate film, can now utilize an improved "double head" developed by Jack Scales, Chief Projectionist for Columbia Pictures, in collaboration with the B. F. Shearer Company.

The new soundhead, it is stated, can be installed on any projector assembly in ten minutes, takes up much less space than any corresponding equipment now on use, and does not in any way interfere with normal operation.

C. L. Russell of the Shearer organization collaborated with Scales in working out the details of the new apparatus.

"A Smash Hit in Theatres COAST TO COAST"

FORT-A-CIDE

"THE WORLD’S FINEST" ODORLESS DEODORANT. GERMICIDE AND FUNGICIDE


Multiple Uses in Theatre Housekeeping

2. Spray air-conditioning fan and vents against bad air.
3. Spray seats against scalp ringworm and body odors. Spray floor between seats before brooming.
4. Upset stomach odors on seats and carpet eliminated without injury to color or fabric.
5. Instill in mop water for microscopically-clean and deodorized floors and mop.

ECONOMICAL ONE CASE OF 4 GALLONS MAKES 40 GALLONS OF EFFECTIVE 1:10 DILUTION.

ORDER 4 GALLONS AND A 3-QUART "F.T. MASTERCLEANER" FROM YOUR SUPPLY DEALER OR CIRCUIT OFFICE TODAY. DISEASE MAY STRIKE TOMORROW!

(Fort-A-Cide Corp., Charles P. Hughes, Pres., 160 E. Illinois St., Chicago 11, Illinois)
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**Listings for July 19, 1947**

READERS are invited to use the coupon items as they may desire. SHOWMEN'S TRADE REVIEW will gladly forward your requests, which will receive prompt attention. Any desired information about items of equipment not listed here. There is no obligation. We ask that you fill out your name, address, city and state to below to request any of these literature items.

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Nine MGM Films to Start in Eight Weeks

With seven pictures now shooting, MGM will hit a six-year production peak within the next two months when nine important productions are slated to go before the cameras.

First to go will be "Luxury Liner" (Technicolor) with Joe Pasternak producing. Others scheduled are "Homecoming," with Mervyn LeRoy directing and Sidney Franklin producing; "Speak to Me of Love," with Everett Riskin producing; "State of the Union" (Liberty Films-Frank Capra); "Easter Parade" (Technicolor), with Arthur Freed producing; "Joan of Lorraine" (Technicolor), with Walter Wagner producing and Victor Fleming directing; "The Big City," with Joe Pasternak producing; "Hills of Home" (Technicolor), with Robert Sisk producing, and "Upward to the Stars," with George Haigis producing.

Chodorov in Crain Film

Edward Chodorov's first production under his 20th Century-Fox producer-writer contract will be "My Heart Is Like a Singing Bird," the "Saturday Evening Post" story by Dorothy Thomas. Jeanne Crain will star in the tender romance about a young farm girl.

20th-Fox Assigns King

Henry King will direct "Spoonehandle," which Sam Engel will produce for 20th Century-Fox. Based on a novel by Ruth Moore. The picture will co-star Dana Andrews and Anne Baxter. King will head east shortly to select location sites at Cape Cod, where the story takes place.

Darnell in Jericho

Linda Darnell who has completed her starring role in "Forever Amber," will star in 20th-Fox's "The Walls of Jericho," to be directed by John Stahl from a screenplay by Lamar Trotti. The picture, which will be filmed in Kansas City, is based on the Paul I. Wellman novel, the Literary Guild selection for February.

Dailey With Crain

Dan Dailey has been assigned a role in the Jeanne Crain starrer, "The Flapper Age," at 20th-Fox. The picture will be produced in Technicolor by Fred Kohlmar, from a script by Valentine Davies and Elick Moll.

Cummings Star-Director

Robert Cummings will star in and direct the Harold Young treatment of Alexander Dumas' "Chevalier de Maison Rouge," recently purchased by United California Productions.

Transcript 'Dream Street'

Richard Brooks has been set by Milton Sperling to work on the screenplay of "Dream Street" for United States Pictures. Warner Bros. will release.
**Box-Office Slants**

**The Secret Life of Walter Mitty**  
*(Continued from Page 14)*  
Plot: This is the story of a little man whose dull job of reading proof for a pulp magazine company, causes him to have day-dreams at the most inopportune times. He imagines himself as a man of varied talents, powerful enough to do anything. On his trips between his home and his office he gets involved in a murder. He manages to clear this up, win the girl and get a big promotion by the time the story ends.  
Comment: The fact that "The Secret Life of Walter Mitty" is a Danny Kaye picture is sufficient reason for strong public interest in the new release. And it will live up to everyone's expectations and then some. The excellent Janus Thueber story of the same name, has magnificent Technicolor photography and again presents the famous and glamorous Goldwyn Girls. All of these things add up to a picture with universal appeal, one that has every indication of scoring heavily at the box-office. With Kaye playing the leading role (he gets a chance to run the gamut of diversified heroes from a sally schooner captain to a rootin' tootin' cowboy), the film is naturally rich in humor. Then for his style of singing, there are two song numbers, which he presents in his own inimitable way. Co-starred with Kaye is Virginia Mayo, who also gets a chance to play half a dozen different roles. In all of them she is her usual, attractive, capable self. Other cast tops are Boris Karloff, Fay Bainter, Ann Ruthford, Florence Bates and Thurston Hall, all of whom turn in splendid portrayals. Entire production is a credit to all hands concerned: Producer-Samuel Goldwyn, who again knows what is "box-office". Director Norman Z. McLeod, the art directors, the writers of the screenplay, and last, but not least, the specially-written Sylvia song.  

**The Marauders**  
United Artists  Western  63 mins.  
AUDIENCE SLANT: (Family) Latest Hopalong Cassidy should satisfy his many followers, for it is endowed with most of the heroics and other necessary elements needed to entertain them.  
BOX-OFFICE SLANT: Suitable for any double-feature program; a good topper for the western bills.  
Plot: Boyd and his pals seek shelter from a storm in an old abandoned church. Their rest is interrupted by strange noises and finding of the organ, they begin investigating they find a young lady there, with her mother beside her. Then along comes a group of men set upon tearing down the church. Boyd finally solves the mystery by discovering that someone wants the property because of oil on the land. He settles everything by uncovering the mysterious leader.  
Comment: This latest Hopalong Cassidy should prove satisfactory fare. For like most of its predecessors in the series, it is a top production with a marketable cast, and good secondary for other situations. Though not endowed with as much action as is customarily found in this type of film, it nevertheless has the heroics and other necessary elements needed to entertain the dyed-in-the-wood Hoppy fans. The dialogue is believable and the comedy routines of Andy Clyde give the picture more than the average amount of laughs. Bill Boyd gives his usual excellent delineation of Cassidy and the two others, Rand Brooks and Clyde, work very smoothly as his pals. Dorinda Clifton and Mary Newton are quite capable in the leading feminine roles. Boyd in particular as the undercover man responsible for all the skulduggery. Production was handled by Lewis J. Rachmil and George Archambeau gets credit for the capricable direction.  

**Lured**  
United Artists  Mystery  102 mins.  
AUDIENCE SLANT: (Adult) Moving slowly at first, this picture develops into a tense, taut mystery-drama that will enthral any audience. Generally fine performances from every member of the cast.  
BOX-OFFICE SLANT: The title is provocative, and the cast, while not star-studded, has as imposing a group of well-known players as any picture of its type could boast. Screeners will hammer on these angles, at least better-than-average business should result.  
Plot: Scotland Yard has been seeking a man who has been inserting ads in the personal columns for young and beautiful girls. Seven young women have disappeared under these circumstances. An American girl agrees to be one of their volunteers to answer every suspicious ad in the personal columns. She encounters a series of adventures and when one man is arrested, she thinks the case is solved. But the police arrest the man she loves, and not until Scotland Yard sets a trap for the real killer are the two united.  
Comment: Starting slowly and somewhat statically, "Lured" shows little promise of getting her up to a real peal. Just stick with it a little longer. And since most movieweas most likely will do just that, they will be rewarded with a tense mystery that suspenseful drama that will have them either chewing their fingernails, gasping for breath, or reacting however a particular spectator reacts to a dramatic situation. All in all, it's a meaty mystery tale, well written and directed as necessary to set the groundwork for what to follow. The performances are splendid — the women are all straight and so are all of the roles that are cast in the film. "Lured" is just as beautiful and alluring as ever in those native dancing costumes and in a couple of lavishly staged dance numbers. Many of the allure for which she has become noted. George Brent's comedy, with that of Andy Devine, Broderick Crawford and Arthur Treacher, plus an appealing characterization by Lois Collier and the villainy of Albert Dekker, Dan Seymour and Cari Esmond are all assets to the picture. But it is Humpy, the talking camel, that will roll audiences into convulsive laughter. "Slave Girl" may never win an Academy Award but it certainly will thoroughly entertain most adult audiences and seems destined to do better than average for the exhibitors who play it.  

**Slave Girl**  
(Technicolor)  
Universal-International  80 mins.  
Comedy-Romance  
AUDIENCE SLANT: (Adult) Delightfully amusing comedy-romance that should leave most adult audiences thoroughly entertained. An entirely new treatment of those desert romances that will provide plenty of chuckles.  
BOX-OFFICE SLANTS: Good cast names, Technicolor, and certain word-of-mouth approval plus some top exploitation should bring better-than-average returns.  
Plot: Just preceding the war against the Barbary Pirates, an American envoy is sent to Tripoli with gold to effect the release of ten Americans held by the Pasha. A beautiful mystery girl gets the gold away from the Americans. By enlisting the aid of an ambitious enemy of the Pasha the American succeeds in re-obtaining the gold. He also succeeds in freeing the prisoners and with their aid and a bit of spy maneuvering succeeds in starting a fight between the two native forces which wipes them both out. In the meantime the mystery girl has transferred her affections to the American and at the conclusion of the story is preparing to leave her to the care of the barbary girl. They will live happily ever after.  
Comment: Something new has been added to the cast of characters whose warfare during the war against the Barbary Pirates. A talking camel with a Brooklyn accent is something to see and hear and audiences will be talking about it for some time to come. The picture is lavishly produced, delightfully directed with a fine sense of humor and the actors are more than competent, even during the picture's few serious moments. "Slave Girl" is a combination of buffoonery, satire, parody, burlesque, travesty, farce, caricature, all done with an aplomb that is amusingly amusing motion picture. Miss de Carlo is just as beautiful and alluring as ever in those native dancing costumes and in a couple of lavishly staged dance numbers. Many of the allure for which she has become noted. George Brent's comedy, with that of Andy Devine, Broderick Crawford and Arthur Treacher, plus an appealing characterization by Lois Collier and the villainy of Albert Dekker, Dan Seymour and Cari Esmond are all assets to the picture. But it is Humpy, the talking camel, that will roll audiences into convulsive laughter. "Slave Girl" may never win an Academy Award but it certainly will thoroughly entertain most adult audiences and seems destined to do better than average for the exhibitors who play it.
SHOWWEN'S TRADE REVIEW, July 19, 1947

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NEW EQUIPMENT

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SITUATION WANTED

MANAGER: ten years experience. Desires good connection. Write or wire Box 414, Ham-tr., N. C.

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"SCREEN MOVIE STARS NIGHT" is the new 25 cents wide, New York's biggest. Must remove Office 100%. If you haven't started it at your theatre write for details. Marian Picture Amusement Co., Box 5477—Ybor City Sta., Tampa, Florida.

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500 AMERICAN SPRING EDGE CUSHION CHAIRS, heavy panel back, excellent. $5.45 21/2 panel rebated $3.57; 4 seat rebated, $8.95; 1050 Haywood Weldfield full upholstered back, boxspring, cushioned cusions, Chair, small, $4.95; 400 General Pall upholstered back, boxspring cushion, rebated, $7.05. Wise for list. S.O.S. CINEMA SUPPLY CORPORATION, 449 W. 42nd St., New York 18.


PLASTIC COATED GREEN LEATHERETTE, 10" wide, 50-yard rolls, $1.35 yd.; Seat Patches, $2.24; Synthetic, Leatherette Center, $1.95; Beautiful Mesh, $2.15; Lumbar Support, $2.15; $25. Gum Remover, $2.15 Gal.; Loose Chair Cement, $1.75. S.O.S. CINEMA SUPPLY CORPORATION, 449 W. 42nd St., New York 18.

USED SEATS—880 Vener back, Padded cushions JG in excellent condition—$100.00—sloped floor—$75.00. Must remove immediately. Contact J. F. Riley, Albany, N. Y. "Phone S-5053.

NEWSREEL SYNONYMS

(Released Wednesday, July 16)
ALLIED ARTISTS

Title
No.

Gale Storm-Don DeFore

Black Gold 'C (D/F)......

A. Quill-K. deMille-E. Knox

3 Gangster, The...........

Belis P. Sullivan-J. Loring

Rumpled, The............

Frank Sundstrom-Audrey Long

COLUMBIA

Michael Duane-Trudy Marshall

Joy Co-Ed (D)...........

J. Porter-W. Mason-E. Mills

52 Blind Spot (My A)...

P. Singleton-A. Lake-L. Louise

Blonde's Big Moment (C/F)...

P. Singleton-A. Lake-L. Louise

Blonde Knows Best (C/F)...

P. Singleton-A. Lake-L. Louise

Blacklist and the Law (My F)...

C. Pinta-A. Lake-L. Louise

Cigarette Girl (C)..........

L. Brooks-J. Lloyd-J. Barton

Crime Doctor's Man Hunt (My F)...

C. Pinta-A. Lake-L. Louise

Dead Reckoning (D).....

L. Brooks-J. Lloyd-J. Barton

Drama (D)..............

Glen Ford-Jans Carter

Guilt of Janet Ames, The (D)A

Rosalind Russell-Malwyn Douglas

Jolson Story, The "T" (D/M.F)...

L. Parks-E. Keyes-W. Darnell

Little Miss Broadway...

Preston Foster-Gail Patrick

Lost Wolfd in Mexico (My A)...

Gerald Mohr-E. Keyes-W. Darnell

Million Case, The (M/F)...

G. Stewart-P. Duane

Mr. District Attorney, The (A)...

Dennis O'Keefe-M. Chapman

Return of McCoy (D/F)...

J. Dier-D. Brooks

Secret of the Whistler (My A)...

R. Steven-J. Loring

Sin in the Storm (C/M.F)...

J. Dier-D. Brooks

So Dark the Night (D)....

C. Dier-D. Brooks

Sport of Kings, The...

G. Heiby-P. Campbell

The Thirteenth Hour (My A)...

G. Heiby-P. Campbell

COMING

Dick Powell-Mayla

P. Singleton-A. Lake-L. Simms

Ron Randell-Glora Henry

Debi Learne-Louise Campbell

Rita Hayworth-Larry Parks

Randolph Scott-Dorothy Hart

Tone-L. Hard-E. Horton

Ginger Rogers-P. Campbell

Gloria Henry-Paul Cheek

J. Hall-P. O'Shea-E. Ankers

Gerald Mohr-Nancy Saunders

Gene Autry-Glory Henry

T. Donaldson-D. Doran

Gene Autry-Glory Henry

Jean Porter-Jimmy Lydon

When a Girl's Beautiful...

A. Jensens-M. Plait-S. Dunne

TINYMEN, "V. Tapiero. Audience Classification is indicated by letters following film title. A-Adult; F-Family.

Letters and combinations thereof in parentheses indicate type of story in accordance with following key:

(B) Biographical

(C) Comedy

(D) Documentary

(G) Gangster

(H) Horror

(1) Western

(2) War

128. D6/14/47

156.

71.

87.

97.

89.

73.

80.

81.

77.

93.

71.

99.

65.

82.

59.

89.

93.

85.

87.

80.

71.

101.

63.

61.
PARAMOUNT (Continued)

ABC

AB1 Come Big Town (My) A.
AB2 White Alone.
AB3 Jungle Flight (D.F.),
AB4 My Own True Love.
AB5 Night Has a Thousand Eyes.
AB6 The Road to Rio.
AB7 Saigon.
AB8 Unconquered "T.
AB9 Welcome Stranger (C.D.F.),
AB10 Where There's Life.
AB11 Wild Harvest.

PBC

PBC Brute Man, The (H.A).
PBC Double Brothers.
PBC Devil On Wheels, The (D.F.),
PBC Don Ricardo Returns.
PBC Big Tobacco After Dark.
PBC Heartaches (My)A.
PBC International Lady.
PBC Last of the Mohicans.
PBC Kit Carson.
PBC Lady Chaser.
PBC Last of the Indians.
PBC Lighthouse.
PBC Philo Vance's Gamble (My) A.
PBC Philo Vance Secret Mission.
PBC Shabby

PP8 Three on a Ticket (My) F.
PP7 Untamed Fury (D.A.).

COMING

COMING

ABC Tom Neal-Jane Adams.
ABC My Tongues, Jr-Tamour-Warrick.
ABC Norne Dennis-J. Hickman-Jan Ford.
ABC Nancy-Fred Coiley.
ABC H. Ryan-C. Wills.
ABC G. Brent-J. Haggard.
ABC D. Lee-Clinton-Robert Lovery.
ABC D. Andrews L. Bart-J. Hall.
ABC W. Savage-R. Scott.
ABC R. Scott-B. Barnes-H. Welcken.
ABC D. Lang-C. Dale-L. Liles.
ABC Alan Curtis-Terry Austin.
ABC Alan Curtis-Shelia Ryan.
ABC D. Woods-B. Blake-D. Drake.
ABC B. Joyce-D. Woods.
ABC AlphonseEdwardly Walker.
ABC Mikel-Conrad-Gaylord Pendleton.

COMING

COMING

PBC Came G. Sherrard.
PBC Alpha Sutter-Gas House Kids.
PBC Anabel Shaw- Robert Lovery.
PBC Phylis Ryan- Edwardly Walker.

Westerns (Current)

Westerns (Current)

ABC Lash LaRue-Fuzzy St. John.
ABC B. Crabbe-Fuzzy St. John.
ABC D. Lomax-Fuzzy St. John.
ABC D. Lomax-Fuzzy St. John.
ABC D. Lomax-Fuzzy St. John.
ABC D. Lomax-Fuzzy St. John.
ABC D. Lomax-Fuzzy St. John.
ABC D. Lomax-Fuzzy St. John.

Westerns (Coming)

Westerns (Coming)

ABC Lash LaRue-Fuzzy St. John.
ABC E. Dean-R. Ates-N. Gates.
ABC Lash LaRue-Roger-March

RKO- RADIO

Prod. No.

RKO- RADIO

274 A Likely Story (C.F).
275 Banjo (C-D-F).
276 Black Beast of the Living Dead.
277 Gun Law.
278 Code of the West (W).
279 Crack-Up (D).
280 Desperate (G).

CURRENT 1946-47

CURRENT 1946-47

Trade

Bill Williams-Barbara Hale.
S. Moffet-J. White-Reed.
N. Forwood-P. Langford.
C. Trevor-L. Ternery-W. Sleazak.
J. Warren-J. Laurenz.
E. Dean-M. O. Driscoll.
Steve Brodie-Audrey Long.

Trade

Bill Williams-Barbara Hale.
S. Moffet-J. White-Reed.
N. Forwood-P. Langford.
C. Trevor-L. Ternery-W. Sleazak.
J. Warren-J. Laurenz.
E. Dean-M. O. Driscoll.
Steve Brodie-Audrey Long.
THE BEST COSTS NO MORE

BUY Simplex

...AND BE SURE!
REVIEWED IN THIS ISSUE

Gas House Kids Go West 30
Her Husband's Affairs 28
Red Stallion 28
Second Chance 30
Sepia Cinderella 28
Something in the Wind 30
Song of Love 28
Song of the Thin Man 31
Springtime in the Sierras 30
Wyoming 31

PRODUCT GUIDES

Begin on Page 38

Vol. 47 No. 4

JULY 26, 1947

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view, Inc., 1501 Broadway, New York 18, N.Y., U.S.A. 10 cents a copy, $2 a year

CHARLES E. 'CHICK' LEWIS
Editor and Publisher

VARIETY GIRL. Mary Hatcher, above, who makes her screen debut in the name role of "Variety Girl," the 36-star musical production which Paramount Pictures has donated to Variety Clubs, International, for benefit premieres in cities where Variety Club Tents are located. For news of premiere preparations, see page 12.

Need Showmanship in Production Too—Wolcott

(See Page 9)

Allied Artists Set to Produce 7, Monogram 48

(See Page 12)
EXTRA!
WANTED IN 48 STATES FOR RECORD LIFTING!
"CAPITOL, N.Y. SMASHES ALL-TIME RECORD!"

"COLUMBUS OPENING SOCKO! CHALLENGES 5 YEAR HIGH!"

"LOS ANGELES TOPS THE TOP!"

"KANSAS CITY CRACKS OPENING DAY HIGH!"

"ONLY ONE OTHER IN 5 YEARS TOPS IT IN INDIANAPOLIS OPENING!"

"SAME STORY IN CLEVELAND!"

"NEW OPENING RECORD, NASHVILLE!"

"RECORD M-G-M OPENINGS EVERYWHERE!"
Everybody says

RKO PRESENTS

ROBERT YOUNG • SUSAN HAYWARD

JANE GREER

in

They Won't Believe Me!

with

RITA JOHNSON • TOM POWERS

Directed by IRVING PICHEL • Produced by JOAN HARRISON

Screen Play by JONATHAN LATIMER • Based on the Story by GORDON MCDONELL

NATIONALLY ADVERTISED TO MORE THAN SIXTY MILLION CIRCULATION!

... including Life, Look, Saturday Evening Post, Collier's, American, True Confessions, True Story, Fan List and the 44 important Sunday newspaper Supplements of American Weekly and This Week.
Boxoffice Says It!
"Slick and brittle, with an emotional wallop that will have the customers tense with interest and suspense . . . Rates high . . . Gold-assurance of plenty of business."

M. P. Herald Says It!
"Tense and exciting . . . climaxed by a spectacular conclusion . . . Many dramatic moments, well presented by able performers."

M. P. Daily Says It!
"'Suspense thriller in the Hitchcock tradition . . . Highly polished, well-stacked with names . . . aimed at sizable grosses.'"

Film Daily Says It!
"'Has names and performances to lift it well over mark . . . Unfolds in solid, engrossing style that mounts to sharp, exciting conclusion.'"

The Exhibitor Says It!
"'Absorbing drama . . . holds interest all the way . . . rates with the better entries of its kind.'"

The Independent Says It!
"'Good performances, high production values and a strong, surprise finale.'"

Film Bulletin Says It!
"'Exploitable and suspenseful . . . engrossing character study.'"

Showmen's Trade Review Says It!
"'One of the most suspenseful and thrilling dramas ever to come out of Hollywood . . . Should be a humdinger at ticket windows, coast to coast, large houses or small.'"

Hollywood Reporter Says It!
"'Pulls no punches . . . very ably directed and stalwartly performed.'"

Daily Variety Says It!
"'Rates as moneymaker . . . Smash finish will leave audiences talking.'"
From Warners—a Possession to hold and hold!

JOAN CRAWFORD • VAN Heflin in "Possessed"
Correcting Bad Habits

Talking to two widely separated circuit executives at different times we learned that at their respective managers’ conventions the same theme was stressed: “Get rid of those bad habits you developed during the lush years and get back to earth.”

It is a well known fact that careless spending, a gradual falling off in showmanship selling, deep-in-the-rut newspaper advertising, sloppy physical theatre operation, and a general “I don’t care” attitude, had been piling up during those lush years, and the managers and even the home office executives were equally at fault.

Smart operators are quick to recognize the many leaks that add up to tremendous losses when figured on a basis of so many theatres for so long a period. As one example, a close check indicated that the average carbon use had mounted by twenty per cent over the same span of time as compared with 1940, and when the reason for this increase was finally tracked down, the answer was as old as projection arc lamps: the boys in the booth, following the bad operating example set by their managers and supervisors, were throwing away carbons formerly used for short reels and trailers. Purely a matter of waste, it was corrected in two weeks. Similar faults were found in half a hundred other phases of theatre operation. And in each instance the return to care and economy resulted in immediate savings.

A survey by one of the circuits also indicated a drop in show-selling activity, in some cases as high as fifty per cent. In nine out of every ten houses checked, those nine theatres were the ones showing the greatest drop in attendance.

This condition takes longer to correct, but early reports some four to six weeks after one of the circuit conventions already indicated an upward trend in the number of patrons attending those houses.

As previously stated, the condition was general and not at all confined to the house managers. Business was rolling in and nobody appeared to look beyond the total revenue and the net profit which was so good for so long a time that everything else was being neglected.

If you readers haven’t taken stock of yourself, then we suggest you do so . . . but quick. Make a list of all the things you used to do and should be doing and then check it off to see where you have been careless and wasteful. Watch your petty cash closely to see if you can’t eliminate everything not absolutely necessary.

No showman is worthy of the name unless he is also a good businessman and to be a good businessman you must know how to control your expenditures and avoid wasteful habits.

Another vitally important angle brought forth by careful analysis was the terrific turn-over in help. Of course payrolls increased during the last five years. It did in every business and picture theatres were no exception. But instead of reducing your payroll, pare down the number of excess employees you have been using and pay the rest of them a better wage. It will improve the efficiency and service in your theatre and reduce the cost and difficulty of constantly breaking-in new help.

Jack Jackson covered this last phase thoroughly some months back and brought forth an avalanche of protests from some of the few chislers who thought they were smart in buying their help cheap and paying them a wage on which they could not possibly live decently. But Jack went further. He proved that this form of economy was actually expensive in the time and cost of continually breaking-in new staff workers.

On the profit side of the ledger, the same article brought us letters of thanks from many of the top circuits and no small number of independents who were, to all appearances, grateful for the tip-off that they were making a mistake. It was the kind of a mistake that bred discontent and labor agitation.

We doubt if any business that prospered during the boom years didn’t develop sloppy habits and extreme carelessness. But smart businessmen—and this includes the theatremen—saw their mistake and took steps to remedy the situation. If you haven’t yet taken steps in the same progressive direction, do it now.

Talk Up Those Good Pictures

Two weeks ago this page dared to call a spade a spade and accuse some of the top companies of practicing a penny-wise, pound-foolish policy of cutting down their trade advertising budgets to the point where the theatremen generally around the country were rapidly gaining the impression that the movie industry had few, if any, good pictures coming up.

Well, there are a whole flock of strong pictures being released and to be available between now and the end of the year. The quality is head and shoulders above that of films released during the first six months of 1947.

But unless the companies with the good pictures do some trade ad shouting about them, the theatremen will never be able to work up any enthusiasm over them.

Let’s cut out the silly economy and get back to talking up the product so the theatremen can, in turn, talk it up and advertise it to their communities.

—"CHICK" LEWIS
WHAT'S NEWS
In the Film Industry This Week

EXHIBITION—Over a year ago suggestion of a merger between the American Theatres Association and the Motion Picture Theatre Owners of America was first foreshadowed. Since that time the suggestion had been kicking about without any formal notice. Finally, on both sides of the Atlantic, Mass met in New York, voted unanimously to merge into a new organization to be known as the Allied Theatre Owners of America. Sept. 19-20 for a joint convention of both organizations at the Shoreham Hotel in Washington, D.C., where the merger plan and the program for the new organization will be submitted for ratification. (P. 9)

National Allied’s convention originally scheduled for Milwaukee at the Pfister Hotel on Nov. 10, 11, 12 has been changed to Dec. 1, 2, 3 at the Schroeder Hotel.

PROFESSIONAL—When the United States came word that some 37 theatres would hold over "The Hucksters"; and from Kansas City comes the report that Rocky Mountain Allied is considering a special Allied unit for Kansas, while from Louisville the Kentucky Association of Theatre Owners announced that its next convention will be held on Oct. 22 in Louisville.

DISTRIBUTION — Twentieth Century-Fox announced that it will sell "Forever Amber" on a 50-50 basis and that the initial engagements would be roadshowed at $1.20 evening top and 75 cents for matinees. Monogram openings are planned, backed by heavy advertising.

For the Oklahoma City Allied Artists announced it would produce a minimum of seven pictures during 1947-48 while Monogram announced its intention of producing 32 features and 16 westerns. What number would be set in release during the same period was not announced.

Vanguard Films announced that Hiram S. Brown would be business assistant to David O. Selznick and S-Irnick announced that he would report to the company as "a movie man" from United Art’s, which is now releasing it as a reissue, and would back his reissue with extensive exploitation. Eagle Lion appointed Mike Hoffay, former a Latin-American newspaper correspondent, to its new post of foreign advertising and publicity manager. He was formerly with the United Artists.

National Enterprise continued its budget and advertising tals for abn—r—n—and—d Artists and the Chicago branch to the post of midwestern district manager.

INDUSTRY IN THE COURT HOUSE—Suit charging conspiracy to restrain product was filed in the federal district court at Macon, Ga., against Paramount, Warner Bros., RKO, Loew’s (MGM), 20th Century-Fox and United Artists, by the Swege Auto Theatre of Albany, Ga.

Seven separate suits alleging percentage frands were filed in the federal district court at Baltimore by United Artists, 20th-Fox, Universal, RKO, Warner Bros., Loew’s (MGM) against Sam Stoltz of the Howard Theatre of Baltimore.

In Florida, on the other hand, Miss LaCava’s suit against Mary Pickford for $1,493,000 damages said to have been incurred by breach of contract in connection with work done for "One Touch of Venus" proceeded. Miss Pickford denies an agreement was reached.

And Artie Simon, attorney for Arthur Schoenstadt’s Piccadilly Theatre in Chicago, which has an anti-trust suit against the Majestic, the Grand and the Others, was heard October 31 in the civil division of the Jackson Park Theatre case, was in New York this week, reportedly to discuss an out-of-court settlement with the defendants.

CENSORSHIP—New York state’s censor­ship turned out be a pretty profitable business this year with the net returns for the fiscal year ending March 31 amounting to $272,966. Gross was $330,000. Washington, D.C., is now a part of a sort of a saloon as Rep. Joseph P. O’Hara gets his way, O Hara, who says he took his family to films which he thought unfit for family showing, is talking of a "standards committee" for pictures shown in the capital city. In Sweden censors officially denounced the increased brutality in American films, banned "The Big Sleep" and ordered cuts in "Dead Reckoning" and "The Outlaw." Just to illustrate the point of view, the Swedish censor for "The Outlaw" worked for brutality and had nothing to do with "tussling with Russell."

GENERAL—Showmanship is needed in production as much as it is needed in exhibition, Exhibitor Leo F. Wolcott said in reply to producers and distributors who do not continually emphasizing the need of showmanship in exhibition. (P. 9)

Motion Picture Magazine’s President L. A. Johnston declared in London this week that he feared Great Britain’s import duty on film would be enacted and might spread to other countries unless another way was found to conserve Britain’s dollar supply. He also said he was a business man and not a politi­cian in reply to a query as to whether he had not planned to seek the Republican vice-presidential nomination.

Others whether about the city amusement tax they can slap on box-­offices after Oct. 1 if they wish, and Washington meanwhile was considering the possibil­ity of reviving a tax exemption for seats sold to members of the Armed Forces. In Hollywood the Screen Actors Guild won pay rises for its members and other improved working conditions under a contract retroactive to May 15, 1947 and expiring July 13, 1948.

TRADE SLANTS
W. R. FERGUSON

What Makes Showsmanship Click

by TOM KENNEDY

Theatremen in small town situations can turn out as smart a piece of showmanship as the head man for any of the big film companies. That’s because showmanship is a matter of hard work and imagination (neither of which cost anything but effort) rather than the result of big advertising budgets, putting up big budgets at the expense of the entire town. That’s why it’s smart for the showman to keep his theatre before those people by means of some ballyhoo, display, or tieup with the fellow who is operating in places where crowds gather.

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Television Far Off

Practical theatre television is farther off than many were predicted for it by manufacturers, the Motion Picture Research Council reported in Hollywood this week after a study on the subject.

The report stressed the rapid improving of home television but found on the theatre front, in addition to the time element, that: Film television is largely limited to 16-mm. film and the quality is "not of a satisfactory type." Color television for theatre presentation is now "reasonably satisfactory" but only when transmission is over coaxial cable; large-screen black-and-white television is still inferior to "even poor newsreel quality."

Auto Theatre Files Suit On Charge of Monopoly

Charging conspiracy to monopolize the theatre trade in Albany, Ga., through an alleged monopoly of high-grade product, James G. McClellan, All-Star, and Willard Quack of the Swega Auto Theatre near that city, this week filed a suit for $77,000 damages and injunctive relief in the federal district court at Macon, Ga.

Defendant named are Paramount, Warner Bros., RKO, Loew's (MGM), 20th Century-Fox and United Artists.

Showmanship Needed in Production As Well as in Exhibition—Wolcott

Showmanship is as vitally needed in production today as it is in exhibition and both are imperative if other forms of entertainment are not to be permitted to cut into motion picture attendance, Leo F. Wolcott, board chairman of the Allied Independent Theatre Owners of Iowa and Nebraska, declared at Snowmen's Trade Review this week.

Wolcott's remarks evidently were in reply to distributors and producers who have been declaring that exhibitors must get out and sell pictures, inferentially placing the blame for diminishing grosses at the door of the exhibitor. In his statement he definitely declares that other amusements are attracting motion picture audiences.

The grass roots showman believes that the old adage, "Nothing wrong that good pictures won't cure," is truer today than it was during the "lull war years." He also claims the public is complaining about the average quality of the pictures offered it.

"We might amplify the old gag," he continued, "by adding so it would read, 'Nothing is wrong that good pictures and showmanship won't cure.'"

"But it has got to be showmanship in exhibition and production. Showmanship that turns out good salable product and showmanship that then gets the most out of that product.

Not One-Sided

"I don't think it's a one-sided proposition. I think we all got in a rut during the war years when just anything on film would fill the seats; other attractions and competition were practically nil. But it has been my observation that in small towns—and these alone I would want to speak for—the public now has plenty of other entertainment and they are shopping for their picture entertainment, shopping closely and critically. Our small exhibitors are out scratching for the business or going out of business. It's that simple."

Wolcott says that Allied urged the distributors and producers over a year ago to produce better pictures so that "we could hold the lull business we then enjoyed."

"We needed the best product if we were to get that job done. Of course, nothing of the sort happened. If we will listen to the grass roots public today, I bet we are now getting the poorest pictures ever. They stink, they're lousy!" he said. . . .

"Good pictures still give an excellent account of themselves. The little stinkers just don't. That's simple enough for all to see. The exhibitors have got to work or go out of business. So it's up to the producers. Will they give us that endless flow of really good pictures we need?"

ATA, MPTOA Vote to Merge Forming New Organization

Call Joint Convention for Sept. 19-20 in Washington To Decide Final Action

Representatives of the American Theatre Association and the Motion Picture Theatre Owners of America met in New York last Friday and voted unanimously to merge their organizations to form a new national exhibitors association which will be known as the Theatre Owners of America.

The new organization probably will be formally activated in Washington at the Shoreham on Sept. 19-20 when ATA and MPTOA hold a joint convention to ratify the merger.

At that time ATA and MPTOA will cease to function as general exhibitor organizations but will remain in existence for the single purpose of fighting their different legal battles against competitive bidding in the New York metropolitan area. lumped together the statutory court's anti-trust decree which has been appealed to the United States Supreme Court.

This decision to allow both organizations to remain in existence only for a specific purpose after the merger, is conditioned with the agreement that after the case is finally settled both will go out of existence. Born of a compromise between the two national organizations, the decision is to be interpreted by the courts as meaning that ATA and MPTOA is planned to allow ATA to pursue its attempts to intervene in the case without involving MPTOA and allowing MPTOA to pursue its policy of presenting opposition to competitive bidding to the high court as a "friend of the court."

In the meantime Friday's meeting appointed an interim board of directors consisting of the officers and the directors of both organizations and a management committee of eight, which will work out the details of the merger and present a program of activity for the forthcoming joint convention.

Management Committee

The management committee, which is equally divided between ATA and MPTOA, is expected to do most of the spade work and was set to meet in New York this week. Its membership, consists of ATA: President St. Fabian, MPTOA President Fred Wehrenberg, ATA Board Chairman Ted Gamble, MPTOA Board Chairman Lewen Pizor, ATA Director E. V. Richards, MPTOA Secretary Harry Lowenstein, ATA Executive Director Robert W. Coyne, and MPTOA General Counsel Herman Levy.

Friday's meeting was held behind closed doors and appears to have been harmonious despite some last-minute pessimism, privately expressed, that the meeting would break up because of minor obstacles such as disagreement upon the name for the new organization and whether the merger would form a new organization or would be an ATA affiliation with MPTOA.

At a press conference held after the meeting, a committee of spokesmen consisting of Lowenstein, Gamble, Pizor, Fabian, Wehrenberg, Coyne and Levy answered such question as could be answered in view of the complete nature of the merger to date.

The press conference developed that the Theatre Owners of America would be open to all exhibitors. Unconfirmed reports were to the effect that the joint convention to be held would also be open to all exhibitors. One spokesman anticipated an initial membership of .

(Continued on Page 13)

Johnston Flies for Home After Import Tax Talks

Motion Picture Association President Eric Johnston enplaned for the United States from England Thursday after conferring with high British Government officials upon the suggested import tax the Government wishes to place on films. Johnston hoped to find an alternative plan, which he did not disclose, to conserve Britain's supply of American dollars, the expenditure of which for American films has been the root of most anti-American film sentiment.

The MPA president said he feared if the alternative plan was not accepted the import tax would go in the fall and would spread to other countries.

At present Great Britain taxes film imports at the rate of five pence a foot for positive and one cent a foot for negative. The import tax would place a duty on each picture equivalent to the amount of money it would draw in rents. This amount would be extended for the purpose of an initial payment with an adjustment upward or downward to be made after the final rent on the film has been paid and its actual revenue known.

Johnston denied he would seek the Republican nomination for vice-president, stating: "I am a business man, not a candidate for office."
THEY STORMED THE DOORS TO HANG UP A NEW HOUSE RECORD AT LOEW'S CRITERION!
CHARLES MOSS,
Managing Director, Loew's Criterion, New York, says this:

"We never believed it possible that the Criterion Theatre could hit an opening day figure such as we did on BRUTE FORCE, which broke all records by 30%. Audiences of all types literally stormed the doors. There is no doubt about BRUTE FORCE being a big hit."

Get in early on this big business. Date it now.

*Also breaking records in the phenomenal five-theatre run, Los Angeles. (United Artists, Fox Ritz, Guild, Iris, Studio City.)
Censorship Can Be Profitable

New York's censorship system netted that state $272,966 clear after deduction of all expenses for the fiscal year ending March 31, 1946, the State Department of Education announced from Albany this week.

The amount represents a net out of $350,000 gross which the state collected during the year for reviewing fees.

Both for that same period, the censors looked at 6,000,000 feet of film, issued a total of 36,219 permits, and reviewed a total of 1,551 pictures. Of these five were rejected, four were approved upon revision and 153 were approved with eliminations. In the 1945-46 fiscal year the censors reviewed 1,534 films of which three were rejected and 85 approved after eliminations had been made.

Allied Artists Sets Minimum of 7 Pictures for 1947-48, Monogram 48

Allied Artists will produce a minimum of seven pictures during 1947-48 while its parent company, Monogram, will have a production program during the same period of 48-32 features. With eight of Allied's productions would actually be released during the 1947-48 period.

Allied Artists, which was recently organized, has two out so far—"It Happened on Fifth Avenue" and "Black Gold." Monogram, following the current season plans the release of 32 features and 14 westerns, the New York office said.


Also announced for production in color are "Land of the Sky Blue Waters" and "North of Nome.

In addition Producer Jack Wrather may put out "Follow Me Quietly" and "Turning Point" for Allied, while Edward Nassour is to produce "Paaamint City" and Haven McClure's "Oward."

Already completed on the Allied banner are "The Gangster," "The Hunted" and the film on Tchaikovsky, "Song of My Heart."

Program


(From Hollywood Charlie Chan Producer James S. Burkett announced an additional $100,000 to the budget on each of the Chan's. Roland Winters will star and distant locations will be used. First goes before the cameras Aug. 1 under title of "Charlie Chan in New Orleans.")

Brodsky Speaks

Brodsky in addressing the conventions listed the following as Allied Artists producers: Roy Del Ruth, Maurice and Frank King, Jeffrey BurCook, Nat W. Fintson, Ted Reed, Jack Wrather, James S. Burkett, Hal E. Chester and Edward Nassour.

The Monogram producer list, which includes several of those who will contribute Allied Artists releases, comprises Wrather, Bernerd, Burkett, Chester, Nassour and Grippo, Lindsay Parsons, Walter Mirisch, Barney Gerard, Will Jason, John C. Champion-Blake Edwards, Barney A. Sarecky, Bennett Cohen, Irving Allen and Carl Krueger.

The delegades heard addresses by Brodsky and General Sales Manager Morrey R. Goldstein on sales policy. Studio Executive Scott R. Dunlam on production, Treasurer George D. Burrows on Finance and Secretary Sam Wolf on law.

Variety Clubs Getting Set for Local Benefit Premieres of 'Variety Girl'

(See Cover)

With the arrival of its executive director, Col. William McCraw in New York this week Variety Clubs International was getting set to tee off with a series of special premières of Paramount's "Variety Girl" which will probably set a record for both the amount of territory they cover as well as for the scope of the humanitarian activities their proceeds will assist.

The premières will be held at advanced prices during the last week of August and the first week of September, preceding the regular run of the star musical. Cities covered will extend from Toronto to Dallas, from Boston to Los Angeles in a co-ordinated move to raise extra funds for the various "heart" activities of the Variety Club Tents which participate.

As part of this co-ordinated move, Col. McCraw of Dallas came to New York on one leg of a trip which covers 30 cities where "Variety Girl" is to be specially shown at advanced prices. Paramount is donating the picture for the premières.

May Set Mark

Col. McCraw pointed out that the premières will be unusual not only in that it probably is the first time a motion picture company has donated a film for such a wide number of premières but also because it probably will mark the first time so many theatres have donated their houses fully staffed for the showings.

The funds raised in each locality, the colonel said, would remain in that locality and go to the "heart" fund of the Variety Club Tent sponsoring the premiere. The extent of these humanitarian activities is as widespread as the territory they cover, varying from recreation centers for children to providing needed equipment for hospitals.

The Tents which will sponsor special premières of the picture are: Tent 1, Pittsburgh; Tent 2, Columbus, Ohio; Tent 3, Cincinnati; Tent 4, St. Louis; Tent 5, Detroit; Tent 6, Cleveland; Tent 7, Buffalo; Tent 9, Albany; Tent 10, Indianapolis; Tent 11, Washington, D. C.; Tent 12, Minneapolis; Tent 13, Philadelphia; Tent 15, Des Moines; Tent 16, Omaha; Tent 17, Dallas; Tent 18, Dayton; Tent 19, Baltimore; Tent 20, Rutland, Vt.; Tent 21, Atlanta; Tent 22, Oklahoma City; Tent 23, Boston; Tent 24, Charlotte, N. C.; Tent 25, Los Angeles; Tent 26, Chicago; Tent 27, Grand Rapids, Mich.; Tent 28, Toronto; Tent 30, Toledo, Ohio; Tent 31, New Haven, Conn.; Tent 32, San Francisco; Tent 33, Miami.

Ohio City Admission Tax Pot Boiling Furiously

Ohio's municipal admission tax pot is boiling fast and furiously to the tune of seven communities apparently ready to enter the field after Oct. 1, when the present state three per cent tax goes off and the cities are authorized to adopt a separately assessment tax plan.

Youngstown hopes to exact a five per cent tax to raise $35,000 in the last quarter of 1947 to meet higher city wages. Springfield is considering an admission tax which with a cigarette tax would bring in an estimated yield of $84,500, $76,300 of which would come from amusements. Warren is considering a tax of three per cent to yield $25,000 a year; Galipolis is considering a three per cent tax and Mayor Hal E. Stout of Fostoria is suggesting that officials of Fostoria, Tiffin and Findlay meet to work out a uniform admissions tax plan.

Two More WB Reissues

Warner Bros. will reissue "Naked Woman" and "Dust Be My Destiny" as a dual bill in August with the shows backed by RKO for its Metropolitan circuit. Pictures will break in at the New York Strand.
Merger Preliminaries Face Two Tough Problems

By BILL SPECHT
News Editor

Leadership and trade practices—these are the two most important problems facing those whose job it is to map out an agenda for the Theatre Owners of America ratification meeting in Washington Sept. 19-20.

The question of leadership alone is tricky and complex. While every indication is that nominations for office will be open from the floor of the convention, trade sources point out that it will be necessary for the joint ATA-MPTA executive committee to be charged with the details of the merger, to consider the question of who will lead the united movement in the new organization, even if they make no recommendation on it.

Obviously there are many exhibitors with capabilities of leadership. Equally obvious though is that the new leadership must have certain added qualifications. Trade sources believe that to carry out the thought that the organization as a whole has been one born of the two older ones and not a carry-over, it will be necessary to choose new heads.

In addition there has been a feeling coursing through trade circles that, as a matter of policy, it would be better if the new heads would be circuit executives or any exhibitor affiliated with a powerful circuit.

While the problem of leadership would be simplified if this tabu is not invoked, experienced observers believe that it would immediately cause the whole project to be directed at the new organization that it was circuit controlled and not looking after the individual exhibitor. This angle is very important to the Theatre Owners of America since it is inviting all exhibitors to join its ranks and since it hopes for a united theatre front.

The question of trade practices is even more complicated. The convention that the Theatre Owners will carry heavily for trade practices and that no exhibitor organization which ignores them can serve the exhibitor properly.

But the practical question of defining trade practices and of trying them on a national plane for a national organization offers some difficulties, a well-informed member of the management committee believes.

As an example he cites the fact that while percentage pictures and the amount of percentage asked is probably a trade practice, the fact that this is a matter which varies in each region and with each theatre, makes it almost impractical as a trade practice for a national organization. The observer declared that he was citing this and other questions only as illustrations and not as items which had been considered by the committee.

Further analogies could be drawn on the question of advanced admission prices. Here it was thought that viable argument could be presented to distributors about forcing higher admissions in certain types of theatres since this seems to present a national problem similar in almost every locality.

Another question coming under trade practices might be checking abuses and local checkers, while which they have found almost unanimous exhibitor opposition have apparently not been remedied in the majority of the instances.

Longest Term Deal

What appears to be the longest term deal ever signed in international film distribution was disclosed this week by W. M. Loew, president of Loew's International, when he announced that his company had signed a 10-year contract for all MGM product and Enterprise Productions with African Consolidated Theatres. The pact also covers all M-G-M product and consolidated may build and in some instances gives M-G-M exclusive playing time. Loew's International offices did not know how many theatres were controlled by African Consolidated.

Seven Percentage Suits Filed Against Sam Stoltz

Seven separate suits charging fraud in connection with percentage pictures were filed last week in the federal court at Baltimore against Sam Stoltz by United Artists, 20th Century-Fox, Universal, Paramount, RKO, Warner Bros., and Loew's (MGM). The suits ask punitive as well as actual damages in connection with the acts which allegedly took place in Baltimore's Howard Theatre.

Earlier the federal court in Phoenix, Ariz., had ordered inspection of the records of the Louis F. Long circuit. In this case six suits are involved, with Col. Louis F. Long charging copyright infringements and Loew's (MGM), Warner Bros., Paramount and 20th Century-Fox charging both copyright infringe-ments and percentage frauds.

Useless Space Tax

Theatre space which becomes useless because of changing business conditions should be considered by the United States Supreme Court ruled last week in an appeal brought to it by the RKO Palace of Columbus.

The court declared that "functional de-preciation" occurs when "property, although still in good physical condition, has become useless to changing business conditions and thus to all intents and purposes valueless to the owner." The appeal was brought from the Ohio Board of Tax Appeals by the theatre because of some $400,000 cubic feet of space previously used for vaudeville but of no use to the theatre at present which was being taxed on a "useful" basis.

Clark, Skouras in Plea

For Over-Top UJA Fund

Attorney General Tom Clark and 20th Century-Fox President Spyros Skouras united in a joint effort to put the United Jewish Appeal fund over the top at a luncheon held in the Waldorf-Astoria Tuesday.

Clark urged the admission of 100,000 dispossessed and warned that unless something were done for them the atmosphere in which they lived would breed subversive activity. Skouras declared "by their very plight, by their sorrows, and suffering, the 1,500,000 surviving Jews symbolize the whole fight for freedom all of us profess to feel with such intensity. . . . They represent us all.

'Forever Amber' 50-50; Roadshow 1st Engagement

Twentieth Century-Fox General Sales Manager Andy Smith announced Wednesday that "Forever Amber" would be sold on a 50-50 basis but roadshow on its initial engagements at advanced prices of $1.20 for evening performances, 75 cents for matinees and 55 cents for children.

The company plans the largest number of day-and-date bookings in its history, Smith said, with the key spots on the west coast getting started on Oct. 29, simultaneously with the New York Roxy premiere.

'Hucksters' Holdovers

In 37 Houses in 34 Cities

MGM reported Wednesday that advance reports assured "The Hucksters" a holdover in 37 theatres of the following 34 cities: Los Angeles, New York, Philadelphia, Detroit, Baltimore, Cleveland, New Orleans, Houston, Kansas City, Dallas, Indianapolis, Dayton, Providence Richmond Springfield, Mass., Wilmingtorn, Waterbury, Boston, Washington, Denver, Buffalo, Louisivile Columbus, Memphis, Rochester, Toledo Akron, Syracuse, Worcester, Hartford, Norwich, Bridgeport, New Haven, and Nashville.

Fimmack Acquires Trailers

Fimmac this week completed negotiations by which it will acquire the entire preme trailer library of the Alexander Preve Company, according to Sales Manager Irving Mack. This will give Preve, Mack said, approximately 4000 negatives dealing with pictures as far back as 1930.
"PARAMOUNT'S got me DIZZY
THE WAY THEY'RE WHIPPING ACROSS
HIT AFTER HIT! —
NOW IT'S

40-Star

VARIETY

"PURE GOLD GROSSES IN ANY AND EVERY THEATRE. A smash bound for top money. Excellent entertainment of which its makers and all Variety Club members may be justly proud." — Boxoffice

"A MULTI-MILLION DOLLAR BUDGET AND NOT A DIME MISSPENT. A mammoth musical destined to stir up boxoffice commotion aplenty. Crosby and Hope together in skits that are gems. A tribute to the Variety Clubs and a grand, joyful tribute it is."
— M. P. Daily

"STRONGEST NAME MARQUEE VALUE OF THE SEASON. A natural which can't help doing boffo business. A smash hit—and entertainment spelled in capital letters." — Daily Variety

"A MUSICAL ITEM THE SHOWMAN CAN ENTHUSIASTICALLY SINK HIS TEETH INTO. This is boxoffice—entertainment plus—surprises galore." — Film Daily
that’s getting as many raves as it’s got stars—right on top of the furore over DEAR RUTH and PERILS OF PAULINE—and the very same day that WELCOME STRANGER sets all-time Paramount highs in its first two dates!

"THERE HASN'T BEEN A STAR-STUDDED ATTRACTION OF THIS KIND IN YEARS. Paramount tossed almost the whole strength of its roster into it. Mary Hatcher plays the title role with verve and charm." — Hollywood Reporter

"EYE-BLINDING LUSTRE OF MARQUEE NAMES. Sure-fire entry headed for top dough. Truly an exhibitors’ picture and it will stand plenty of ballyhoo."

— The Exhibitor

"SOCKO ENTERTAINMENT THAT’S SURE-FIRE. How can it miss with Crosby, Hope, Cooper, Milland, Ladd, Stanwyck, Goddard, Lamour and the rest of the glittering Paramount personalities?" — Variety

IF ANY COMPANY EVER MATCHED THOSE 5 TERRIFIC PARAMOUNT JULY AND AUGUST HITS, MY NAME ISN'T GUS H. EXHIBITOR

starring
BING CROSBY
BOB HOPE
GARY COOPER
RAY MILLAND
ALAN LADD
BARBARA STANWYCK
PAULETTE GODDARD
DOROTHY LAMOUR
SONNY TUFTS
JOAN CAULFIELD
WILLIAM HOLDEN
LIZABETH SCOTT
BURT LANCASTER
GAIL RUSSELL
DIANA LYN
STERLING HAYDEN
ROBERT PRESTON
VERONICA LAKE
JOHN LUND
WILLIAM BENDIX
BARRY FITZGERALD
CASS DALEY
HOWARD DA SILVA
MACDONALD CAREY
with
OLGA SAN JUAN
BILLY DE WOLFE
PATRIC KNOWLES
WILLIAM DEMAREST
MONA FREEMAN
CECIL KELAWAY
VIRGINIA FIELD
RICHARD WEBB
FRANK FAYLEN
DE FOREST KELLEY
and
CECIL B. DE MILLE
MITCHELL LEISEN
FRANK BUTLER
GEORGE MARSHALL
Specialty number by
PEARL BAILEY and
SPIKE JONES
and his City Slickers
and introducing
MARY HATCHER
Produced by
DANIEL DARE
Directed by
GEORGE MARSHALL
Original Screen Play by
Edmund Hartmann, Frank Tashlin,
Robert Welch and Monte Brice
Milwaukee Theatres Kick At Comply-or-Close Order

Milwaukee exhibitors this week complained that the large-scale publicity given the recent order issued by the authorities to 37 theatres to comply with fire and safety laws or face closing had over-emphasized minor conditions or conditions which had been remedied as rapidly as possible.

The complaints arose from alleged defective wiring in projection booths, stages, defective electric light sockets, lack of stair and rail guards, doors that stick or open the wrong way, leaking roofs, empty fire extinguishers, trash piles of inflammatory scenery, lack of guard rails on fire escapes.

The theatres which authorities found in alleged violation of the safety laws were: Fox Wisconsin's Astor, Downer, East, Garfield, Modjeska, Oakland, Parkway, Sherman, Vene
tian, Zenith—all suburban houses, the downtown Wisconsin; the Palace, Abbey, Alamo, Atlas, Bay, Burleigh, Colonial, Egyptian, Fern, Franklin, Grand, Hollywood, Juneau, Mars, Milwaukee, Ogden, Oriental, Pabst, Peerless, Ritz, Savoy, Strand, Towne.

New One-Year SAG Pact Gives Wage Increases

The Screen Actors Guild, the Association of Motion Picture Producers and the Society of Independent Motion Picture Producers this week announced that a one year contract, expiring July 13, 1948, had been agreed upon.

The contract provides for:

Wage increases: Day players from $35 to $35 a day; freelanceers from $115 to $175 a week; experienced contract players from $60 and $75 to $120 a week for actors under 30, $160 for those over 30 years; contract player beginners, $60 a week for the first six weeks, $75 a week thereafter with no actor to be classified as a beginner after 18 months; stunt men from $35 to $55 a day—from $200 to $300 a week. Wages are retroactive to May 15, 1947 in the main.

Other conditions include a 12-hour rest period each day and a 36-hour rest period after seven days.

SAG is still negotiating with the Independent Motion Picture Producers Association.

Brown Joins Vanguard as Assistant to Selznick

Vanguard Films this week announced that Hiram S. Brown had joined it as business as sistant to David O. Selznick and that Selznick Releasing Organization would distribute the released "Intermezzo" as of October. The film up to now has been handled by United Artists. Brown got $25,000 a week for Vanguard had film experience including producing of "Drums of Fu Manchu," "Jungle Girl" and "The Adventures of Capt. Marble." During the war he served as a training film producer.

Cramblett Succeeds Lohrenz

Ralph Cramblett, former branch manager for United Artists at Minneapolis, this week was appointed midwestern district manager by General Sales Manager J. J. Unger. Cramblett, who headquartered in Chicago with a territory em bracing Indianapolis, Milwaukee, Minneapolis and Chicago. He replaces Rod Lohrenz, re signed to enter exhibition.

Not New But Nice

Show business doesn't change when it comes to being an industry with the biggest heart in the world. From Hollywood this week comes word that actors out there have been 33 per cent more active during 1947 to date than they were in 1946 in giving their services to veterans' hospitals, patriotic and charitable projects and the like. There isn't much news in an item about actors giving their talents to good causes excepting that the general trend unfortunately has been to ease up on the amount of attention paid hospitals for veterans. Also interesting is that as much as 80 per cent of these appearances were for programs for military person nel still on duty overseas.

Names

Homer Rockwell, who used to be advertising manager of Liberty, moved up this week as publisher of Screenland, Silver Screen and Movie Show, President Paul Hunter of Liberty Magazines, Inc., announced.

Paramount Advertising and Publicity Director Curtis Mitchell has been sent to Mexico, Mr. to spend the weekend with his mother; Eagle-Lion Director of Advertising, Public ity and Exploitation Max Youngstein is back from a trip to the west coast; Ted Kupferman of Warner Bros. legal department has been asked to serve as a member of the Copyright Committee of the New York City Bar Association.

Stephen Scherger, who knows the publishing business from books to syndicates, is the head of Telepictures, Inc., a new production unit with plans for screen, radio and television which was recently organized by the late Zane Grey. Mrs. Zane Grey, widow of the western writer, and his son, Romer, are vice-presidents. The new corporation has the rights on all but two of the Zane Grey stories.

Dore Schary is scheduled to be speaker at the American Nobel Anniversary Commit tee dinner on Dec. 10.

Warners Bros. Director Michael Curtiz, Shorts Producer Gordon Holt and Studio Location Chief William L. Guthrie, will receive civilian awards from the War Department for work done to assist the army during the late war.

Bookings

Republic has added 23 more theatres to the original 60 in the Rocky Mountain area which will play "Wyoming" on day-and-date bookings. This is the tops in bookings for that outfit, according to Executive Vice President James R. Grainger. Monogram has booked 21 theatres of the Fourth Avenue Amusements Company for "Thunderbolt," U. S. Army Air Forces documentary of fighting over Italy. Short is distributed through arrangement with Carl Krueger Productions.

When Dore Schary's "The Bachelor and the Bobby-Soxer" opened at New York City's Radio City Music Hall Thursday, it gave RKO four attractions simultaneously in the Broadway area. Others are "Crosstown" at the Rivoli, "They Won't Believe Me" at the Palace, and "The Best Years of Our Lives" at the Astor.

Meanwhile RKO Theatres General Manager Sol A. Selznick has booked "The Best Years" for 38 RKO Metropolitan houses, with two—the Brooklyn Albee and the Proc tor, Newark—to open the picture July 30, while it still plays its Astor engagement which concludes Aug. 13, for a two weeks' booking. The 36 other houses will open it Aug. 20.

Universal-International has booked "The Egg and I" into 17 day-and-date situations in Minneapolis while Selznick is doing a day-and-date release for "Duel in the Sun" in 17 houses in Detroit.

Foreign

"The Diable au Corps," French prize win ning production for Universal-International, which had been impounded by the customs department reported on a "morals" count, has been released and will be screened in Hollywood. Plans are for a September re lease.

American premiere of "Shoe Shine," the Italian film which tells of shoe shine boys who get into the black market of post-war Rome, is planned for late this summer at New York's Avenue Playhouse.

English Films is opening a west coast office in Hollywood, with Ben DeDici in charge, President Nat Sanders announced. The company plans fall releases of its "Chil dren on Trial," "School for Danger," "You Will Remember," and "Barma Victory."

Hoffberg Productions has added the French "The White Slave," "Shanghai Drama," and the Czech film, "Thunder in the Hills," to its list of imports which now totals 38 films, 12 in Italian and 20 in various other languages. President J. F. Hoffberg also announced renewed releasing arrangements for "Secret of Stamboul," "School for Husbands," and "Courageous Mr. Penn."

Calendar

AUGUST

4, Annual outing Buffalo Variety Club, Tent No. 7, at Automobile Club Country Estate at Clarence, N. Y.

6, World premiere of RKO's "Long Night" in Boston.


12-13, MGM Canadian sales meeting, Royal York Hotel, Toronto.

31, Quad City Theatre Managers' Association, Short Hills Country Club, East Moline, 11.

SEPTEMBER

19-20, ATA-MPTOA Ratification Convention, Shoreham Hotel, Washington, D. C.

20, Variety Club dinner for George Jessel, Mayflower Hotel.

Civic Celebration for 'Stranger' in Detroit

An elaborate civic celebration marked the opening of Paramount’s “Welcome Stranger” at the United Artists Theatre in Detroit on Thursday. Joan Caulfield, the film's feminine star, served as the city's guest of honor at the festivities attending the opening.

On Wednesday night a monster “Welcome Stranger” block party was staged under the supervision and with the cooperation of the city's Park and Recreation Commission, Board of Commerce and Convention, and Tourist Bureau. The street was roped off for the celebration and special lights and loudspeakers were installed. Highlight was a dance contest in which Michigan school and youth groups participated.

Prior to her appearance at Wednesday night's festivities, Miss Caulfield's program called for interviews, attendance at a series of luncheons and teas and appearances on radio broadcasts.

Meanwhile, in New York, the New York Central System and the New York, Hartford and New Haven Railroad cooperated with Paramount in a passenger-participation contest on the picture. Contest cards were distributed to passengers on a selected train, each card carrying a possibility of being filled out and handed in by participants. Winners and their guests were to be entertained at a famous New York gay spot and receive choice seats to any Broadway attraction. The winning passenger was to be escorted to the north balcony, Grand Central Terminal, there to be congratulated and have his picture taken with whatever Paramount screen personality might be available at the time. Other winners received passes to the New York Paramount.

RKO, Yankee Network to Promote 'Long Night'

RKO Radio has signed with the Yankee Network for a vast radio promotion of the 212-city premiere of "The Long Night," to be released in New England on August 6. The company will use a series of spot announcements on Yankee Network News Service programs ten days prior to the New England openings. On August 13 the Yankee Network will air a "Mock Trial" broadcast from Symphony Hall in Boston. This hour-long program will feature outstanding guests as well as the stars of "The Long Night." Finally, Yankee will air a series of 15-minute transcribed programs based on the picture and featuring Henry Fonda, Barbara Bel Geddes, and Vincent Price.

Enterprise Ad and Budget Talks Continue

Enterprise continued its budget and advertising appropriation talks in New York this week with United Artists' Advertising and Publicity Director Paul Lazarus discussing the matter with Arthur Pincus, assistant to Loew's International Ad and Publicity Director David Blum. Loew's distributes Enterprise abroad: United Artists at home.

SHOWMEN'S TRADE REVIEW, July 26, 1947

45,000 at Premiere

Members of the trade press became ushers, aids to the police of Elizabeth, N. J., and subsequently amazed observers as a crowd of more than 45,000 persons threatened to get out of hand Tuesday at the eastern premiere of 20th-Fox’s "I Wonder Who's Kissing Her Now" at Skouras' Liberty Theatre.

June Haver, George Jessel and Lew Lehr were on hand for the original opening, which was preceded by a street parade. Entire celebration was for the benefit of a double-amputee war veteran.

MEN BEHIND 'WYOMING' PREMIERE. Responsible for the gala world premiere of Republic's "Wyoming" which will be staged in Cheyenne this week amid the Frontier Days celebration, are the men shown above. Left to right: Dr. William Harris, chairman of the Frontier Days Parade committee; Rudy Hoffman, another committee member; Mort Goodman, Republic Studio's director of publicity; Robert Hanchett, secretary of Cheyenne's Chamber of Commerce; and Jack McGee, city manager of Fox Cheyenne theatres.

\'Wyoming' in Colorful Premiere as Part of Frontier Days Celebration

World premiere of Republic's "Wyoming" was the occasion for a gala celebration in Cheyenne this week as a feature of that city's 51st annual Frontier Days celebration. Premiere took place at the Paramount and Lincoln theatres with the aid of personal appearances by William Elliott, Vera Ralston and Bob Nolan and the Sons of the Pioneers. The stars were accompanied by a large party of theatre and studio executives, including Herbert J. Yates, president of Republic; William Saal, executive assistant; Mort Goodman, publicity director; F. H. "Rick" Rickelson, president of Fox Inter-Mountain Theatres, and Ray Davis, supervisor of the northern division of Fox Inter-Mountain. Charles P. Skouras, president of Fox West Coast Theatres, accompanied the stars as guest of Rickelson.

Mayor John J. McNerney and the Frontier Days committee gave the Hollywood contingent a bang-up welcome with a salute of fifty aerial mortar bomb explosions as their train pulled in. A welcoming ceremony, broadcast over Cheyenne station KFBC, took place in the station, after which the guests were paraded to their hotel in old-time stage coaches.

Cheyenne City Manager Jack McGee, of Fox Inter-Mountain, and James R. Luntzell, special events man from Hollywood, arranged stunts, including mechanized troops, window displays, street decorations and large scale demonstrations. Taxis arranged in Cheyenne with the Frontier Days committee included a Republic float in the grand opening parade through the downtown city district, with Elliott mounted and Miss Ralston riding in an old-time surrey; the induction into the Sioux tribe of Indians of Miss Ralston and Elliott, and a special presentation of the stars as well as Bob Nolan and the Sons of the Pioneers each day at the Frontier Days' rodeo.

Governor Lester C. Hunt officially proclaimed "Wyoming" the official picture of the Frontier Days celebration, and he was host to 10 other governors at a special premiere showing of the picture aboard the battleship W'towming.

Following the screening of the picture aboard the battleship, Governor Hunt and the other state executive leaders participated in a nationwide broadcast over ABC. Later, the Governor talked via two-way telephone call from shipboard to the Lincoln Theatre, exchanging greetings with Elliott and Miss Ralston. This phone call was broadcast over a state-wide radio hook-up from Cheyenne station KFBC.

\'Father' Premiere to Be Wire Recorded

Arrangements have been made by Warner Bros., whereby the highlight events of the special world premiere of "Life With Father" at the Lakewood Theatre, Skowhegan, Maine, on August 14, will be transcribed via wire recorder for subsequent use in radio broadcasts from New York, Boston and other cities.

Among events to be recorded will be the welcoming remarks of Governor Horace Hildreth of Maine to visiting notables, ceremonies at the Skowhegan State Fair, formal proclamation of "Life With Father Day" by the Governor, the mammoth street parade, the programme at the Lakewood Theatre in which members of the original stage cast of "Life With Father" will appear before the showing of the Technicolor film version, and other incident in the two days of colorful ceremonies that will be part of the premiere. Several other coast-to-coast broadcasts are being set up.
Novel Sneak Review Exploits Minneapolis Sneak Preview

A novel idea of selling a sneak preview was developed by Minnesota Amusement Company's advertising department under the direction of Everett E. Seibel. It was novel because—well, more than the usual publicity was accorded the "secret" event in advance.

To begin with, Seibel had taken extra space in his current-adtraction ad to announce the sneak preview in this manner: "Be the first to see one of Hollywood's very special productions...a picture aglow with joy, tenderness and laughter! Shown in addition to the regular movie at regular prices."

Now a sneak preview notice in an ad is all well and good, but some folk take to take a chance, lest they be disappointed. Seibel knew that no matter what kind of adjectives he used, there would still be a lot of skeptics.

So what do you think he did? Well, here's where the novelty comes in. He screened the picture in advance for Bob Murphy, Minneapolis Star columnist. As he had hoped, Murphy was enthusiastic about the film. Well then, why not write a review on it? Swell! But wait a minute! The stars, the title, the plot or anything else that might give the picture away could not be revealed. That was a tough assignment for Murphy, but he gritted his teeth and went to work on the industry's first sneak review.

Wrote Murphy:

"It happens I have already seen the picture, and I made up my mind that if they could run a sneak preview, I could run a sneak review. If I can't run it, I've had honor bound, heart-crossing and all, not to mention the name of the picture or give away its content. So here I am, supposed to write a sneak review of a picture I can't mention by name and can't describe in detail. I can, however, say this much: It's a pip. It is a story about a fellow who believes himself—woopies, there I go. What can I say about the picture? Well, it has photography.

"Let's approach it from another angle. It's a picture which should appeal to all ages, since it has a young couple, a wonderful character actor of more numerous years, and a little girl. That's safe enough.

"But when the child begins to believe—woopies, there I go again. What else can I say about this picture? Well, it has scenes and sequences. And it has a title. Honest, it has a.

A GEM OF AN IDEA! Fred Herbowitz, RKO home office publicist, gave birth to the idea that eventuated in this ad in Newark newspapers the week prior to the opening of 20th-Fox's "Miracle on 34th Street." The ad is reproduced below slightly larger than its original size and is well worth reading. Might be worth duplicating, too.

A LITTLE GEM...

This is the first time we (or anybody else we know of) ever ran an ad advertising a coming attraction trailer but...you just gotta see the coming attraction trailer of "Miracle on 34th Street" now on the screen at RKO Proctor's Newark. It's a little gem of entertainment.

A GEM OF AN IDEA! Fred Herbowitz, RKO home office publicist, gave birth to the idea that eventuated in this ad in Newark newspapers the week prior to the opening of 20th-Fox's "Miracle on 34th Street." The ad is reproduced here slightly larger than its original size and is well worth reading. Might be worth duplicating, too.

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British Managers Use Novel Promotion Angles

Managers of British theatres are using novel exploitation angles to publicize British productions.

One of the most novel was that of Manager F. R. Hozier of the Capitol Theatre in Cardiff, Wales. After much experimenting he succeeded in excising a horde of caricatures of himself as a stunt for "Black Narcissus." He arranged with a florist to put one of these black narcissi in some of their daily deliveries of orders. He then shipped the town with posters announcing that anyone having one of the flowers would be admitted free to see the film. Kathleen Byron, one of the film's stars, made personal appearances. Things were arranged with book shops, gown salons and drug stores. The cinema restaurant advertised a special "Black Narcissus" sundae. His campaign netted Hozier 54 column inches of free newspaper space—a record since prewar days.

To get the fact home to his patrons that he had booked RKO's "Notorious" into the Chester Odeon, Manager J. S. Jolliffe arranged with a local baker to attach a small metal plate, that wouldn't increase the weight of the loaf, to every loaf of bread. It cost them some trouble, and still more to get the plate lettered with the film's title and name of the theatre, but they succeeded and the exploiting loaves were delivered into hundreds of homes and also into the huge military camp nearby.

Manager B. J. Purcell of the Tredeler Hall, Newport, Monmouth, believed "Nicholas Nickleby" was suitable for the entire family instead of just for adults, as the British Board of Film Censors had classified it, so he sent material on the picture to the chief constable and the watch committee, arranged a special screening for them, and got their agreement to modify the censors' rating.

Manager F. S. Webb of the Odeon, Southsea, ran "Odd Man Out" and "Nicholas Nickleby" on consecutive nights, and, since both Dickens and F. L. Green, author of "Odd Man Out," were born and educated in that locality, ran a joint campaign. He wrote to Green and used his letter in reply for a centerpiece for a three-panel lobby display. For the Dickens film, he invited the Lord Mayor of Portsmouth to a special screening.

BRITAIN SCORES ONE. In this game of smart showmanship, our British cousins seem to have scored one on us. Determined to get the news of RKO's "Notorius" to his patrons, Manager J. S. Jolliffe of the Chester Odeon experimented with a local baker in producing a lettered medal sheet that would imprint the name of the theatre, playdate and film title on leaves of bread. That they succeeded is proved above. To our knowledge, there has never been a stunt like this in the States.

SHOWMEN'S TRADE REVIEW, July 26, 1947

Fall Festival Campaign

Are you planning a Fall Festival campaign? Some big films are on the way.
THE NEXT IMPORTANT INDUSTRY DATE IS

Mother's Day

FOLKS IN THE KNOW OUT IN HOLLYWOOD ARE ALL TALKING ABOUT A GREAT NEW TECHNICOLOR PICTURE FROM 20TH CENTURY-FOX!

The same 20th Century-Fox whose Technicolor WONDER WHO'S KISSING HER NOW set a new all-time 20th record for any theatre, any week in Chicago—a new all-time 20th opening record, in Detroit—a sensational pace in Indianapolis, Cincinnati, Pittsburgh and Boston!

IT'S THE FIRST TRUE STORY OF SHOW BUSINESS—NOT AS IT'S BEEN TOLD A HUNDRED TIMES IN BACKSTAGE PLOT, BUT AS WE IN SHOW BUSINESS REALLY KNOW IT!

Just as everybody in show business is talking about the Miracle figures being set by MIRACLE ON 34TH STREET everywhere—and the miracle holdover and move-over runs!

THESE PICTURES IS "MOTHER WORE TIGHTS"* AND IT IS THE NEXT GREAT 20TH CENTURY-FOX ATTRACTION TO OPEN IN NEW YORK!

New Yorkers will also soon be seeing KISS OF DEATH, FOXES OF HARROW, NIGHTMARE ALLEY, DAISY KENYON— and FOREVER AMBER in Technicolor, GENTLEMAN'S AGREEMENT and CAPTAIN FROM CASTILE in Technicolor!

MOTHER'S GREAT DAY WILL BE WEDNESDAY, AUGUST 20TH, WHEN "MOTHER WORE TIGHTS" OPENS AT THE ROXY! EVERY SHOWMAN WILL REMEMBER MOTHER'S OPENING DAY!

* Mother is BETTY GRABLE—Dad is new-star DAN DAILEY—and the kids are MONA FREEMAN and CONNIE MARSHALL. It was directed by WALTER LANG and produced by LAMAR TROTTI. Lyrics and music by Mack Gordon and Josef Myrow.
TRIED AND TESTED BALLYHOO GETS RESULTS. Joe Schwartzwaltzer, zone manager for Schine's Auburn Theatre, Auburn, N. Y., and Harvey Smith, publicity director for the Duke of Paducah, joined forces in digging up an old ballyhoo gag for use in connection with the Duke's personal appearance there recently. With the cooperation of a local sportsman, Schwartzwaltzer and Smith rigged up a horse and buggy ballyhoo which gave the Duke a "lift" into town on the day of his appearance. Schwartzwaltzer is standing at the right, while the Duke and the local sportsman occupy the buggy.

'Corpse' Print Delivered In Coffin-Shaped Crate

Shipping a print of Columbia's "The Corpse Came C.O.D." in a coffin-shaped crate, was an intriguing stunt thought up by Manager Ben Taylor of the Broadway Theatre, Lawrence, Mass., in front of them with the Railway Express. Photos were taken of the crate's arrival. On the side of the container was printed "'The Corpse Came C.O.D.' Deliver to Broadway Theatre, Lawrence, Mass." The express company displayed pictures of the crate and its arrival several days in advance and throughout the showing. In addition, it had labels printed up plugging the film and affixed them to all packages delivered in the town before and during the engagements.

Taylor made use of the "corpse" idea for a ballyhoo in front of the theatre where he placed a crate with a peep-hole at the top. Printed on the box in large letters was "Look at the body." Inside the box was a montage of stills from the film and a large blow-up of the "body" — Adele Jergens who has a prominent part in the film. The display caused quite a commotion and proved a provocative teaser.

Three thousand handout bills, with a play on the song, I Ain't Got Nobody, and the film's detective who laments he has no body, were printed and distributed, along with stills of Miss Jergens, in various stores.

Prison-Style Front For 'Brute Force'

Inspired by the realism of the film, Loew's Criterion Theatre is featuring an unusual front in connection with Universal-International's "Brute Force."

In bars and steel plates have been used to create a startling effect. The theatre's box office is enclosed in steel plates with bars to create the effect of a prison entrance and several of the inner lobby displays have iron bars. Signs are used to give the impression of a prison cell. Many patrons have been seen going over to the prison bars to touch the metal.

The front was created by Sterling Sign Co. with the designs and ideas offered by Albert A. Stein, president; William P. Jefferson and Jerry Sager, the former of the Sterling Sign staff and the latter of Loew's New York Criterion.

If "Brute Force" is on your schedule, better plan that special front well in advance.

Iowa State Fair Board To Honor Jack Warner

A giant blue ribbon will be presented to Jack L. Warner by the Iowa State Fair Board as part of an elaborate program set for the world premiere of Warners' two-reel Technicolor short, "A Day at the Fair," on July 30. The ribbon will be presented as a token of appreciation for the making of the picture which was filmed at last year's fair.

The campaign on the two-reeler's premiere will be made a state-wide event with the Iowa State Fair Association, Tri-States Theatres and newspapers throughout the state cooperating on the publicity. Events already arranged are a big street parade, numerous radio broadcasts, an elaborate stage presentation with personal appearances of Des Moines girls and others who appear in the picture, and special ceremonies at the fairgrounds.

"A Day at the Fair" will be shown simultaneously at the Des Moines and Roosevelt.

Contests and Sermon Head 3 'Unfaithful' Campaigns

Two theatres recently headed their campaigns on Warners' "Unfaithful" with contests, while a sermon on the film's message was a feature in Portland, Ore.

Manager Gene Russell of the Rialto Theatre in Champaign, Ill., took advantage of the summer session of the University of Illinois, attended by 9,000 students, to put on a literary quiz contest. He ran an ad in the student paper, The Daily Illinois, inviting the boys and girls at the summer session to test their knowledge of such famous sayings as "Frailty, thy name is woman," "To err is human, to forgive divine," etc. Senders of the first 10 correct answers were awarded free theatre tickets.

Manager Joseph Alexander of the RKO Albee Theatre in Cincinnati, in a contest tied with the Cincinnati Times-Star, offered $5 in cash and 15 pairs of theatre tickets for the best answers to the question, "Can you forgive an unfaithful act?". The newspaper publicized the contest with daily stories and pictures. The response was immediate and heavy.

Russ Brown of the Hamrick-Evergreen Theatres in Portland, Ore., gave a special screening of "The Unfaithful" for an invited audience of prominent individuals, including Dr. Paul S. Wright of the First Presbyterian Church, Judge Donald Long and other civic leaders. Much good publicity resulted from a sermon preached by Dr. Wright the following Sunday in which he discussed postwar domestic problems and included the message around which the story of "The Unfaithful" revolves.

Skelton 'Junior' Dummy

A dummy of Red Skelton as "Junior" was placed in the lobby of the Huntington Theatre, Huntington, L. I., by Manager Gerry Pratt to plug MGM's "The Show-Off." Copy on a 40x60 read: "I am 'Junior,' Radio's bad boy. Come and see me in person as Red Skelton in..." with playdate copy.

HERE IS "THE JOLSON STORY" -- HERE IS YOUR SHOPPING STORY

MONTANA SHOWMAN PROMOTES DOUBLE-TRUCK. Double-truck promotions are as old as the industry itself, but not every showman can claim why Manager Roy Boomer of the New Park Theatre, Miles City, Montana, deserves a lot of credit for the swell layout above on Columbia's "The Jolson Story." Note the small size of the theatre ad in comparison with the merchant ads.
BOSTON

Benjamin Abrams, theatrical booking agent, narrowly escaped tragedy as the cabin cruiser in which he and several of his friends were cruising blew up off of Castle Island. They were rescued from the flaming vessel by the police boat.

RKO has completed arrangements for the biggest area premiere ever staged by a film company for "The Long Night" with about 255 theatres in six New England states and upper New York State participating, spearheaded at the Memorial here on Aug. 6.

The entire personnel of 20th-Fox held their annual outing on June 29th at the Mayflower Hotel, Plymouth. Sales Manager John Felsney won first prize in the golf tournament; Joan Gunn won all the events in the swimming contests. The beauty contest award went to Dora Levine.

George Fecke, dean of Boston film men, died suddenly on June 29 at his Brighton, Mass., residence. He leaves three sons: Alfred J., branch manager, PFC; Herbert V., and George L.

National Screen Service has taken over the entire ad sales department of 20th-Fox. The Misses Fay Shenberg and Barbara Brown, who have been in charge of the ad sales department, will be transferred to the 20th-Fox general clerical staff.

Miss Etta Glazin, booker, Paramount, returned to her desk after an extended absence following a major operation.

Bette Donnelly, booker's stenographer, RKO, is on vacation. Dorothy Donahue, booker's secretary, MGM, and Barbara Connolly, assistant biller, MGM, are vacationing at Hampton Beach. Mary Burke, secretary to MGM office manager, is vacationing in Canada. Nate Oberman, head booker at MGM, is on vacation.

HARTFORD

About 200 persons—including many theatre managers, attended the annual July summer party, held by Henry L. Needles, Hartford district manager for Warner Theatres, and Mrs. Needles, at the Needles' home out in West Hartford.

Vacations continue to hold a great deal of interest in this area. Joe Miklos, Embassy, New Britain, Conn., is back from a vacation. Ditto: Fred Greenway, Loew's Poli-Palace, Hartford; N. E. Bricklack, Warner Garde, New London, Conn. Walter Lloyd, manager of the M&P Allyn, Hartford, and Mrs. Lloyd have been vacationing in Florida.

At the State Capitol, here in Hartford, a new Connecticut corporation, Fashion Films, Inc., 275 Orange St, New Haven, has filed a certificate of organization with the Secretary of State. The officers are: C. Kenneth Clark, president; treasurer-secretary, Carl B. Clark; directors, officers; and Charles Varing.

The Capitol Theatre, Middletown, Conn., has a new marquee.


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CHARLOTTE

Sam Marino, producer of the Carolina News Reporter, a monthly release dealing with events which take place in the two Carolinas, has announced plans to construct a modern film studio in Charlotte where he will employ picture and sound technicians, script writers, and will also feature a film processing station. Astor Pictures of Charlotte, which is distributing the newsreel, will handle the distribution of his pictures which will star many local prominent personalities.

John F. Miller, Sr., veteran exhibitor, died at his home in Hickory, N. C., last week. Having fallen and broken his hip several years ago, he had been in declining health ever since. Miller had operated the theatres in Hickory since 1915 and sold them to the Colonial Theatres in Valdese a few years ago. He was a director for many years of the Theatre Owners of North and South Carolina.

Lawrence Terrell, Paramount salesman, is the father of a new baby boy.

J. C. Long of Charleston, S. C., has opened an open-air theatre at his Isle of Palms, a fashionable resort operated by Long just off the coast of Charleston.

Joe Cutrull, Paramount booking manager, and Mary Reynolds, Paramount ledger clerk, were married last week.

W. F. Harris, manager of Wil-Kin Theatre Supply Company, has returned with his family after spending their vacation in the Virginia mountains.

H. B. Huntley of Aberdeen, N. C., has taken over the State in Gibson, N. C., formerly operated by F. E. McGonigal.

310 Theatres Comply

The fire prevention department reports that 310 Chicago theatres have received full clearance from that department and can now operate under regular city theatre licenses. Quite a number of houses were operating under permits due to failure to correct minor violations.

DENVER

Tom Bailey, who recently resigned after three years as RKO branch manager here, has formed Selected Pictures, Inc., after buying the Cinema Distributing Co. from Harold Cohen, and the companies have been merged. Bailey, who exchanged Nat Wolfe, and opened film distributing offices in the former commercial exchange. Before coming to Denver Bailey was with 20th Century-Fox, Paramount and RKO. Recently he went to Salt Lake City to open offices there for his new company. He has taken over the Astor franchise recently handled by Wolfe. The latter will remain with Bailey for a few weeks before he leaves Denver to reside elsewhere. Cohen will remain here to look after his other amusement interests.

The RKO exchange force was entertained at a dinner at the Denver Athletic Club in appreciation of having placed third in the Ned Debutin drive. Hosts at the party were District Manager Al Kolitz and Branch Manager Joe Emerson.

About 30 attended the directors' meeting of Rocky Mountain Allied at the Brown Palace Hotel. The constitution and bylaws as drawn by the directors were approved. Allied has doubled its office space by adding the store next door, which is being made into an office for visiting exhibitors.

Helen Spiller and the Esquire staff has, for the seventh time, won the Frank H. Ricketson, Jr. courtesy plaque. Winners in other districts were: Frank Larson, Missoula, Mont.; Jack McGee, Cheyenne, Wyo., and Mike Zalesny, Las Vegas, N. M. Maintenance club awards went to Ed Nelson, Montrose, Colo.; Lee Newkirk, Sheridan, Wyo.; Frank Larson, Missoula, Mont.; C. W. O'Brien, Walsenburg, Colo.; H. A. Goodridge, Denver; Ted Kirkmeyer, Ogden, Utah; Andy Sutherland, Aurora, Colo.; Don Sheedy, Billings, Mont.; Robert Anderson, Pocatello, Idaho; John Denman, Denver, and Vern Fletcher, Idaho Falls, Idaho.

Frank Hale has resigned as MGM booker to go over to SRO as office manager and booker. Succeeding him at MGM is Claude Newell.

HARRISBURG

Attending the convention of Wilmer and Vincent and Fabian houses in New York City, July 15-17 were E. G. Wollaston, manager of the State, John D. O'Rear, Colonial, Francis DeVerver, Rio, and Edgar Goo, publicity director. Mrs. O'Rear and Mrs. Wollaston motored to Easton and Atlantic City visiting friends on route, while their husbands were away.

On vacation is Betty Crouse, State cashier, who is spending some time at Wildwood, N. J.

Sally First, an old-timer at the State, is substituting for her. At Loew's the student assistant, John Sites is away for two weeks.

(Continued on Page 22)
helping a war buddy build a log cabin. When he returns July 28, Bob Westerman, assistant manager, will go to Richmond, Va. to visit his wife and baby. So far he has been unable to find an apartment here.

Sam Gilman, manager of Loew's, and Mrs. Gilman spent a recent weekend at the York county farm of the latter's uncle. Sam, a novice at shooting, joined a hunting party and bagged his first grouse.

Special prices for evening shows were offered delegates to the Annual State Encampment of Veterans of Foreign Wars and its Auxiliary at the Senate Theatre July 15-19, Manager Bob Sidman reported.

DES MOINES

Appointment of James Clemens, former manager of the Spencer Theatre at Rock Island, Ill., as manager of the Circle Theatre at Nevada, Ia., was announced by W. P. Grossman, owner of the house. Grossman also announced that the theater is inaugurating longer operating hours and continuous shows on Sunday. The Circle Theatre was recently redecorated.

V. H. Williams of Anamosa, Ia., has purchased the Coggon Theatre at Coggon, la., and taken over possession. Mr. and Mrs. Joe Smay, former owners, are moving to Des Moines.

Fred Thackler, owner of the new theatre at Grand Junction, Ia., announced that the new house will be in operation by Aug. 1.

W. R. Arndt has purchased new equipment and is showing pictures in the school gymnasium at Rutheu, Ia. The former theater in Rutheu was destroyed by fire.

OMAHA

Nathan Stein of Chicago succeeds Philip Hitter of Long Island as president of the Theatrical Mutual Association, which held its 31st biennial convention here. More than 150 delegates attended the three-day meeting and voted to give the 1947 convention to New York. The sessions here were the first held west of Chicago since 1911. Bill Robinson, the top dancer, was named mascot of the organization. Other officers include: Hitter, secretary-treasurer; Wallace E. Young, New York City, first vice-president; W. R. Noon, New York City, second vice-president; W. Charles Mueller, Chicago, third; Robert Glasgow, Omaha, fourth; Arnold

SHOWMAN, SALESMAN. Andy W. Smith (right), general sales manager of 20th Century-Fox, is greeted by Meyer Fine, owner of a large group of Cleveland theatres, as they met at the 13th annual convention of the Independent Theatre Owners of Ohio, held last week at Cedar Point, Ohio.

Swanson, Chicago, fifth; James Perry, Oakland, Calif., sixth; and Oscar Swanson, Chicago, seventh.

Will Singer, RKO-Branden's boss, is back from Chicago.

Branch Manager Joe Jacobs, Salesmen Bill Barker, Paul Fine and Mort Eisenberger, Jr., and Office Manager Mort Ives attended a week-end Columbus meeting in Minneapolis.

Tony Tedesco, former branch manager for Monogram and now United Artists salesman, is seriously ill in St. Catherine's Hospital.

United Artists is remodeling and enlarging its shipping department.

Rollin Stonebrook, Orpheum manager, is spending his vacation in the old home town, Hampton, Ia. Warner Office Manager Alice Neal is on vacation in Chicago. RKO Secretary Betty Panter went to Colorado on vacation.

WASHINGTON

Valley Enterprises, Inc., has taken over the operation of the State and Strand Theatres, Harrisonburg, after 10 years of Warner management. Personnel of both theatres has been retained.

Nearest members of Variety Club Tent No. 11, are Kenneth W. Clark, director of information, Motion Picture Association of America; John W. Egan, manager of the Spike Jones Orches- tra; Victor J. Orsinger, manager of the Little Theatre, Washington; and William Wagga- man, assistant manager of Warner Bros. Tivoli Theatre, Washington.

Dick Young, son of 20th-Fox Booker Sara Young, has taken a job at National Screen Service for the summer, before returning to Augusta Military Academy.

President and General Manager of Warner Bros. Theatres, Harry M. Kalmine, conducted a two-day meeting in Washington.

Twentieth-Century-Fox held two-day re- gional sales meetings in Washington.

RKO Division Manager Hardie Meakin, will be back in Washington again, to make his head- quarters at RKO Keith's Theatre.

K-B's Atlas Theatre hooked Ray Whitely, star of westerns and RKO shorts, and his whole coast crew, for their first eastern engagement, to supplement the regular Atlas double feature program of "Ramrod" and "Susie Steps Out."

Harry R. McClure, former motion picture director of the Department of Agriculture, died in Washington after a long illness.

OKLAHOMA CITY

C. F. Molyer, Griffith Theatres, is back in town from a combined vacation and business trip to California. C. R. Guthrie is back from a two-week fishing trip in Missouri. Helen Bumyard has returned from a two-week tour of 13 states east of Oklahoma, and Ted Profit back from two weeks in Texas.

Employees of the Plaza-Delta and State thea- tres at Altus, Okla., enjoyed a weiner roast at Lugert, Okla., recently.

New Rotary Club officers of the Fredrick, Oklahoma Rotary Club recently installed include Paul West, Fredrick Theatre manager, as a member of the board of directors.

KANSAS CITY

Joe E. Brown stopped off in town one day last week while en route to the Coast where he will work in "Tender Years."

Commonwealth circuit's managers were called into Kansas City last week for a meeting to plan the "Half of the company's summer drive, which ends in September. The meeting, under Clarence Schultz, president, was held to plan a two-day convention of all Com- monwealth managers for Sept. 16-17 when the top man of the drive will be crowned "King of the Sun." The September meeting will be cli- maxed by a barbecue, probably to be held at Elmer Rhoden's Star Lane Farm. District man- agers are Eddie Mainsfeld, city; M. B. Smith, central; Lloyd Morris, western, Robert March- bank, southern.

Jim Castle, Paramount field man, has headed for the Coast for a couple of days of visiting around the studio and then takes off for a vaca- tion on his folks' ranch.

Herman Elmer, operator of the Southtown, Bagdad, Strand, Tivoli, and Fiesta Theatres, is away on vacation.

Bob Shelton, film buyer, and Gretchen Brown, secretary to Clarence Schultz, returned to their Commonwealth Theatres offices last week after vacations.

The new manager of the Kimo Theatre of the Dickinson circuit is Charles Boshart. He came in from St. Joe where he handled the Mis- souri Theatre of the Durwood-Dubinsky cir- cuit.

EXHIBITORS AT OPENING OF PRC BRANCH. Important circuit and independent exhibitors were present at the formal opening of the new PRC branch office in Philadelphia recently. Left to right: Carl Frank, (Sam Frank Circuit); Harry Freeman, (publicity director, Fox Theatres); Harold Seidenberg, (managing director, Fox Theatre); Stanley Kositsky, (sales manager, PRC branch), and Sam Frank (Sam Frank Circuit),
CHICAGO

The Bell & Howell Co. declared a 25-cent extra dividend on common stock, making the payment 37½ cents. Dividend was also declared on the preferred. Net profits for six months exceeded $1,300,000, or $2.70 per common share, tripling the previous year's earnings.

Employees of the Wenzel Projector Co. and its executive staff have returned to work after a nine-day factory vacation for everybody.

Film stars recently visiting in Chicago included Bob Hope, George Raft, Tony Martin and Andy Russell.

Connie Gallo of the RKO publicity office and Louis Delito will be married this week and spend their honeymoon in Wisconsin.

Col. Joseph Goetz, formerly RKO assistant zone manager in the Chicago territory, is now on special assignment in Rochester, N. Y. He works out of New York headquarters.

MGM Chicago Publicity Director Will Bishop and his wife were due back this week from an eastern auto vacation.

Sam Shirley, who recently retired as MGM district manager, has left for the west coast.

Several friends of Shirley’s and of Jack Flynn, who retired as MGM central manager, gave the two men a farewell dinner at the Imperial House and presented them with gifts.

Floyd Kraft has taken over the Aloha Theatre in Clifton, Ill. The Lamar Theatre in Hayward, Ill., is now under the management of Harry Stewart.

Appointments: Joe McGuin, assistant manager, B & B Theatine; Edward Carmona, assistant manager, Senate; Lee Brown, temporary manager, Will Rogers, during vacation of Manager Milton Officer; Joe Holloran, city manager, Alliance Theatres, Frankfort, Ind.

Robert Mangels, manager of the Iris Theatre, was married to Jean McCarthy, former cashier of the house.

LOS ANGELES

The fifth annual Charles P. Skouras Showmanship Campaign has ended for National Theatres and cash bonuses will be announced in two weeks.

Special Attractions Exchange, headed by Ted Cunningham, is remodeling. Also getting a completely new paint job are the Fox West Coast offices.

Howard Stubbins, Monogram franchise holder, and M. J. E. “Mac” McCarthy returned from Oklahoma City, where they attended the national convention.

Art O’Connell, who formerly worked for Universal, is back at the old stand as a salesman. Art came down from Seattle; George Waide left Los Angeles to take over the Seattle branch manager post for U-I.

Julius Sweet, owner of Sweet’s Film Row Parking Lot, is busy remodeling his home. He will have a temporary replacement when the family leaves on a vacation Aug. 15.

Frances Wright, formerly of Monogram’s billing department, is moving back to her old home town of Detroit. She returns next week with her folks, who came out here to see her.

Screen Guild General Sales Manager Francis A. Bateman, left by plane last week for regional sales conferences with Robert L. Lippert in San Francisco, and Al Grubstick, Northern California manager. Bateman then proceeds to Portland and Seattle for visits to theatre circuits there.

87,801st CUSTOMER. Mrs. J. J. Parker (left), president of J. J. Parker Theatres, Portland, Ore., presents a ceramic chicken to Mrs. Rose Franden as the 78,801st patron—thus breaking all attendance records—to see Universal-International’s “The Egg and I” at the Broadway Theatre.

PORTLAND

L. A. Gilespie’s Orada Theatre in Ore- ville, Wash., was destroyed by fire of undetermined origin. He expects to rebuild within next few months following consultation with the B. F. Shearer Equipment Company.

W. B. McDonald, well-known theatre operator of Olympia, entered his cruiser Marbob in the annual international cruiser race, Bremerton to Nanaimo, B. C.

Fred Mercy, Jr., and his wife, pioneer theatre operators of Yakima, Wash., are making plans for round-the-world trip starting early in August.

Kenneth R. Mollgren has joined Wally Rucker’s sales staff as eastern Washington salesman for PRC-Eagle-Lion.

Northwest Film Club held its annual golf tournament at Rainer Country Club, July 18. Players entered from film rows of Oregon, Idaho and Montana.

George Hickey’s assistant, Sam Gardner, is visiting the MGM exchanges in Portland and Seattle.

Clark Gable was the No. One guest at the Elk’s annual convention, Portland.

COLUMBUS

John A. Connor, 68, director and general counsel for the J. Real Neth Co., is dead here following a heart attack. At one time he was associated with the late William James in the operation of the old Broadway Theatre and later of the James (now the Broad). Together they operated several neighborhood theatres which they sold to Neth.

Mrs. Edna B. Russell, co-owner and operator of the Russell Theatre in Millersburg, O., died there recently. Surviving are her husband, Roy, and a son Blair. The latter manages the theatre.

RKO coast studios may soon give a screen test to John Sweet, graduate of the Ohio State University, living in Granville. O. Sweet was voted the “most typical Yank” in England during the war, and recently was seen in the New York stage production of “Street Scene.”

Charles Kennedy of the local Veterans Ad-

(Continued on Page 24)
REGIONAL NEWSREEL

LONDON OBSERVATIONS

Sentiment Against Hollywood Continues Unchecked As House of Commons Takes Up Cudgels in Debates

By JOCK MacGREGOR

That highly contagious malady, anti-Hollywood sentiment, which started to grip the country at the end of the war continues to spread unchecked. While it had been smouldering through petty jealousies, it burst into flame with Errol Flynn's "Objective, Burma." The press got their teeth into it, won, and have never looked back.

Instead of throwing their publicity forces wholeheartedly against erroneous statements which began to percolate regarding Hollywood, they let the worst go uncorrected.

Full payment for this job of public relations is now being made. There have always been people ready to crie at the cinema on some grounds or other. Most serious has been the slanging of Hollywood in recent House of Commons' debates.

Listen to what Mrs. Leah Manning, MP, had to say in support of the proposed film import tax: "What I wish to know is the relationship of non-discrimination in this matter. Are we taking powers in the Regulations to tax films from all countries abroad? While I would keep out every American film—I do not like spending dollars on them as they are mostly bad—I should very much regret having to exclude in any way, or even make it difficult to bring here, every French film that is made. They are all charming and delightful and I would be sorry if it would have that effect."

I suggest that Mrs. Manning's remarks are based on hearsay, and are not shared by her constituents. Her knowledge of French films must be as inadequate as it is of American product. France makes many bad films which never leave the country.

Some time back MPA interviewed various people with the idea of appointing a London public relations officer. No more has been heard of the scheme.

Alone, MGM's Sam Eckman, Jr. took a stand and requested the BBC to refrain Miss E. Arnot Robertson from attending or reviewing their shows. She sued successfully for libel and was awarded $6000 and costs. The judge ruled that MGM were within their rights to withhold invitations, but to state that "... her criticisms are, on the whole, unnecessarily harmful to the film industry," was libelous.

This decision is vastly important to the film industry, as it restricts the actions that can be taken when producers disagree with reviews. Had MGM won, however, free criticism in Britain might be in jeopardy.

Pending MGM's possible appeal, this is not the time to discuss the implications.

* * *

When I received Columbia's gift invitation to meet Rita Hayworth, in London for the world premiere of Columbia's "Down to Earth," with a request to treat it as personal and for the comfort of the guests to bring no friends, I was delighted. I believed that we were to have a real press interview.

I arrived in good time but the star was some 20 minutes late. When she did arrive, she was announced with much pomp and ceremony by a toastmaster and conducted to a table where she sat flanked by Joseph Friedman and Max Thorpe as if it were a company meeting. One or two questions were fired while autographs were signed. She was then led partially around the room, rather as though it were the Royal Garden Party, before the photographers took over.

Shortly afterwards, she left. If that is for the comfort of the working press then please give us the old type of free-for-all.

* * *

If present plans materialize, William Gell will be back in the renting business with his own company. While he will be handling some new product, he has a lien on a most salable line-up of reissues. An announcement is expected shortly.

* * *

There is considerable activity in the buying of cinemas both by individuals and the lesser circuits. While the Big Three Circuits have agreed with the authorities not to expand, the oft mooted merging of small groups to make a fourth major circuit is beyond the pipeline stage. Despite constant denials, Grad Sears and Cecil Bernstein are most likely to conclude a deal in this direction. One of the most sought-after circuits today is that of Jackson Wilthers. But it is not in the market. He has several locations without circuit opposition.

(Sentiment Against Hollywood Continues Unchecked As House of Commons Takes Up Cudgels in Debates (Continued from Page 23))

ministration is serving as relief manager at Academy theatres while the regular managers are on vacation. He was formerly manager of Loew's Ohio Theatre here.

Independent Theatre Owners of Ohio Secretary P. J. Wood was recipient of an automobile given him by members of the organization at its convention at Cedar Point.

Col. William McCraw paid a visit to Variety Club Tent No. 2 in connection with the coming showing of Paramount's "Variety Girl" as a benefit for the tent's heart fund.

PHILADELPHIA

Florence Weiner, former secretary to Martin Ellis, of the Ellis Theatre chain, has re- signed to become secretary to Mort Magill, new branch head of Film Classics.

Though Doug Wilson of the Stanley-Warner maltroom was on vacation, he visited the office twice in the four days of his two-week vacation. A business trip.

The new curtain at the Fox is said to be the last word. A new marquee is next on the list.

In connection with Warner's recent dissolution of pools as per the decree of the Statutory Court, it was reported to the court last night that Warner's retains the Circle, State, and 99th Street, while Paramount retains the Frankford, Nixon, Roosevelt and Tower; Warner's also retains the Vernon, while Bill Gold- man retains the Bandbox, and Warner's retains the Oxford, while Henry Friedman retains the Lwodwals.

Sol Blumberg, Jr., son of J. Blumberg, became the father of a baby girl, Rochelle, weighing in at seven pounds and eight ounces.

Mildred Green, booker at Republic, is back at her desk still a bit shaky from her recent automobile accident.

Antoinette Margot Hulme is the new clerk at Clark Film.

Stanley-Warners' Lou Daviddoff and his wife celebrated their 20th anniversary recently.

Vioce Samperi, cashier at United Artists, was welcomed back at the exchange after a four-month absence necessitated by an operation.

INDIANAPOLIS

Keith's Theatre has installed a new Chrysler Air-Temp conditioning plant, new RCA sound equipment and a new screen. The house, built in the late 70's, never before had a modern air-conditioning system.

Joseph F. Finmaner of the Rebusch Circuit, Franklin, Ind., has returned from an extended vacation in Canada.

Edward B. Lesby has joined the sales organization of Film Classics.

Irving Rau, who operates the Alice Theatre, Leitchfield, Ky., is suffering with a blood clot on his eye. His condition is serious.

Paul Sanders, operator of the Alhambra Theatre, Campbellsville, Ky., is convalescing in a Louisville hospital.

Universal-International Branch Manager Ted Mendilloch spent the week calling on exhibitors in the P. Wayne district.

Robert Muenzer is the new addition in the clerical department of National Theatre Supply Co.

Louise Munson, cashier at Columbia exchange, lost her father who died Monday at St. Vincent's Hospital. Burial was at Hoottown, Ill.

SILVERSTONE, KUPPER ARRIVE IN GREAT BRITAIN. Murray Silverstone, president of 20th Century-Fox International, and William J. Kupper, recently appointed managing director of 20th-Fox Film Co., Ltd., Great Britain, arrived on the Queen Elizabeth recently at Southampton, England, where they were greeted by several members of the 20th-Fox British organization. Seen here (l-r) are Sir Gordon Craig, Silverstone, Charles Pyne, Kupper, James Pattinson, Ken Hargreaves and Arthur Silverstone.
Mrs. Helen Murray, National Screen Service Corp., has resigned, and plans to reside in California.

Dan Groh, skipper, National Screen Service Corp., is confined to his home by yellow jaundice. Monogram Exchange Manager Carl Hartill has returned to his desk after visiting his brother who is very ill in Cleveland. Arthur Keys, poster clerk, National Screen Service Corp., lost his mother July 15.

MILWAUKEE

The Parkway Theatre at Greenwood, Wis., which was closed for a short period for remodeling and redecorating, was re-opened during the week of July 6.

In the foyer of the new Towne Theatre (United Artists free-run outlet in downtown Milwaukee) are the enlarged autographs of 25 movie celebrities on plaques.

Contracts have been placed for the construction of an addition to the Thorp Theatre, at Thorp, and will be handled by Frank Kinca.

After a long absence, vaudeville acts are to be included in the program at Standard's River-side Theatre in downtown Milwaukee. Starring the policy was Desi Arnaz and his band.

R. D. Trickel of Monroe, Wis., has been named new manager of the Hitching Post Theatre at Janesville, Wis., succeeding F. J. Bickler.

The New Lake Theatre at Rib Lake, Wis., is reported to have been sold to Louis Bednarek of Phillips, Wis. The house had been owned and operated by a group of citizens, who formed the Lake Theatre Company in 1946. Later A. F. Hughes of Phillips acquired ownership, but is said to have been forced to dispose of the theatre and remain at Phillips due to the illness of his wife. Hughes recently had the theatre redecorated.

After being closed for a short period, because of fire, the Elmwood Theatre at Elmwood, Wis., was re-opened July 12. New projectors and other equipment was installed.

LOUISVILLE

Mrs. Mary Impellizzeri has announced that she will again ask for a permit to construct a $340,000 building, housing a new theatre, several stores, and offices at Southern Parkway and Woodlawn located in the South section of Louisville.

Johnny Phelps is manager of the Brown Theatre, Louisville, having replaced Harry Newton who took the reins at the Strand. Newton replaced A. B. McCoy who was at the Strand for quite a number of years.

Ira B. Dyer owner of the Clinton Theatre, Albany, Ky., has disposed of all extra business enterprises and will devote his time exclusively to theatre interests. He has several projects under consideration.

Frank Riffe of Altec is back in town following an inspection tour of Evansville and Southern Indiana.

The New Evansville (Ind.) Drive-In Theatre has been officially opened. Individual speakers were included in the De-Luxe Equipment installed.

Cliff Buechel, manager of the Mary Anderson Theatre here, is on vacation, as is Ford Tracey of the Ohio Theatre.

Oscar Hopper of Liberty, Ky., who recently purchased the Arista Theatre, Lebanon, Ky., purchased a new home in Lebanon.

HONEYMOONERS. J. Schad (right), of the Astor-Park Theatre operation in Reading, Pa., visits the set of RKO Radio's "Mourning Becomes Electra" with his bride as the guests of Dudley Nichols, producer-director.

MINNEAPOLIS

Burglars removed the door hinge pins at the Falls, Minneapolis neighborhood house, but were unable to get in. The panel at the ticket window then was forced open and money wrappers and tickets were strewn on the sidewalk, but no money was obtained.

Remodeling of the interior of the Lyceum, Minneapolis, is under way following receipt of a federal government permit.

New on the row is Rudy Shearer, son of 20th-Fox. Attorney David Shearer, who has taken a position in the contract department at 20th-Fox.

Herman Goldberg, in charge of building maintenance for Warner Bros., will be at the Minneapolis exchange for about a month going over new buildings.

Marcella Hermann, office manager's secretary at MGM, is engaged to Al Arnold, Minneapolis automobile dealer.

Mrs. Rose Whitman Klinkhammer, booker's secretary at MGM, died recently of childbirth and her baby also died.

Recent visitors at MGM include Midwest Sales Manager Burris Bishop, Jr., M. Eisenberg of the MGM legal department, Hazel McCarthy, booker's clerk in Washington, D. C., and Joel Bezahler, home office sales assistant.

Jerry Silvers of Cannon Falls, Minn., has purchased the Cobato, Cobato, Minn., for a reported $28,000. Fichard Fejorik, war veteran, has purchased the Concord, West Concord, Minn., from Walter Boettcher. O. H. Hochrein has purchased the Tropic Theatre building at Fairfax, Minn., which he has been leasing.

Sharkey Payne has reopened the Verndale, Verndale, Minn. Arthur C. Bean again is operating the Capitol, Lakota, N. D., which he sold last December to J. C. Halvorson. The American Legion has taken over operation of the Legion, Lake Bronson, Minn.

Walter Sayler has opened the new 425-seat Dakota at Winhek, N. D. Harold Nelson has opened the new Reo at Rio, Wis.

CLEVELAND

Earl Sweger and Harold Wirthwein of Paramount held a pep meeting here the first two days of the week, outlining the policy for the Paramount anniversary drive.

United Artists Branch Manager A. M. Goodman, Joe Krentitz, Lou Geiger, Marty Seed and Lester Dowdell, all of the Cleveland office, (Continued on Page 26)
attended a district managers' meeting in Cincinnati at the Netherland-Plaza Hotel.

National Theatre Supply Company Manager Frank Masek and Mrs. Masek leave the first of August for Newport, L. I., to visit their son-in-law and daughter.

Republican Branch Manager Norman Levin is reported to have passed the crisis of an illness with which he was seized while attending a convention in Cedar Point. And Republican District Manager Sam Seipolm and wife are back at their home in Detroit following an automobile accident near Toledo.

Gertrude Tracy, manager of the Knickerbocker Theatre, an Associated Circuit house, last week celebrated her 19th year in the motion picture industry.

Charlotte Bobins, former secretary to Bob Bial of Luthi Sign Company, was recently married to Mike Gallupe, who operates an east side film delivery service.

Joe Leavitt, motion picture operator and head of the Independent Screen Room, underwent an operation for adhesions at Lakeside Hospital last week. He is reported to be resting comfortably.

**ST. LOUIS**

All of the motion picture theatres in the St. Louis territory which were closed because of the recent floods along the Mississippi and Missouri Rivers have now reopened.

L. R. Ausbrook of Flora, Ill., who recently bought the 200-seat Palace Theatre in West Salem, Ill., from Neil A. Pannister and his wife, plans extensive improvements and remodeling of the house. New lamps and a new screen have already been installed and new seats have been ordered. A new booth is a newcomer to theatre business.

The top golfers of filmdom in the St. Louis area recently came into their own in a big way. Jimmy Frisina of Taylorville, Ill., won the 1947 Illinois men's amateur golf championship at Galesburg; H. A. Bower, projectionist at the Overland Theatre, Overland in St. Louis County, won the Forest Park golf club championship title in 36 holes.

Paramount's "Dear Ruth," is now in the sixth week of its run, with more than 50,000 people having entered the St. Louis Theatre and going strong.

Exhibitors of Missouri are finding additional competition in the opening of swimming pools in St. Louis. Clayton, University City and Maplewood, Mo., and in East St. Louis, Ill.

**TORONTO**

The directors of the Motion Picture Theatres Association of Ontario held a board meeting in Toronto at which it was decided to hold the annual general meeting in October. Secretary Arch H. Jolley was instructed to draw up a program for the all-day session in the King Edward Hotel, Toronto. In the chair, was C. J. Appel, division manager of Odeon Theatres of Canada and MPTAO vice-president.

Theatre proprietors of Ontario have been advised that the regulations of the new Minimum Wage Act provides a minimum daily payment of four hours for women, based on a weekly scale, whether the employee works that long or not, and there are regulations governing night employment and working conditions of women generally, for either temporary or permanent help.

Fred Trebilcock, manager of Shaw's Theatre, Toronto, has returned from his month's holiday tour of England, Belgium, Denmark, Norway and Sweden.

Mrs. Mary McLean, 82, mother of Ross McLean, commissioner of the National Film Board, Ottawa, who succeeded late Premier John Diefenbaker in government service, is dead in Saskatchewan.

Speaking for the government in the Canadian House of Commons, Hon. J. J. McCann, Minister of National Revenue, told Parliament that an investigation of the National Film Board would be welcomed in view of criticisms of the moving picture bureau.

**ATLANTA**

John F. Miller, Sr., 75, prominent theatre owner of Hickory, N. C., died at his home recently. He had been in declining health for the past several years. He had owned theatres in Hickory since 1915, but a few years ago he sold them to the Colonial Theatres, of Valdese, N. C.

Fort Walton, Fla., has just passed an ordinance increasing business, professional and occupational taxes. Under the new law theatres will pay five per cent of their receipts.

John R. Moffitt, owner of the Moffitt Theatre circuit, Montgomery, Ala., has added another movie house to his chain in the Vance Theatre, Chipley, Fla.

Athens, Ala., will have a hard time with their showing on Sunday, the city fathers having added a tax of $5,000 per year for showing movies.
Hunt Stromberg presents

GEORGE SANDERS • LUCILLE BALL • CHARLES COBURN • BORIS KARLOFF

'Lured'

SIR CEDRIC HARDWICKE • ALAN MOWBRAY • JOSEPH CALLEIA • GEORGE ZUCCO

Directed by Douglas Sirk • Screenplay by Leo Rosten • Produced by James Nasser • Executive Producer HUNT STROMBERG

RELEASED THRU UNITED ARTISTS

MARQUEE MIGHT THAT’S DYNAMITE!
**SHOWMEN'S TRADE REVIEW, July 26, 1947**

**Herald Pictures**

**58 mins.**

**Comedy with Music**

**AUDIENCE SLANT:** (Adult) Negro audiences should get a real kick out of this picture which contains the all-colored cast, with Freddie Bartholomew as guest star.

**BOX-OFFICE SLANT:** Top grosses seem indicated for houses with colored patronage.


**Plot:** A talented song writer is aided by an appealing girl in one of his compositions which becomes an immediate hit. He is engaged for a top nightclub by one of its owners, a sultry gal who falls for him to the consternation of her fiancé. The fiancé decides the affair has gone far enough and insists on the band leader's dismissal. The publicity agent for the night club spots the band leader as a singer with the right look and had which was discharged to make room for the new star. The song writer realizes his love for the girl who had aided him to success and everything ends well for all concerned.

**Comment:** The story is a bit trite but serves as a medium to hold together the various musical acts and songs with which the picture is studded. The acting is uniformly good and say that the musical performers are just good is to make an understatement. The film is modestly produced, ably directed and moves at a fast pace, particularly when the musical numbers and entertainers are on the screen. It should do very well in theatres that cater to Negro patronage, and might very well do as a second feature in some cities where the racial line is not drawn too solidly.

**Song of Love**

**MGM**

**Drama with Music**

**119 mins.**

**AUDIENCE SLANT:** (Adult) A deeply moving story of the life-long devotion of a man and a woman, plus the superb music of Robert Schumann, Johannes Brahms and Franz Liszt. Magnificent entertainment for discriminating adult audiences.

**BOX-OFFICE SLANT:** How this will be received depends in large measure on how it is exploited. Where the campaigns are strong and energetically pursued, the film should do very well. Otherwise its chances are just normal.


**Plot:** This is the story of Clara Schumann, brilliant pianist, devoted wife and inspiration to three of the world's greatest musicians. After years of struggle, her embittered composer-husband is asked to conduct the opera Faustus of Wagner, but his heart is all collapsed, and he dies within a short time, Clara, finding comfort only in her music, returns to the concert stage, and through her genius the true worth of Schumann's music is finally realized by the world.

**Comment:** In the selection of the life of Clara and Robert Schumann as written by Bernard Schubert and Mario Silva for their play "Love" should do well at the box offices, the music of Robert Schumann, Johannes Brahms and Franz Liszt. The elements of the story, from the time of the early meetings of the Schumanns, as played by Miss Hepburn and Paul Henrried, through their love and marriage, the growinginsanity of her composer husband, and his wife's realization of the impending tragedy and the ultimate arrival of the day when their worlds seemed to have toppled, make nothing less than a moving and sustained story. It is to Mr. Henried and Miss Hepburn's fine performances, plus the skillful direction of Mr. Brown and his sensitive approach to the production values which make this "Love" so well at the box-office. It is worth every exploitation effort pursued in its behalf.

**REVIEW, 26 July 1947**

**Red Stallion**

**Cinicolor**

**82 mins.**

**AUDIENCE SLANT:** (Family) Extremely wholesome, colorful story of a boy, a horse and a dog. Has been done numerous times, but this version is skillfully handled.

**BOX-OFFICE SLANT:** Great name values have to be made up by smart exploitation and taking advantage of excellent word-of-mouth.


**Plot:** A young boy on a ranch, a horse and a little dog become an inseparable trio. When the boy's grandmother is in danger of losing their ranch through lack of funds, the grandson and his Indian pal secretly train the red stallion on a nearby track. The climax comes when the stallion defeats a wealthy stable owner's prize thoroughbred, inducing the man to go into partnership with the boy and thereby saving the ranch.

**Comment:** Everyone concerned with the picture deserves great credit, especially the photographers, who have really captured some unforgettable scenes. Cinicolor turns out beautifully in the film, greatly enhancing its value. As the story unfolds, one gets the feeling that he has seen all this before, but despite the familiar pattern of the plot, the entire project is so wholesome and skillfully done, that no serious objection could be raised. Every member of the cast is perfect, with one minor protest; perhaps the role of the stereotyped, befuddled stable boy, as portrayed by Willie Bost, might have been omitted, for it seems outdated. Nevertheless, "Red Stallion" is excellent family entertainment, and exhibitors should do well with it, provided they accord it proper exploitation.

**Her Husband's Affairs**

**Columbia**

**Comedy**

**86 mins.**

**AUDIENCE SLANT:** (Adult) Hilarious nonsense about an advertising genius, his devious wife, an eccentric inventor and the complications that can follow a "fix-it" wife's machinations. Great escapist stuff that will bring howls from all types of adult audiences.

**BOX-OFFICE SLANT:** Cleverly handled, this can be built into a better-than-average attraction. Press book has some swell ideas.


**Plot:** A young advertising genius falls in with a crack-pot inventor's get-rich-quick schemes and (although he knows all the time)
ANOTHER GREAT DOUBLE-ACTION PACKAGE JOLTING THE NATION'S BOX OFFICES!

Right on the heels of "Kit Carson" and "Last of the Mohicans" - that exhibitor-exhilarating power package-comes...

Edward Small
"Screen Masterpieces" re-released by Producers Releasing Corporation

Alexandre Dumas' Amazing Adventure

"THE CORSICAN BROTHERS"
starring DOUGLAS FAIRBANKS, JR.

"SOUTH OF PAGO PAGO"
with JON HALL and VICTOR McLAGLEN
**Box-Office Slants**

**Her Husband’s Affairs**

(Continued from Page 28)

how to acquire himself) permits himself to stand trial for the inventor’s murder. Every time he gets into a jam his wife’s devious scheming gets him out of it, much to his disgust and the self-respect. She gets him out of the murder charge, too, defeating his scheme to publicize another gadget during the trial. They are about to separate, when she finally promises never to interfere again. The man, however, is still in love with Ber-

nuada, but he is still full of get-rich schemes, with the wife keeping her fingers crossed un-

til the next time.

**Comment**: Although this is a little slow in getting started, when it finally does reach a series of high spots, some of the dialog is lost midst the screaming hysterics of howling audiences. Yes, that’s funny. This is situation comedy, rather than comedy de-

rived from smart dialog. It involves some of the screeviest situations, too, that motion pic-

ture producers ever have had the courage to set before audiences. But, in this case, it’s the kind of comedy that all sorts of adult audiences are bound to howl over. No matter what kind of sour puss enters the theatre, he’s bound to come out wondering why they didn’t think of that before. They probably did think of it, or something like it, but never had the courage before to put it on celluloid. Lucille Ball and Franchot Tone, ably assisted by Mikhail Rasumny and Ed-

ward Everett Horton, ably carry the comedy ball. They do it, however, by a time capsular ronump through the incredible happenings just as though they were having a swell time—

and it’s not hard to believe that they were. This is great farce, nicely produced and smoothly directed for maximum effect. The story has been classified as “adult” largely because it is the kind of yarn that adults will enjoy more than the youngsters. There is nothing that is morally offensive. Cleverly handled, “Her Husband’s Af-

fairs” can be built up to do better than aver-

age business. A perusal of the Columbia press book will show some swell ideas on which a campaign can be based.

**Something in the Wind**

Universal-International 89 mins.

MUSICAL ROMANCE

**AUDIENCE SLANT**: (Adult) This should do much to restore Miss Durbin to the top of the heap from which she slipped as the result of a couple of recent poor pic-

tures. It is delightful musical entertainment with a nice romance that should well enter-

tain all adult audiences.

**BOX-OFFICE SLANTS**: Sold as the “new” Deanna Durbin it should do satisfac-

torily, especially as word of its excellence gets around.


**Plot**: An aspiring radio singer is told by a very wealthy young man that he is pre-

pared to pay her off for her apparent indis-

cretions with his late grandfather. The be-

wildered young lady is infected, and when she finds that it is her aunt (same name as hers) who had been involved she determines to make the young man pay in embarrass-

ment for that. She visits the young man’s home, they fall in love—they quarrel but eventually are reunited, with the young man’s original romance shunted aside and eventually taken over by his cousin.

**Comment**: Deanna Durbin seems to have assumed a new personality in this one—and it is all to the good. She is beautiful, smart, appealing, and her singing is not limited to the more or less classical renditions that made her famous as a youngster. Her ap-

peal is now more mature and much more pleasing than heretofore. Her musical num-

ber include a sprightly modern tune, The

Turbulent Song, in which she is depicted as a disc jockey; Happy Go Lucky and Free. You Wanna Keep Your Baby Lookin’ Right (which seems destined to reach the top of the popularity heap); Something in the Wind. It’s only fair to mention the exceptionally beautiful rendition of the Miserere from Il Trovatore, in which Miss Durbin and Jan Peer of the Metropolitan Opera join their fine talents. The star is ably assisted by the comedy talents of Donald O’Connor and Charles Winninger, with others in the cast contributing ably. The only possible excep-

tion is John Dall who seems to be miscast as the romantic male lead. The production values are good, the direction excellent, the

photography very good and the music very much above average. As a whole “Something in the Wind” seems destined to do quite sat-

isfactorily at the nation’s box-offices. Ener-

getically exploited, it can do even better than that.

**Second Chance**

20th-Fox Drama 62 mins.

**AUDIENCE SLANT**: (Adult) Good ent-

tertainment for average adult audiences.

**BOX-OFFICE SLANTS**: Best as support-

ing fare in double-bill situations, but might get by as a single in some isolated instances.


min Kline.

**Plot**: Entering the office of a jewel mer-

chant at the same time, but not together, a man and a woman apparently are jewel thieves to each other, but respectable jewel salesmen are driven to the merchant’s. A fabulous diamond disappears but following a search of each they are released. The woman has the diamond. They enter into a partnership with each other, and with the girl having arranged to model the stones and be kidnapped. It evenutates that she is an operative of the Jewel Merchants’ Protective Bureau. The two had fallen in love during their adventures and the girl promises to wait until the man is released from prison.

**Comment**: While there is nothing new about the story or about the circumstances surrounding its action, “Second Chance” is refreshingly done, with a believable romance between Kent Taylor and Louise Currie lifting the film out of the trite adventure class into something a little bit better. It has been modestly produced but cast with competent performers who are always convincing. In this film it is the ladies, especially the two marquee names that mean anything particu-

larly at the box-office, but the picture is en-

tertaining nevertheless. It is probably best for double-bill situations but might go as a single in some isolated instances.

**Gas House Kids Go West**

PRC Comedy 62 mins.

**AUDIENCE SLANT**: (Family) Only those particularly fond of the “Gas House Kids” will find entertainment in this latest offering.

**BOX-OFFICE SLANTS**: Should suffice as a second feature.

**Cast**: Emory Parnell, Chili Williams, Vince Barnett, William Wright, Lola Blies, Rom Marvin, Ray Dol-


**Comment**: The Gas House Kids earn a trip to a California ranch as the result of their win-

ning a basketball tournament. They unwill-

ingly drive a stolen car to the coast and when they arrive at their destination, discover a car thief. At their head is the foreman of the ranch, so the kids get busy uncovering their deeds and end up catching the gang and preventing the badman from marrying the ranch owner’s daughter. The picture is slow, has little real comedy and has to de-

pend on just a few bright interludes for wholly entertainment it projects. These are some of the scenes handled by such sea-

soned performers as Vince Barnett and Emo-

ry Parnell. The rest of the time, one must

dume the work of the “Gas House Kids” and, unless one has a definite liking for them, there is little amusement to be found in what they are called on to do. Direction was by William Beaudine and production by Sam Baerwine.

**Springtime in the Sierras**

(Trucolor) Republic Western 75 mins.

**AUDIENCE SLANT**: (Family) This latest Roy Rogers film has an abundance of hard riding and chasing; good, exciting fisti-

cuffs and even a fight between two women to top it added punch. Please select gen-

erally.

**BOX-OFFICE SLANTS**: Business should be up to par.

**Cast**: Roy Rogers, Trigger, Jane Frazee, Andy De-

vie, Stephanie Bachelor, Hol Landon, Harry V. Cheshire, Roy Barcroft, Chester Conklin, Hank Pat-


**Plot**: Roy Rogers tries to help a pal un-

cover the crooks who are killing deer, ducks and other game illegally. He becomes com-

pletely involved in solving the crime, after his pal is killed. With the assistance of a young lady friend whose brother is part of

the gang he tracks down the criminal, who turns out to be a respected, young woman of the community.

**Comment**: Like most of the Roy Rogers
 offerings that will meet the approval of his tremendous host of fans. It really can be considered one of the better Rogers films, for it has a plentiful supply of all the ingredients that are prerequisites in western fare. Among these is an abundance of hard riding and chasing, quite a few exciting fistfights and, in this instance, an off-the-beaten-track story. There is even a fight between two women to add to the general excitement and thrills. Because of all these, and the Technicolor photography, the picture has more than the usual amount of outdoor entertainment. Roy and his regulars, Bob Nolan and the Sons of the Pioneers, turn in their usual number of western songs, with his new lead- ing lady, Jane Frazee, joining in with one- ditty. In top roles, giving fine delineations of the characters they are called on to portray, are such capable performers as Andy Devine and Hal Landon . . . with Stephanie Bachelor and Roy Barcroft thoroughly menacing as the head crooks. Direction was by William Witney.

Wyoming

Republic
Western
84 mins.

AUDIENCE SLANT: (Family) A superior western with plenty of action, a good story and convincing performances. Should give the western fans plenty to cheer about and thoroughly entertain even those not usually partial to outdoor drama.

BOX-OFFICE SLANT: Should do very well wherever westerns are popular and at least average business everywhere else.


Plot: With the admission of Wyoming to the Union as a state, homesteaders start to invade the cattle empire of William Elliott, who believes that regardless of law the range belongs to him and to his cattle-teaching friends. Harry, in Carroll and daughter, Vera Ralston, try to dissuade him from a show-down fight with the homestead- ers, who have been led to a fight by Albert Dekker, who expects to do large-scale cattle rustling when the cattle starts. When Elliott realizes that Carroll is against him, and is supported by his daughter who has fallen in love with Carroll, he avoids a fight, decides to have the fight at home. But he and Dekker meet and Dekker is killed.

Comment: Although the story of “Wyoming” has been told many times before on the screen, it is presented here in an interest-sustaining manner, with plenty of action and convincing performances by all of the principals in a fine cast. The production values are excellent, the direction is very much above par. Some of the long scenic shots are rather heavy-handedly story-told, and it slowly and seems to take a bit more time than necessary to get into swing, but when it does get moving, it heads toward an in- evitable goal and gets there without any shaky-shallows. A series of fast fights that are beauties for plain viciousness; doubles or no doubles, someone must have been beautifully beaten up when those se- quences were photographed. There are few weaknesses. Those that are that evident will be forgiven and forgotten when the action starts. It should do very well wherever westerns are popular and at least average business everywhere else.

New Theatres

Des Moines—Rollie Jacobson has purchased a location at Inwood, la., and will construct a new $18,000 theatre. Plans call for a building 26x105 feet with completion of the house by Sept. 1.

Charlotte—J. S. McDaniel, operator of the Evon Theatre in Dallas, N. C., as well as theat- res in Bluefield, Va., announces he will open a Negro theatre in Gastonia, N. C., within the next few months, and that he plans to open two other houses in the territory to be in operation within a year.

Milwaukee—Ground has been broken for a new theatre at Galesville, Wis., the impasse over acquisition of a parcel of land to be added to the ground having been settled after months of controversy.

Kansas City—Sol Banks, theatre operator of Fulton, Mo., has bought the old Henderson rock house property on which to build a theatre when his lease on the Fulton expires next Feb- ruary. He will call the new theatre the Hiewy, which title Cordelia, excelsing owns the Fulton The- atre building, will take over the property when Banks’ lease expires. Actual operation will be by Commonwealth Theatres.

Minneapolis—Barnell Bengston is building a quonset but theatre at Pierpont, S. D., and Howard Henry has started construction of a 300-seat house at Westhope, N. D.

Atlanta—Mrs. Ruth D. Cook is building a new theatre at Walterboro, S. C., and hopes to open it on or before Jan. 1, 1948.

Song of the Thin Man

MGM
Mystery
86 mins.

AUDIENCE SLANT: (Family) This latest “Thin Man” film is swell entertainment. It has all the ingredients that made this series a success.

BOX-OFFICE SLANT: Tops in the se- ries and worthy of extra selling effort, since this is supposed to be the last.


Plot: Detective Nick Charles and his wife are brought out of retirement to solve the murder of a bandleader aboard a gambling ship. The band’s clarinetist is missing and they find him in a room where he con- fesses the killing, but Nick still isn’t satis- fied. So to trap the killer, Nick stages a re- opening of the gambling ship. All the sus- pects are present, and Nick reveals the mur- derer.

Comment: For good general entertainment one doubts whether there are many other series on a par with the “Thin Man” films. Proof of that is the large following established during the production of its many offerings, and the quality of the product. Like the others, “Song of the Thin Man,” which is supposed to be the swan song for this series, is tops in every department: acting, directing and story content. It has the same smart dialogue, which brings plenty of chuckles and laughter; the same well-conceived mystery yarn and the type of clean-cut murder not found objectionable for the audience and natural. The added attraction in this offering is the jive talk and the hot-lip music of several unnamed bands for the entertain- ment of the young jitterbug crowd who, with the capable job done by Keenan Wynn, and the good performances of Gloria Grahame, Dean Stockwell, Bess Flowers and Bruce Cabot . . . and last but not least, Asta, the dog—direction credit goes to Edward Buzzell . . . and production credit to Nat Perrin.

Regional News

(Continued from Page 26) on Sunday. The first opening was a SRO.

William Richardson, Astor head, is back from a trip to North and South Carolina where he closed several circuits for his service 100 per cent.

The Southeastern Theatre Owners Association, will hold their meeting this year at the Alcazar Hotel, Miami, Fla., on Aug. 12-14. President Mack Jackson will preside and will be assisted by Secretary J. H. Harrison of Atlanta and Treasurer T. E. Orr of Albert- ville, Ala.

Ralph G. Finch, 52, projectionist in the mo- tion picture theatres in Alabama for many years, died of a heart attack on the set of a film in Mobile, Ala., on Aug. 18.

Mrs. Belle Baxter, 65, formerly with Republic Pictures here died at her home.

Reba Adams has returned to the Republic. Frankie English of Paramount Pictures has taken off by air for a vacation to Florida and Cuba.

W. H. Harry Merritt, 53, affiliated with Acme Theatres in Birmingham, Ala., for the past 20 years, manager of the Galax, was shot to death by a burglar who was formally charged with the murder. Harry was the brother of Frank Merritt, president of the company.

PITTSBURGH

Sylvia Miller, of National Screen Service, narrowly missed being killed on the Boulevard of the Allies (on which film row is located) last week when she was hit by an automobile after getting off a bus upon returning from lunch. She suffered compound fractures of the arms and legs, as well as severe cuts and bruises of the head and body.

The 1700-seat Casino Theatre in downtown Pittsburgh will bring in the Grand Ole Opry stage unit featuring the Duke of Paducah for a four-day engagement starting July 30. The house is being operated during the summer by Ted Garden and Walter Gettner of New York.

Mike Single, veteran exhibitor, who has oper- ated theatre’s in Beaverdale, Danilo, Lilly and Cresson, Pa., has just turned these houses over to his sons, George and Mike, Jr., and will re- tire from active duty.

James H. Raskin, of the Raskin and Strand Theatres, Bridgeville, is back on a four-day tour of the west, including Yellow- stone Park, Grand Canyon, etc.
The Brass Tacks of Efficient Picture Theatre Management

FIND YOUR PROSPECTS THEN SELL 'EM

By Jack Jackson

Are you one of the many who are constantly inquiring about what happened to business, now that the long lines that used to queue up at the ticket window are just a memory?

That subject seems to top all other queries at gatherings of men of the cinema. They seem to expect an answer, but any attempt to elicit approximately precise information as to just how much business they honestly feel their efforts should produce results in stuttering confusion.

It's a serious indictment against the average manager but there are mighty few who possess the information about attendance potentialities that would enable them to intelligently cultivate other than regulars or "drop in" customers.

We are facing an era when the actual selling of the picture is all-important; when the man charged with the successful operation of a theatre should be able to—within a fair degree of accuracy—estimate the number of "extras" he can entice to the ticket window on a given type of screen entertainment. It just can't be done unless the so charged has complete knowledge of the pattern of his customer setup. He should know every essential detail of the "classes" who reside in his vicinity and the prospects he has of building the kind of interest that spells attendance from others who would be willing to go out of their way to witness certain kinds of entertainment.

That knowledge comes only from hard work and time-consuming research among the leaders in all groups that go to make up the population in the area the theatre serves. It won't come to you! You have to go after it!

Your mommy don't told you about the salient point of business success when she took you to her knee and related all about the bees and flowers. That lesson applies to people who consist of males and females. The females radiate a charm popularly known as "bubba hulba" which most males are powerless to resist. The male possesses a dubious quality (described variously as "hunk of muscle," "slick sleigh," "dream man," "gorgeous savage" and so on) that has its magnetic lure for the female of the species.

This primary knowledge is essential to success, whether you are selling lollipops or live stock—and is especially needed in selling movie shows. The same two factors must always be dealt with. Either together or separately, the sexes must always be recognized as a determining element of success and you—as a theatre manager—must develop a dual complex in advancing the merit of your theatre in order to "woo 'em" both.

Exploit on 'Lines of Least Resistance'

Once you've decided on the male and female angles of approach you should be able to go to your files and quickly ascertain where and how to reach the majority of each. And don't forget that a different message is needed to generate interest of the kind that will hold reasonable promise of attracting attendance from both groups. Of course, it is all important that you know whether the bulk of the folks to whom your special messages are directed are possessors of the necessary price of admission and not waste your money sending advertising material to the shuns, etc. There is also the matter of determining the surest, best and least expensive manner of getting your message effectively across and into the hands of the folks you are after.

In addition to the male and female angle there are numerous other "lines of least resistance" that can be followed to guarantee you maximum attendance in return for the effort and money expended. A certain "type" of picture appeals best to factory workers. Another "type" to professional folks, office workers, sales people, etc. Still another to housewives and so on. And each category can be broken down to sections where the least possible chance of excess costs is involved.

It all depends on how well you know the segments that go to make up your patron blueprint and the varying state of their finances. When you know exactly what group you are going after it is not such a tough job to locate some neighbor merchant who is interested in reaching the same group, with the cost of the effort—or a goodly portion of it—saddled on the cooperator in return for some compensating favor by the theatre.

To make it brief and simmer it down, the question of "What happened to business?" can best be answered by another query:

What are you doing to get business and do you know where your best patron prospects can be found?

To list the multiple appeals of any picture would require more paper than a serialization

(Continued on Page 34)

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Modern Bluebeard Shocking To Out-Gross All Chaplin Pictures, Says D. J. McNerney

San Francisco.—Charles Chaplin's "Monsieur Verdoux" will top a twenty million dollar gross within one year, D. J. McNerney, one of the nation's leading showmen and executive vice-president of the Blumenfeld chain of theatres, predicted today.

"Chaplin has produced a box-office gold mine for the exhibitors and an entertainment feast for the public," declared McNerney, whose chain of forty leading theatres is associated with United Artists.

"Monsieur Verdoux" will out-gross anything Chaplin has ever done—and that goes for 'The Dictator' which took in more than fifteen million dollars. 'Verdoux' will easily pull in twenty million within a year, and it wouldn't surprise me at all if 'Verdoux' turns out to be the biggest grosser of any picture as it is that rare kind of production that can easily be re-issued for the next ten years.

McNerney said the Chaplin production had been booked solid in his forty theatres.

Winchell, Time, Cite Chaplin Controversy

New York.—Words of extravagant praise and violent controversy swept the nation as "Monsieur Verdoux" closed its pre-release debut here. When Winchell told his twenty-five million readers and Time Magazine its five million, that Chaplin's "Verdoux" is big-time news. Wrote Winchell: "James Agee has written a monumental piece for The Nation in praise of Chaplin's 'Mons. Verdoux.' Agee thinks the film is one of the great works of our time."

Time went to town with three columns over "Verdoux" as "the most notable film in the most fascinating," and described Chaplin's portrayal of the modern French Bluebeard as "one of the most beautiful single performances ever put on film.

Summarized Time: "The film is a daring individual gesture, daring in an era when such acts are rare. He has replaced his beloved sure-fire tramp with an equally original character. The set pieces of pure slapstick are as skilled and delightful and as psychologically penetrating as any Chaplin has ever contrived."

'Charm, Wit, Spice Verdoux'—Scheuer

Lauding Charles Chaplin as "a man of rare personal charm, magnetism and wit," Famed Writer and Critic Phillip Scheuer told fifteen million readers through the pages of Collier's Magazine, that the star "turns on all his stage full force as Monsieur Verdoux."

Wheeler Dryden Back Wheeler Dryden, associate director on 'Verdoux,' returned yesterday from Big Bear-Ing.

Critics Still Trail In Dust With Chaplin Hailed As Master

In a colossal eulogy of Charles Chaplin and his "Monsieur Verdoux," Jimmie Tarantino, famed trade magazine editor and critic, over this past weekend on page one of the Hollywood Nite Life, wrote in part:

"But Chaplin is not one of the Screen Greats—or, as we believe—the Screen's Greats—for nothing.

"Since celluloid first flickered at the Nickelodeons, Chaplin has shown the way. Today, with 'Monsieur Verdoux,' Chaplin irreproachably proves again he stands at the head of the entertainment parade."

Exhibitors Get Set For Chaplin Splash

A few minutes after you have finished reading this extraordi-

ny, rosalind's voice as one to cheer Charles Chaplin as the modern French Bluebeard in "Monsieur Verdoux.""}

Stuart Gelder, London News-Chronicle, wrote in part: "Likely to be the first convincing answer out of Holly-

wood to Sir Stafford Cripps's demand for better productions."

Brighton English Argus: "Epochal...one of his inimitable blends of slapstick, pathos and satire."

P. H. Powell, in London Star: "Chaplin as 'Verdoux' brought cheers."

Picturegoer: "Chaplin is marvelous. The story is so thickly peppered with comedy that one has to hold tight to one's seat to keep from rolling."

'Verdoux' Great Says Sage; Must Be Seen Many Times

Tomorrow Magazine, wrote in part of "Verdoux": "Charles Chaplin's 'Monsieur Ver-

doux' is one of the most fascinating documents of our day. The picture is great! Chaplin does not escape the world through his comic disguise; he faces it. That is why he is an artist of singular force. Those who do not quite decipher his meaning or who do not wish to fathom it because it disturbs them, would do well to listen and attend again and again."

Macleod 'Skinned' Cornell, featured in "Ver-

doux," will play the Tallulah Bankhead role in the Lake Tahoe Players production, "Skin of Our Teeth."
Selective Advertising Is Urged by Jackson

(Continued from Page 32)

of “Gone With The Wind,” but a recent survey by a national magazine shows pretty closely how the wind is blowing and might prove helpful in laying out ad campaigns.

This survey makes it plain that the day of the so-called “specialized selling” for theatres is at hand and that the old “overall” mediums don’t exercise enough “pull” to hold your audience at former peaks. It is, of course, to be construed that the cost of the “specialized selling”—or fair proportion of it—will take out by reduction of the “overall” practices formerly so effective. Here’s what the survey developed:

Seventy-two per cent of the people queried stated that their attendance at picture theatres was dictated by the type of attraction being exhibited. Right here let me say that the survey was directed principally to women and that the ladies also expressed themselves as being more favor of large houses than the men, 58 per cent. Only 5 per cent preferred black and white while 37 per cent expressed no preference other than the “type.” In summing up theatre advertising effort it developed that stars in the productions exercised influence with 70 per cent of the total polled; that 65 per cent were swayed by reviews and advertising in national magazines; the local newspaper reviewers held 32 32 per cent influence; trailers on the screen attracted 51 per cent and the ads and magazine ads drew an even 20-20 as business-getters. Does that paint a picture that will help you plan how to spend your money?

Going further, market angle of interest developed in the bulleting, the average person interviewed attends the theatre 32 times each year. The average adult attendance for families is 73 visits a year and for children under 18 years only 27 times. Of those answering, 39 per cent attend the same theatre regularly, with this tendency strongest—as would be expected—in the small towns where 51 per cent usually go to the same theatre. The percentages vary down to 20 per cent in large towns and an increase to 29 per cent in cities. Of the total interrogated it developed that 57 per cent would attend movies more often if they had more time (that brings a new thought into your planning and means that you have to determine the best way to reach a certain group of your patrons), while 53 per cent indicated that they would go more often if theatres showed more of the kind of films they enjoy; like (do you know what kind of films most of your customers like and have they their names and addresses so you can advise them PERSONALLY when such films are coming?), and 32 per cent would be more frequent ticket buyers if movies were less expensive (is your house so seated that you can institute a dual price policy to attract the poorly-paid element?).

I realize that there is little if any possibility of any manager getting his patron blueprint to adding machine perfection but, from the number I’ve studied of this survey and my other completed research, I feel that the job is exhaustive and expensive but I’d seriously recommend to the manager not thoroughly familiar with the human elements that go to comprise his attendance potential that he conduct an effort at the targets of least resistance on the expensive and more complete if he gets the cooperation of neighboring merchants who have interests equal to his in determining exactly who can be sold what and where they can be reached. If each merchant will assign one employee each day to cover one full block or more of the vicinity from which they can expect trade the job will prove inexpensive and easy of accomplishment.

Those assigned the job of interrogating should be supplied with cards requesting response to questions as to number in family, ages, sex, occupation, whether employed or in school; the nationality, earning pay periods, etc. can be determined either by blank interrogating or analysis of the occupation and name. Information as to how frequently they attend the movies and other questions pertinent to the merchants cooperating should also be secured. The information gathered would be invaluable to all merchants as a guide to their merchandise purchases and sales efforts. To the theatre it would provide the kind of data needed to direct effort to the targets of least resistance on each picture. I don’t mean that the usual “overall” effort should be discontinued but that—on such occasions as warrant specialized effort—they be curtailed to cover as much as possible the extra-curricular elements.

The “overall” campaign still has a job to do, but that the usual formula of newspaper, billboard and screen is slipping badly is plainly indicated in the poll referred to above.

One thing is certain: that business which quits “coming” and the day has arrived when it has to be gone after. And it goes without saying, that you have to know where it is before you can go after it. There are probably a dozen reliable sources of information available to the average theatre manager about who his patrons are, where they live, how much they make, etc. Priority “A” should be given the job of as-sensing this data into easy-to-handle index form. Then, start taking your pictures apart to locate angles of appeal that promise response from certain groups and go after them.

It must be admitted that—as of the moment—we are concentrating most of our effort in newspaper advertising. We have just checked tear sheets of 17 large city dailies and find that appeal to the younger element of trade is predominant in every theatre ad. Personally I doubt if there are many great of today’s teen-agers and young adults reading the dailies. The bulk of newspaper readers are the settled married folks who have satisfied their playboy and playgirl urge and become fireside adventurers for Mr. and Mrs. America’s play dollar. The ad appeal to the younger element of trade is predominant in every theatre ad. Personally I doubt if there are many great of today’s teen-agers and young adults reading the dailies. The bulk of newspaper readers are the settled married folks who have satisfied their playboy and playgirl urge and become fireside adventurers for Mr. and Mrs. America’s play dollar.

Here’s Real Civic Cooperation

A splendid example of theatreman’s activities in community enterprises comes from Plainfield, N. J., where Murray Meinberg, Reade Theatres’ city manager, and Hal Meier, district manager, aided the city fathers in publicizing and soliciting funds for the construction of a 4th of July celebration.

Besides running trailers calling attention to the event and urging contributions, Meinberg and Meier also set up giant “firecrackers” in the theatre lobbies and in city stores to help raise funds. Prizes were also promoted from merchants, and Meinberg, who is a member of the Finance Committee, proposed a soft-ball double-header to swell the funds.

In connection to all of their pre-Fourth activity, the two Reade theatremen were also named honorary judges for the Independence Day “Parade of Floats” contests.

That’s what we mean when we say managers should cooperate in civic endeavors.

Showmen’s Trade Review July 26, 1947

Offer Exhibitors Franchise For Local Dance Studios

Franchises for Fred Astaire dance studios are being offered to motion picture exhibitors throughout the country, it has been announced in New York by Charles L. Casanova, former industry executive, current president and general manager of Fred Astaire Dance Studio Corp., following a recent conference with President Astaire. Deals have already been concluded in Washington, D. C., Pittsburgh and Chicago.

Casanova, whose headquarters is at 487 Park Avenue, said that both Astaire and himself felt that the theatremen, with his knowledge of presenting the service and its wants, was the best equipped person to promote and expand this form of entertainment.
Score with 4 More!

Now... on the screen!

Ernest Tubb
Sensational Radio and Recording Star!
America's Outstanding Singer and Writer of Western Folk Songs
His Decca Records Sell in the Millions!

From scanties and panties to guns and giggles!

"Killer Dill"

With
Stuart Erwin
Anne Gwynne
Frank Albertson
Mike Mazurki
Dorothy Granger
Miliburn Stone
Anthony Warde

Producer
Max M. King
Director
Lewis D. Collins

Hollywood Barn Dance

With
Lori Talbot
Bede Herron
Earle Hodgins
Helen Royce
Philharmonic Trio

Both starring
Tom Neal
Pamela Blake
Allen Jenkins
Virginia Sale

Dramatizing the headlines!

The Hat Box Mystery

"The Case of the Baby Sitter"

Screen Guild Productions, Inc.
Home Office: 346 So. La Brea Ave., Hollywood, Calif.—Foreign Dep't.: 723 7th Ave., New York City.—Cable: "Guildfilms."
Studios Curtail Camera Time To Reduce Production Costs

Hollywood, apparently determined to cut production costs, finds that one of the most effective methods is to curtail shooting schedules; that is, finish actual camera work as quickly as possible. Studios making “B” product are trying to limit their pictures in not more than two weeks because they, particularly, realize that their “B” intake is limited, that they're bound to lose money if they exceed the allotted schedule. There was a time when independent producers thought nothing of a 50-day shooting schedule; now, they're shooting at top speed in an effort to hold their productions to less than five weeks. More advance preparation is necessary so that there'll be no interruptions once the cameramen start shooting.

Metro-Goldwyn-Mayer, for instance, finished “If Winter Comes” last week after only 37 days of shooting! Ordinarily a picture like the Walter Pidgeon-Deborah Kerr vehicle would have gone 90 days. More attention is being given to outdoor pictures, as witness Universal-International's Technicolor “River Lady,” which just started. Jack Hively left for Oregon this week to scout backgrounds, thereby saving valuable time while Director George Sherman began filming July 21 with cast headliners Yvonne DeCaro, Dan Duryea, Rod Cameron and Helena Carter. Russell Simpson, veteran character actor, was set by Walter Wanger for a role in the Technicolor “Tap Roots.”

There are still pictures that have elongated shooting schedules, despite the new economy wave. William Cagney's “The Time of Your Life,” for United Artists, is stretching to 140 days. More attention is being given to outdoor pictures, as witness Universal-International's Technicolor “River Lady,” which started filming after having started in April. Ronald Reagan, after nearly going under with the flu, returned to work in “Mary Hagen,” and for the first time, the entire cast of 30 principals, headed by Reagan and Shirley Temple, worked together in a montage scene, supported by 200 extras. Eagle-Lion went 10 days over their planned setup or “The Adventures of Casanova,” filming final scenes last week at the Churubusco Studios in Mexico City. E.L.'s “T-Man,” finished work in Detroit and moved to New York; Turner B. Shelton, former Treasury man, was signed as associate producer.

Another indication of cutting down shooting time was Irving Cummings, who said his first production at Columbia would be finished in a month. The film, which is now in its second week, marks Susan Peters' comeback to the screen. Gene Autry wound up scenes for his Cinecolor western musical, “The Strawberry Roan,” at the studio ranch, while “The Black Arrow”—an Edward Small production—was working in San Fernando Valley.

Perhaps most significant in the time-cutting parade was Orville Wirth, the star-producer-director of Republic's “Macbeth,” who completed shooting on the Shakespearean drama exactly one day ahead of schedule and slightly under budget! He filmed “Macbeth” in 22 days, losing one following a banquet sequence during which he wrecked his back. Roy Rogers and Tito Guizar started “The Gay Ranchero” on July 22. Edward J. White and William Witney, associate producer and director of all Rogers' output, again handle this one.

Despite Monogram's shutdown, because of high labor costs, “Dusty Trail,” a Johnny Mack Brown with Raymond Hatton, began July 21, with Lambert Hillyer directing for Producer Barney A. Sarecky. Another western going is a new Hopalong Cassidy, for United Artists; Bill Boyd finished one last week, still entitled, and started another, also without a name, this week.

RKO Radio starts “Stations West” on July 28 on location at Sedona, Ariz., with Sidney Lanfield directing and Robert Sparks producing the Lake Shore historical drama. Quentin Reynolds, famed war correspondent and writer who collaborated on the screenplay of RKO's “The Miracle of the Bells,” will use his voice as a radio commentator in the Lasky-MacEwen Production.

Screen Guild finished “The Dark Road,” with “Big Boy” Williams, celebrating his 30th year in films, managing to find a week off for this Somerset Production.

NOW BEFORE THE CAMERAS

COLUMBIA. The Mating of Millie; The Sign of the Ram; The Crime Doctor's Gambler; The Black Arrow (Edward Small); Tex Granger (Sam Katzman Serial). WARNER. ROXO Silver River; Ever the Beginning (U. S. Pictures); Mary Hagen; Romance in High C (Curtiz, in Technicolor). United Artists. UnhHed Hopalong Cassidy (Bill Boyd); The Time of Your Life (Cagney); Sleep, My Prince; (Triangle). INDEPENDENT. On Parade (H. J. Brown-John Rogers); Dangerous Yours (Sol M. Wurtzel). EAGLE-LION. NorthWest Stampede (Al Rogell, in Cinecolor); T-Man. 20TH CENTURY-FOX. The Snake Pit; The Foxes of Harrow; Nightmare Alley; Gentlemen's Agreement; Green Grass of Wyoming (Technicolor); Daisy Kenyon. REPUBLIC. The Red Pony (Feldman Group Prod.); Lewis Milestone, in Technicolor); The Fabulous Texan; The Gay Ranchero (Trucolor); G-Men Never Forget (Serial). RKO RADIO. Miracle of the Bells (Lasky-MacEwen); Tarzan and the Marmalids (Sol Lesser); I Remember Mama; That's Life (Goldwyn, in Technicolor); Roughshod; Your Red Wagon; Stations West. PARAMOUNT. So Evil My Love (Paramount British Prod., Ltd.); My Own True Love; Night Has a Thousand Eyes; The Paleface (Technicolor). MGM. The Kissin Bandit (Technicolor); On an Island With You (Technicolor); Killer McCoy; The High Wall; Westward Ho. SRO. Portrait of Jennie. UNIVERSAL-INTERNATIONAL. Top Rackets (Wagner, in Technicolor); Imagination (Karnin); The Naked City (Hollinger); The Senator Was Indicted (Ier-John); Fatal Coils; River Lady (Technicolor).

Warner Writers Busy On 15 Story Properties

Writers at the Warner Bros. Studio currently are busy on a total of 15 story properties.


Korda Signs Producers

Alexander Korda has announced the acquisition by his London Film Productions of three of England's outstanding film makers as producing team for their first tissue. They are: Anatole de Grunwald, Terence Rattigan and Anthony Asquith. Their first production for London Films will be “The Winslow Boy,” London stage success written by Rattigan, which Asquith will direct.

Garber in Nassour Post

Edward Nassour, head of Nassour Studios, has signed David S. Garber as general manager at the new Sunset Boulevard lot. According to Nassour, who has scheduled eight independent productions of his own, four to be released through Monogram and four through Allied Artists, Garber will also serve as associate producer on these films. Garber was formerly studio manager at Universal.

Foran in ‘War Party’

Dick Foran has been cast in one of the leading roles of the John Ford-Merian C. Cooper film, “War Party.” Argosy Pictures has announced. Already cast are John Wayne, Henry Fonda, Victor McLaglen, Curt Siodmak and Shirley Temple.

Keighley's Assignment

As his first assignment under his new five-year contract with 20th-Fox, William Keighley will direct “The Street With No Name,” which will be produced by Samuel Engel with cooperation from the FBI and J. Edgar Hoover.

Sistrom, Binyon Set

Universal-International has signed Joseph Sistrom as producer and Claude Binyon as writer-director of the new Frederick Wakeman novel, “The Saxon Charm.”

Three Options Lifted

June Haver, Dan Dailey and John Russell have had their options lifted by 20th-Fox.
SPORTS

CLASSIFIED ADVERTISING

Ten cents per word (10 words minimum). No cuts or borders. No charge for name and address. 3 insertions for the price of 2. Money order or check with copy. Address Classified Dept., SHOWMEN'S TRADE REVIEW, 1501 Broadway, New York 18, N. Y.

SHOWMEN'S TRADE REVIEW, July 26, 1947

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PROMPT SHIPMENT—ALL-STEEL BLOWERS WITH MOTORS, 5,500 cfm, $127.50; 6,500 cfm, $127.00; 7,500 cfm, $127.00; 8,500 cfm, $127.00. Other sizes available. Latest Dual Air Washers, 5,000 cfm, $250; 7,500 cfm, $240; 10,000 cfm, $270. Diffusers, recirculating pumps, exhaust fans, available. E. O. S. Cinema Supply Corp., 449 W. 42nd St., New York, N. Y.

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6 VIRGINIA THEATRES FOR SALE. Reasonable terms to responsible theatre operators. Located in Norfolk, Plymouth, Newport News, Newport News Productions, 165 West 46th St., New York City.

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THEATRE SEATING

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SHOWMEN'S TRADE REVIEW, July 26, 1947

SOUND EQUIPMENT

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Shorts Reviews

Nicolodeon Chukkles No. 1

(Amusing)

Grand Int'l Pictures

14 mins.

The first of a projected series of revivals of old Mack Sennett comedies, this subject, entitled “When a Man’s a Prince,” should prove a nostalgic treat for mother and father, and an amusing bit of entertainment for the rest of the family. Although the subject is billed as being a Mack Sennett comedy of 30 years ago (that would be 1917), it does not appear to be quite that old, and this reviewer remembers seeing the comedy some time during the very early days of the talkies, so it is not particularly important. What counts is that, with careful editing, the addition of an appropriate musical score and some clever narration, the producers have made a subject that vies strongly with modern effort as a laugh-getter. Many will consider it funnier than some of today’s output. Ben Turpin, famed comedian of the silent days, is the star, and while some of the other faces are familiar, they are not identified. Amusing fare to brighten up a heavy program.

Charlie Spivak and His Orchestra

(Entertaining)

Universal (2309)

Name Band Musical

5 mins.

This musical short is another presentation during which words of songs appear on the screen for community singing as the players sing. Spivak and the orchestra play Devil’s Holiday for a opening, switching to the Star Dreamers, a vocal quintet and Soliste cannon, who sings Born to Be Blue. The community sing medley includes No, No, Nora, K-K-K-Katy and Toot, Toot, Tootsie. Lazy Day and Stomping Room Only conclude the musical.

(More Shorts Reviews on P. 47)
Features and western series pictures are listed alphabetically by title under name of distributor. **Consult Time Index out for distributor listed pictures known only by title.** Numbers at left of title represent production or Block Number. (**SP** in this column indicates Special Production, ie those sold separately, at extreme right figures give publication date of Advance Data; **or** Box-Office Slant: b. Asterisk following title indicates color photography; c. *boldfaced* name of type of color used.)

**B:** Biographical  **D:** Drama  **G:** Gangster  **W:** Western  **M:** Mystery

**Comedy**  **Doc.** Documentary  **Musical**  **Technicolor**

*Key:*  
A: Adult; F: Family; Letters and combinations thereof in parenthesis indicates in accordance with following key:

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Cheers for Miss Bishop... **Martha Scott, Wm. Gargan**  
Courageous Little Hen... **Erroll Flynn, Douglas Fairbanks, Jr.**  
Flying Deuces, The... **Glenn Ford, William Tabbert**  
Her Enlisted Man (CD)... **Stan Laurel-Oliver Hardy**  
Hollywood Bound... **Barbara Stanwyck-Robert Young**  
Jimmy Steps Out... **J. Stewart-P. Goodhart**  
Let 'em Have It... **Carroll Baker**, **Bruce Cabot**  
Little Men... **Oskie Francis-Bertrandaje**  
Men of Hollywood... **Ring Crosby**  
Second Chorus... **H. Gibson-Stephen Fetchit**  
Silver Devil (D/F)... **Spencer Tracy**  
Sky Devils (C/D/E)... **Charles McGraw**  
Stairway to a Star... **Marjorie Main**  
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Thunder in the City... **Richard Dix-Karen Morley**  

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384 **Black Spot (D)**... **P. Singleton-A. Lake-A. Lewis**  
807 **Blonde's Big Moment (C/F)**... **Lake-A. Lewis**  
846 **Blonde's Holiday (C/D)**... **Lake-A. Lewis**  
866 **Blonde Knows Best (C/F)**... **Lake-A. Lewis**  
822 **Boston Blackie and the Law (My)**... **Chester Morris-Trudy Marshall**  
530 **Building the Damn at Bay (My)**... **Ben Randell-Anita Grable**  
526 **Cigarette Girl (C)**... **Grosvenor-Dewayne**  
550 **Corporation, Same O.D., The**... **J. Ford-O. Keyes**  
616 **Crime Doctor's Man Hunt (My)**... **Rosalind Russell-Mervyn Douglas**  
630 **Deading Reckoning (D/A)**... **Dick Powell-Maylia**  
128 **For the Love of Rusty (C-D)**... **L. Hayward-G. E. Stone**  
834 **Pam (D)**... **Dennis O'Keefe-M. Chapman**  
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819 **Singing in the Snow (My)**... **Dennis O'Keefe-M. Chapman**  
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831 **The Thirteenth Hour (My)**... **Richard Dix-Leila Ronsdale**  

**Assigned to Treasury (D)**

Blonde in the Dough... **Warner Baxter-Michelle Cheirle**  
Crime Doctor's Gamble... **Richard Lane-Louis Campbell**  
Devil Ship... **Wax Baxter-N. Shepard**  

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<td>612 Fall Guy (MyA)</td>
<td>Errol Flynn.</td>
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<td>616 Guilty, The (MyA)</td>
<td>Paul Robeson.</td>
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<td>620 High Conquest (D)</td>
<td>Brian Donlevy.</td>
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<td>608 Mr. Hex (CD-F)</td>
<td>Melvyn Douglas.</td>
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<td>617 Pink Bottle of Rich</td>
<td>Donald O'Connor.</td>
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<td>610 Riding the California Trail</td>
<td>Gilbert Roland-Texas Lebin.</td>
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<td>618 Sarge Goes to College (C)</td>
<td>George Tauber.</td>
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<td>699 Suspense (D)</td>
<td>Edward Dmytryk.</td>
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<td>600 Sweetheart of Sigma Chi (M)</td>
<td>Henry Fonda.</td>
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<td>615 Trap, The (M)</td>
<td>Brian Donlevy.</td>
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<td>613 Vacation Days (D-M-F)</td>
<td>Brian Donlevy.</td>
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<td>615 Violence (D)</td>
<td>Brian Donlevy.</td>
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<td>619 Wolf Call</td>
<td>Brian Donlevy.</td>
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</table>

**SELECT**

| 422 Big Town | Philip Reed-Hillary Brooke. |
| 461 Blaze of Noon (D) | A. Baxter-W. Holden-S. Tufts. |
| 460 Cattle Drive (C) | W. Holden-C. Illingworth. |
| 462 Celakota (MyA) | A. Ladd-G. Russell-W. Bendix. |
| 406 California * (T, W) | Raymond Hatton. |
| 403 Cross My Heart (C-M) | Raymond Hatton. |
| 423 Danger Street (MyA) | Ray Milland. |
| 416 Dear Ruth (C-A) | J. Cain. |
| 410 Devil's Hairpin (C-D-M) | J. Cain. |
| 405 Ladies Man (C-M-F) | J. Cain. |
| 409 My Favorite Brunette (C-F) | J. Cain. |
| 410 Perfect Marriage, The (C-D-A) | J. Cain. |
| 414 Perils of Pauline * (C-S-F) | J. Cain. |
| 418 Seven Were Saved | A. Ladd-G. Russell-W. Bendix. |
| 429 Trouble With Women, The (C) | J. Westinger. |
| 401 Two Years Before the Mast (A) | Donley-Ladd-Bendix. |
PARAMOUNT (Continued)

<table>
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<tr>
<th>City</th>
<th>Time</th>
<th>Role</th>
<th>Min. Date</th>
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<td>Albuquerque</td>
<td>60</td>
<td>Kid</td>
<td>6/24/46</td>
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</tbody>
</table>
Showmen's trade review, July 26, 1947

**Republic (Continued)**

Prod.

No.

681 Sioux City Sue (W/F).
682 Stagecoach to Denver (W/F).
683 Twilight on the Rio Grande (W/F).
683 Vivliantes of Boomtown (W/F).

**Glen SCREEN GUILD PRODUCTIONS**

HCl Bar 29 Justice.
614 Bells of San Fernando (D/F).
612 Buffalo Bill (D) Again (W/F).
618 Bull Pilot.
HC1 Casidy of Bar 20.
610 North of the Border.
HC9 Partners of the Plains.
611 Quick Draw.
612 Renegade Girl (D/F).
HC9 Rustlers Valley.
616 Shoot to Kill (D/A).
618 Texas Trail.

**SENLICK RELEASING ORGANIZATION**

**CURRENT**

Run

Donald Woods-Gloria Warren.
R. Hudson-J. LaRue-A. Willis.
Anita Curtis-Savage-Jack Holt.

**COMING**

Hank Daniels-Virginia Patton.
Tom Neal-A. Jenkins-P. Blake.
John Shelton-Dan Doran.
S. Erwin-A. Gwynne-F. Albertson.

**20TH-FOX**

**CURRENT 1946-47**

Carole Landis-William Gargan.
Kent Taylor-Dona Drake.
F. Dane-Keith Steel.
L. White-D. Ullman-J. W. Prince.
H. Blaine-G. Montgomery.
J. Payne-J. Haver.
E. Portman-Dulce Gray.

**CURRENT 1947-48**

G. Montgomery-Nancyguild.
D. Haymes-C. Holm-C. Romero.
M. Heitzman-Aaron Young.
J. Payne-M. O'Hara-W. Lane.
D. Haymes-M. F. Murphy.
R. Colman-Peggy Cummins.
R. Colman-Peggy Cummins.
J. Payne-M. O'Hara.
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J. Payne-M. O'Hara.
**NEW PICTURES STARTED LAST WEEK**

**COLUMBIA**

**RKO**
- Miracle of the Bells—Principals: Fred MacMurray, Gloria DeHaven, director, Irving Pichel.

**REPUBLIC**
- Gang of the Graycoats, The—(Trucolor)—Principals: Roy Rogers, Toby Guizar, Andy Devine. Director, Robert Kline. 20th CENTURY-FOX
- Snake Pit, The—Principals: Olivia de Haviland, Leo Gorcey, Mark Stevens. Director, Anatol Litvak.

**UNIVERSAL-INTERNATIONAL**

**RKO**
- Night of the Hunter—(Trucolor)—Principals: Yvonne De Carlo, Dan Duryea, Rod Cameron. Director, George Sherman.

**ADVANCE DATA On Forthcoming Product**

**THE FUGITIVE (RKO)** Drama, Prehistoric: Henry Fonda, Dolores Del Rio, J. Carrol Naish, Director, John Ford. Plot: A priest in disguise, Henry Fonda, is hunted by an anti-religious group in the tropics of Mexico. The priests are after the priest and try to protect him but he is betrayed by a priest friend who helped him escape for murder in the U. S. One of his devotees, a young Spanish nobleman, throws a crucifix into the river, in which his hand, walks toward the firing squad.

**CAST FROM CASTILE (20th-Fox)** Technicolor. Principals: Tyrone Power, Jean Peters, Peter Robson, Raymond Hatton, Henry King. Plot: After fleeing from the Inquisition in 1518, taking with him a servant girl whom he bewitched, a young Spanish nobleman joins the forces of Cortes, captain of an expedition to the New World. In the adventure, he and the girl are married, the expedition runs into Monteza's ambassadors who implore them to return to Spain before there is trouble. However, implored by tales of treasure, Cortes refuses to turn back and as the story ends he and his forces stand at the threshold of Monteza's empire, preparing for battle.

**BULLDOG DRUMMOND STRIKES BULLY (MGM)** Comedy. Privy.Boyton: Ron Randall, Gloria Henry, Director, Frank McDonald. Plot: A Scotland Yard detective is killed by a man planning on a case involving two girls who both claim to be the missing heir to the Bredmor title. His curiosity aroused, Bulldog Drummond gathers some evidence and tries to determine the real heiress. The lawyer on the case is discovered to be the murderer of the detective, who suspected him of exploiting the impostor.

**UNITED ARTISTS**

<table>
<thead>
<tr>
<th>Film</th>
<th>CURRENT 1946-47</th>
<th>Run Time, Min.</th>
<th>See Issue of</th>
</tr>
</thead>
<tbody>
<tr>
<td>Abie's Irish Rose (C.F.)</td>
<td>Joanne Dru-Michael Chekhov</td>
<td>96...</td>
<td>b1/30/46</td>
</tr>
<tr>
<td>Adventures of Don Coyote <em>C</em> (W.F.)</td>
<td>P. Rafferty-M. Craner</td>
<td>9/29/47</td>
<td>m3/47</td>
</tr>
<tr>
<td>Carnegie Hall (D.M.A.)</td>
<td>M. Hunt-Prince M. O'Driscoll</td>
<td>134..</td>
<td>m3/47</td>
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<tr>
<td>Chase, The (D.A.)</td>
<td>Robert Cummings-Michele Morgan</td>
<td>85...</td>
<td>b1/19/46</td>
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<tr>
<td>Copacabana (M.A.)</td>
<td>Gene Barry-Joan Taylor</td>
<td>50...</td>
<td>a5/24/47</td>
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<tr>
<td>Dangerous Venture (W.F.)</td>
<td>A. Clyde-W. Boyd-A. Alexander</td>
<td>59...</td>
<td>a2/22/47</td>
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<tr>
<td>Devil's Playground, The (W.F.F)</td>
<td>W. Hlan-Boyde-A. Clyde</td>
<td>65...</td>
<td>b/21/46</td>
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<tr>
<td>Dishonored Lady (M.F.)</td>
<td>J. Lamar-D. Hinds</td>
<td>79...</td>
<td>b/21/46</td>
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<tr>
<td>Fabulous Dorsey, The (M.F.)</td>
<td>T. Dorsey-J. Dorsey-J. Blair</td>
<td>67...</td>
<td>b/11/47</td>
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<td>Field Marshal (W.F.)</td>
<td>W. Boyd-A. Alexander</td>
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<td>b/21/46</td>
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<tr>
<td>Fun on a Weekend (C.A)</td>
<td>Prisilla Lane-Eddie Braicken</td>
<td>55...</td>
<td>b1/27/47</td>
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<td>Little Jodine (C.F.)</td>
<td>J. Ann-Marlove-M. Craner</td>
<td>78...</td>
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<td>Magnificent Affair, The (M.F.)</td>
<td>Mary Beth Allen-J. Standing</td>
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<td>New Orleans (D.M.A)</td>
<td>A. deCordova-D. Patrick</td>
<td>90...</td>
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<td>Private Affairs of the Patriarch, The (D.A)</td>
<td>Helen Twelvetrees-A. Carrington</td>
<td>135...</td>
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<td>Ramrod (W-D.A)</td>
<td>J. McCrea-V. Lake-D. DeForre</td>
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<tr>
<td>Red House, The (My.A)</td>
<td>Ed. G. Robinson-L. McCallister</td>
<td>65...</td>
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<td>Sin / The Woman From Monte Carlo (W.F)</td>
<td>W. Boyd-W. Haywood</td>
<td>106...</td>
<td>b1/26/47</td>
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<tr>
<td>Stork Bites Man</td>
<td>Jackie Cooper-Gene Roberts</td>
<td>74...</td>
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<tr>
<td>Strange Woman, The (D.A)</td>
<td>H. Lamarr-G. Sanders-L. Hayward</td>
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<td>Sugarless Blondie (C-A)</td>
<td>Z. Murray-C. Cooper</td>
<td>105...</td>
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<tr>
<td>Unexpected Guest, The (W.F.F)</td>
<td>Wm. Boyt-A. Clyde</td>
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**COMING**

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<tr>
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<tr>
<td>Atlantis</td>
<td>Maria Montez-Jean Pierre Aumont</td>
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<tr>
<td>A Miracle Can Happen</td>
<td>James Stewart-Henry Fonda</td>
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<tr>
<td>Arch of Triumph (D)</td>
<td>Lee Bowman-A. Farnsworth</td>
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<tr>
<td>Body and Soul</td>
<td>John Garfield-Lilie Palmer</td>
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<tr>
<td>Christmas Eve</td>
<td>George Raft-G. Breen, Scott-J. Blondell</td>
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<tr>
<td>Curly C</td>
<td>Frances Rafterry-Larry Olsen</td>
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<tr>
<td>Dead Don't Dream, The (W)</td>
<td>W. Boyd-A. Clyde</td>
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<tr>
<td>Fabulous Joe (W. F.)</td>
<td>George Raft-A. Bowley, Scott-J. Blondell</td>
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<tr>
<td>Fanny By Gaslight</td>
<td>James Mason-Phyllis Calvert</td>
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<tr>
<td>Heaven Only Knows (D.F)</td>
<td>Robert Cummings-Brian Donlevy</td>
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<tr>
<td>Henry the Fifth (D.F) <em>T</em></td>
<td>George Raft-C. Gerwig</td>
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<tr>
<td>Here Comes Trouble</td>
<td>William Tracy-Patt Morgan</td>
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<td>In the Name of the Law</td>
<td>R. Atfield, D. Selby, D. O'Hara</td>
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<tr>
<td>Intrigue</td>
<td>G. Raft-J. Havoc-C. Seymour</td>
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<tr>
<td>Lured (My.A)</td>
<td>G. Sanders-L. Ball</td>
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<tr>
<td>Man From Loyd's Landing, The</td>
<td>John Hodiak-C. Gable</td>
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<tr>
<td>Maudites, The (W.F)</td>
<td>W. Boyd-R. Brooks-A. Clyde</td>
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<tr>
<td>Mysterious Vagabond, The (D.A)</td>
<td>Claire Trevor-V. Lake</td>
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<tr>
<td>Other Love, The (D.A)</td>
<td>B. Stanwyck-David Niven</td>
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<tr>
<td>Sleep, My Love</td>
<td>C. Colbert-R. Cummings-D. Anchee</td>
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<tr>
<td>Stampede, The — Wayne, A.</td>
<td>C. Gable-P.兼</td>
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<tr>
<td>Time of Your Life</td>
<td>J. Capney-Wm. Benda-J. Capney</td>
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<tr>
<td>Vendetta (D)</td>
<td>Hillary Brooke-Faith Domergue</td>
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<td>Without Honor</td>
<td>Margaret Lockwood-A. Clyde</td>
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<th>Film</th>
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<tr>
<td>Brief Encounter (D.A)</td>
<td>Celia Johnson-H. Trevor-Howard</td>
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<tr>
<td>Brute Force (D.A)</td>
<td>B. Lancaster-H. Cronyn-C. Bleekford</td>
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<td>2719 Destiny Dies Again</td>
<td>M. Dietrich-J. Stewart</td>
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<td>Egg and I, The (C.F)</td>
<td>M. Hume-H. Chase</td>
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<td>Monique, Divorcee (C-A)</td>
<td>A. Blyth-A. Knight</td>
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<td>Other Love, The (D.A)</td>
<td>B. Stanwyck-David Niven</td>
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<td>Romance, Wayward, The (W.F)</td>
<td>A. Gable-P.兼</td>
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<td>Magnificent Obsession</td>
<td>Irene Dunne-Robert Taylor</td>
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<tr>
<td>Michigan Kid <em>C</em> (W.F)</td>
<td>John Hall-Rita Johnson</td>
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<tr>
<td>Mysterious Harriss <em>F</em> (T.A)</td>
<td>Marie Montez-Rod Cameron-P. Reed</td>
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<td>Odd Man Out (D.A)</td>
<td>James Mason-R. Newton</td>
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<td>One Hundred Men and a Girl</td>
<td>Durnzin-L. Stokowski</td>
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<td>Song of Scheherazade <em>T</em> (M.F)</td>
<td>Y. DeCarlo-R. Donlevy</td>
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<td>Slave Girl <em>T</em> (C.B.A)</td>
<td>Yvonne deCarlo-George Brent</td>
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<td>Smash-Up, The Story of a Woman (D.A)</td>
<td>S. Hayward-L. Bowman-R. Albert</td>
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<td>Stairway to Heaven <em>T</em> (D.A)</td>
<td>D. Niven-R. Massey</td>
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<td>Swell Guy (D)</td>
<td>S. Tufts-A. Biny</td>
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<td>This Happy Breed <em>T</em> (D.A)</td>
<td>Robert Newton-Celia Johnson</td>
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<td>Time Out of Mind (D.A)</td>
<td>P. Calvert-R. Hutton-E. Raines</td>
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<td>You Can't Cheat an Angel</td>
<td>W. Cleaves-S. Marden</td>
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<td>Vigilantes Return <em>C</em></td>
<td>Jon Hall-Margaret Lindsay</td>
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<td>Wake, The (M)</td>
<td>Y. Breen-R. Raines</td>
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<td>When the Dailors Dole</td>
<td>B. Scott-K. Francis-B. Donlevy</td>
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<td>Wicked Lady, The (D.A)</td>
<td>M. Lockwood-J. Mason-P. Reed</td>
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**SHOWMEN'S TRADE REVIEW, July 26, 1947**
COLUMBIA (1946-'47)

1633 Society Mums - Fair 11/10/46
1632 So's Your An'na - Juvenile 11/14/46
1635 Mom and Dad - Fair 11/19/46
1634 More Than Off - Fair 11/24/46
1633 Meet Mr. Mischief - Good 12/1/46
1632 Spooner Dance - Funny 12/6/46
1635 The Good Bad Egg 12/11/46
1637 Bridge and Glove 12/16/46
1640 Two Jills and a Jack 12/21/46

ASSORTED 2-REEL COMEDIES (4)

1641 Perfect Day - Good 1/1/47
1642 Honeycomb Blues - Doll 1/11/46
1643 Gold Guardian - Good 1/16/46
1645 Hot Water - Funny 1/21/46
1646 Nervous Shakedown 1/26/46
1647 Training for Trouble 1/31/46

COLUMBIA (Continued)

1640 11.11.41
1641 11/16/46
1646 Air-Borne Training - Excellent 12/1/46
1647 Little LuLu

1640 Love

METRO-GOLDWYN-MAYER (1946-'47)

1640 SW-351 11/16/46
1641 SW-352 11/21/46
1642 SW-353 11/26/46
1643 SW-354 12/1/46

1640 The Bowery Boys 

1641 T.J. & Jerry (Technicolor) CARTOONS

1642 Cut Ups - Good 3/9/47
1643 Part Time Pete - Very Good 3/14/47
1644 Cut Concerts - Excellent 3/19/47

1640 FAMOUS CHARACTERS IN CONCERT SPECIALS

1641 Football Thrills of 1945 10/10/47
1642 Sure Core - Excellent 10/10/46
1643 S-Luck Tennis - Good 10/15/46
1644 Playing By Ear - Excellent 10/20/46
1645 Atlantic Swim - Good 10/25/46
1646 Diamond Dames - Amazing 10/30/46
1647 Love My Wife! - Good 11/4/46
1648 Neighbor and Nuisance - Excellent 11/11/46

TWELVE SPECIALS (4)

1640 Fool's Paradise - Good 11/11/46
1642 The Enchanted Square - Very Good 11/16/46
1643 Around the World in 28 Days - Excellent 11/21/46
1644 Give Us the Earth. - 11/26/46

MGM SPECIALS

1640 All Star baseball - Good 11/3/47
1641 The Singing Seniors - Good 11/8/47
1642 Salk's Basketball - Good 11/13/47
1643 The Queens of the Grill - Very Good 11/18/47
1644 A Exhibit Talk About It 11/23/47

POPULAR SCIENCE-Magazine (6)

1641 - 1 Average 11/1/47
1642 The Savings Diners - Good 11/6/47
1643 The Golden Crown - Good 11/11/47
1644 The Empty Bottles - Excellent 11/16/47
1645 Brain Foods - Good 11/21/47

SPORTS SPECIALS

1640 Red Roses Are Red - Good 10/30/46
1641 Dave-MaMa-Shan - Good 11/5/46
1642 Queen of the Court - Very Good 11/10/46
1643 Ice-Cool Champions - Excellent 11/15/46
1644 Jumping Jacks - Excellent 11/20/46
1645 Setting the Bar - Good 11/25/46
1646 Under White Skies - Good 12/1/46
1647 Golden Lightning - Good 12/6/46
1648 Making the Valet - Good 12/11/46
1649 Making the Baseball Game - Good 12/16/46
1650 Diamond Girl - Excellent 12/21/46

UNUSUAL OCCUPATIONS-Magnanimous (6)

1641 L. S. A. - 11/1/46
1642 Swedish Glass Makers - Excellent 11/10/46
1643 Stunt Girl - Good 11/2/46
1644 Artistic Golfer - Good 11/13/46

SPEAKING OF ANIMALS (5)

1640 Blunt Crazy - Very Good 10/20/46
1641 Peep Parish O' - Good 10/25/46

PARAMOUNT (Continued)

Y6-3 Country Life
Y6-4 Tilly's New Hat
Y6-5 In Love
Y6-6 Our Friends

MUSICAL

FFS-1 Sweet and Low
FFS-2 Champagne for Two
FFS-3 Smooth Samoa
FFS-4 Parts in the Spring

GEORGE PAL PUPPETOONS (Tinkletoes)

UE-1 Weighing the Line
UE-2 Tubby the Tube

EPEPEY (5)

E6-1 Absumption
E6-2 I'll Be Ski-ing Ya
E6-3 Popeye and the Penguin
E6-4 Royal Four Flusher

TWO REEL SPECIAL

17 Two Decades of History - Excellent

LITTLE LULU

J6-1 hose in the Cabinet - Funny 10/1/46
J6-2 Cad and Cuddle
J6-3 A Busy With a Trestl

RKO RADIO

EDGAR KENNEDY (6)

2401 I'll Build It With Gold 10/9/46
2402 Do Or Drat 11/19/46
2403 The Deuce of Clubs 12/4/46
2404 Reading for Trouble 12/9/46

FLICKER SHACKS (8)

2401 No. 1 Excellent 10/31/46
2402 No. 2 Good 11/1/46
2403 No. 3 Good 11/8/46
2404 No. 7 Good 11/15/46

RAY WHITLEY MUSICALS (4)

2401 Star Opus
2402 Gilded Rides
2403 The Making of the Honeymoon
2404 A Buckaroo Broadside

SPORTSCOPE (10)

2401 Skating Lady - Smooth 11/1/46
2402 Half Netty Dances - Excellent 11/10/46
2403 Bowling Fever - Fair 11/19/46
2404 Stetson Steak - Good 11/26/46
2405 College Ciphers - Excellent 12/3/46
2406 Ski Charlie - Smooth 12/10/46
2407 Ice Skaters - Excellent 12/24/46
2408 Wild Turkey - Good 12/31/46
2409 Riding the Rails - Good 11/15/46
2410 Summer Tale - Excellent 12/28/46
2411 Ski Bolls - Excellent

THIS IS AMERICA (13)

1901 Beauty for Sale - Excellent 12/2/46
1902 Germany Today - Informative 1/2/47
1903 A Nation Is Born - Excellent 1/9/47
1904 Canopus Dawn - Timely 1/16/47
1905 Last of the Indians - Excellent 1/23/47
1906 Sunset's Glories - Excellent 1/30/47
1907 I Am an American - Excellent 2/6/47
1908 Popular to Moviester - Stirring 2/13/47
1909 Musical Featurette (4)

2401 The Melody Time - Very Good 1/25/46
2402 Federal That Morn - Excellent 2/1/46
2403 Let's Make Rhythm - Excellent 2/8/46

THEATRICAL REVIEW

1901 Football Highlights of 1946

1902 Borrowed Blends - Fair 11/27/46
1903 Wife Takes Wall - Fair 12/1/46
1904 In Room 303 - Excellent 12/8/46
1905 Hiroko Husband - Excellent 12/15/46

1901 Rocco - Excellent 7/1/46
1902 Boneyard - Excellent 7/8/46
1903 Ring of the Juggler - Excellent 7/15/46
1904 Dadda's Dilemma - Very Funny 7/22/46

20TH CENTURY-FOX (1946-'47)

MOVIEVENT ADVENTURES (22)

2001 Fantasy of Steam - Excellent 1/2/47
2002 Valley of the Range - Excellent 1/8/46

SHOWMEN'S TRADE REVIEW, July 26, 1947
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Deep Valley 31
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PRODUCT GUIDES

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Vol. 47  No. 5

AUGUST 2, 1947

Motion Picture Association Amends Ad Code

Strong Product Holds Over Despite Heat
"NEW CAPITOL RECORD—AND GABLE'S GOT IT!"

LEO, THE HUCKSTER!

AND NEW M-G-M RECORDS EVERYWHERE!

CHICAGO—Best all-time opening day!
LOS ANGELES—Record first week!
ALBANY—Biggest gross in 4 years!
MILWAUKEE—Best week in 5 years!
COLUMBUS—Opening challenges 5-year high!
CLEVELAND—Same story here!
NASHVILLE—New opening record!
INDIANAPOLIS—Next to 5 year top opening!
MONTICELLO, N. Y.—New house record by far!
GLENS FALLS, N. Y.—Ties all-time record!
DALLAS—Ranks with biggest biz in 10 years!
KANSAS CITY—New all-time week’s record!
(This could go on forever but there’s no more space.)

M-G-M's "THE HUCKSTERS" CRACKS 28-YEAR CAPITOL, N.Y. RECORD IN 1ST WEEK!

SYDNEY ADOLPHE AVA GREENSTREET MENJOU GARDNER KEENAN EDWARD WYNN ARNOLD

CLARK DEBORAH GABLE KERR

The Hucksters

Screen Play by LUTHER DAVIS • Adaptations by EDWARD CHERNOW and GEORGE BELL • Based on the novel by FREDERICK DAREMAN
Directed by JACK CONWAY • Produced by ARTHUR HORNBLOW, Jr.
A METRO-GOLDWYN-MAYER PICTURE
Left At The Post

Continuing our discussion on the lack of strong trade advertising to signal the coming of strong, new-season product, there is a tremendous opportunity right now for some of the companies with good pictures coming up to practically steal the show and generate industry-wide interest and volume sales for their product.

While some of the old-line companies continue the head-in-the-sand attitude while saving peanuts in money, others could expand their present trade advertising with most gratifyingly profitable results for themselves.

With the dearth of trade ads from the so-called leaders, those others could make every trade paper look as though theirs was the only company with good pictures and the courage to step out and tell the exhibition branch of the industry all about them.

Prestige is a vitally important ingredient in this business. Look at the way Republic sky-rocketed to eminence through a policy of strong trade campaigns for quite a few years. Herb Yates was quoted some years back as giving as much credit to his trade campaigns as to the pictures produced for the success his company achieved.

Many of the larger companies also gained their reputation through the type and quantity of their trade ad campaigns. That they would, for even a short time, abandon this time-tried and successful adjunct to their sales, is a mystery. One top sales executive was frank to admit that he was dead-set against his company’s policy of curtailed budgets for trade ads. But he attributed it to authority that lacked both a knowledge and understanding of the important part trade ads played in the entire sales plan of his company. A plan, incidentally, that unquestionably played a vital part in the progress and advancement of that company to a place of prominence in this industry.

The critical period of questionable business has now passed. The scare-mongers have now found out (again) that with good pictures the box-office receipts are always excellent. They also are finding out that it’s a sucker game to sell this country short. But during their head-in-the-sand period they let themselves slip into a deep rut and slashed their trade ad budgets so severely that the impression gathered momentum that those companies had no good pictures coming along worth advertising.

If those companies don’t get smart and resume their advertising in proportion to the number and quality of their pictures, they will really find themselves left at the post while some of the smarter ones forge ahead at a pace that will make them hard to catch.

Busy Washington

Exhibitors and other industry people will make Washington, D. C., a sort of a mecca during the latter days of September.

It has been estimated that the three-fold meetings, etc., will bring well over fifteen hundred industry people to the capital within a space of a week or ten days.

The merger meeting of the ATA-MPTOA is set for the 19th and 20th at the Shoreham Hotel. On the 20th, the Variety Clubs will tender to George Jessel a “celebrity” dinner which will be attended not only by official Washington and the national and local Variety Club officers and barkers, but also practically all of the delegates to the exhibitor convention.

On the 25th and 26th, the TEDPA and TESMA groups will hold their meetings and equipment exposition, also at the Shoreham Hotel.

Each of the groups are arranging elaborate entertainment programs for their delegates and visitors, all of which adds up to a mighty busy ten days in Washington.

Will YOU be there?

Take It Easy

We wish there could be a little less acrimony in the charges and counter-charges that go on between the exhibition and distribution branches of our otherwise fair industry these days.

The “reprisal” advertising, for example, by theatremen who resent the pressure put on them to play advance-priced pictures do not do the business any good.

The fact that any showman would declare publicly that he does not believe “any picture worth an admission of $1.20,” is proof positive of the bitterness that has been generated because of these mandatory admission advances for certain pictures. But while we can and certainly do sympathize with exhibitors who get into a squeeze play because a widely ballyhooed picture creates a demand they feel cannot be denied, while the distributor forces them to play the picture at advanced admissions or appear unable to give the public what it wants, this “reprisal” advertising boomerangs against the exhibitor himself. Because, actually, the exhibitor should be advertising his theatre and its shows as worth heaps more than is charged the patrons.

This type of advertising is a symptom of an ailment that the distributor has as much power to cure as the exhibitor. The cure, of course, lies in a better, more conciliatory, live-and-let-live attitude.

—“CHICK” LEWIS
DISTRIBUTION—Something like a year ago, Howard Hughes, a very determined man who is much in the public eye, and Ed Johnston, a fellow determined man, both in the public eye, tangled on the question of whether Mr. Hughes could show as much of Mr. Johnston’s ads and whether the entire content was not violating the canons of good taste which Mr. Johnston, as president of the Motion Picture Association, has put into his ads. When the suit was brought, Mr. Hughes was adamant. Mr. Johnston moved to expel Mr. Hughes and to deprive him of the rights of approval.1947 Mr. Hughes sued Mr. Johnston and the MPA.

The suit is still in progress.

But the incident served to give the motion picture industry a fright. It, as a whole, realized that this was more than a suit to ban ads which looked like incidents which were still the country and a bill before the New York legislature which actually provided for censorship of motion picture advertising.

This week the more conservative elements of the motion picture industry who had been smarting under wild attacks about decency and good taste struck the incident, and as well as the guilty, came up with a revision of the advertising code which the MPA subscribes to. These are not drastic, but they serve to call public attention to the fact that there is a code of good taste in advertising. Principally, the amended code extends to certain forms of advertising. Outlaws dishonesty, binds without qualification all MPA members, and widens the "mud" clause. Whether the amendment is a step in the right direction, or in the wrong, is left to the public for judgment. The code is drafted to enforce the new laws, and the clothes are so handled as "to be offensive or otherwise to good taste or morals."

This week the MPA considered this move is seen in the fact that Charles Schlaifer was returned to the post of chairman of its advertising advisory committee to carry out the program which was inaugurated under his regime. Usually these committee chairmen serve a year and are rotated.

Meanwhile, Johnston, in New York from Europe, discussed the dangers of the British import tax on films and said he hoped to have an alternate proposal in a week or less.

Paramount announced that some 10,156 theaters had set a Paramount trend mark on their screens during Paramount week Aug. 31-Sept. 6; Astor Pictures is releasing two feature westerns of its Artists is reissuing "Lady of Burlesque" and the "Great John L"; Saul John Krugman has left Sam Goldwyn as eastern sales representative, and the Motion Picture Export Association has signed up with the Bulgarian monopoly.

PRODUCTION—Trimble Laboratories, which hitherto had been doing color films for advertising, announced that it would serve the feature film field with its Fullcolor process and that it was now making reissue prints for Film Classics in two colors on 11 films which originally had been made in Technicolor.

Meanwhile the Independent Motion Picture Producers of America, who are trying to get some docket on pictures, suggested that all its members form a pool of actors to be "tapped" for their productions and submitted the list to the Actors Guild, which will have to approve it.

EXHIBITION—National Allied Directors meeting in Washington failed to add music license fees on two fronts—by a suggested amendment to the copyright law and by a proposed bill.

In Chicago, the Essaness circuit is trying single bills in spots where it had been dually placed. It finds that when product is good, the single bill with Banker House, the circuit will single-it, and top pictures having found that "The Yearling," "Cactus" and "The Farmer's Daughter," don't need another feature to support them.

Also in Chicago film circles were wondering whether Schoenstadt Picture Theatre was setting its $9,500,000 suit against the majors and two circuits out of court. The wonder grew as Universal gave the "Maiden" run, and reports persisted that other distributors would do the same—provided Schoenstadt dropped his $4,000,000 claim.

In New York, 20th Century-Fox was to have two Broadway show cases as it concluded a deal with the Mayfair to play those 20th-Fox pictures. The first, set to play the Roxo first-run. In St. Paul, the city council was considering a 10 cent municipal admission tax; in Kansas, Ill., the city council there boosted its license tax from $60 to $500 a year, while in Washington, D. C., the commission there raised its licenses and back in Hammond, Ind., the Calumet Theatre was demanding better clearance with threats of an anti-trust suit if refused.

GENERAL—If its television's it's motion pictures and if you are showing television in a bar, et cetera, et cetera, you have to take out a $120 amusement license. So ruled Pennsylvania's Dauphin County Court this week in a move which will affect all bars of the bistros that make it the City of Brotherly Love.

Warner Bros., concluded negotiations of long standing by buying the RKO Pathé Newsreel for $4,000,000. The reel will be taken over Aug. 11 and will go into general release Aug. 17 as Warner Pathé News, with most of the former Pathé staff moving over.

Earle Hines, former president of General Precision Equipment Corporation, became head of a new company, the Electro- Harmonix, which will make film music, and a Hollywood Feature Film Orchestra to make music for pictures.

At the Hollywood Screen Writers' Guild, a usual meeting was held.

Invoice 1381715, in the amount of $2,957, was presented to the Board of Directors of the Motion Picture Exporters Association by an attorney representing the estate of deceased screen actor Johnnie Cochrane, who died when his car was hit by a gasoline truck. The estate asked that the money, which had been held in escrow by the Association, be paid to Cochrane's widow.

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With a bow to Eagle-Lion for that title up there, we back-track to where we left off a couple of weeks ago with the issue of July 12.

This is done to report, not what we heard, but what we saw on that visit to Gus Eysell at Radio City Music Hall when he outlined the general formula for selection of attractions that get bookings at the big shows, and which he presides over with such eminent success.

Among the many attractions of the Music Hall, there is an outstanding feature that nine out of every ten patrons mention as one of the reasons why they are Music Hall fans.

Oddly enough, this feature is one that any theatre in the country can have.

You don't need thousands of seats, spacious and luxurious—merely a great orchestra, a ballet or a chorus. These latter, of course, are great attractions in themselves at the Music Hall. They serve to emphasize most dramatically how important is one element of showmanship that can be had by every theatreman merely for the asking.

**courtesy, Service**

Now, of course, you know that the thing we are talking about is courtesy, service to the public. That's what gets so much comment and makes such a hit with Music Hall patrons.

This reporter has observed the courtesy rule of the Music Hall in action many and many a time. You regard it as part of the routine. Just as the familiar architecture and decoration, its huge auditorium, stage show and handsome presentations become familiar but always thrilling experiences, so the striking appearance, efficient bearing and faultless manners of cashiers, doorman and ushers seem so natural that you accept it as to be quite expected but none the less pleasing and admirable.

Now, the gracious manner, the eager concern to make the patron feel welcome and at ease as expressed by the theatre staff is not a mere act put on as per schedule for working shifts over there at the Music Hall.

**Observation Inescapable**

This observation is inescapable when you go back stage or up to the executive offices for the same attitude which pervades the posture, gestures, facial expression and speech of the ushers and doormen and cashiers, expresses itself—naturally in a manner less stylized—in the behavior of every person in the Music Hall organization. And in no member of the whole outfit is this attitude more pronounced than in Gus Eysell himself.

Inescapable, also, is the observation that the old theory still works: that members of any organization reflect the attitude and personality of the person who is in charge.

Thus the familiar term, the usual greeting.

For it all leads to the simple, many-timed repeated moral that the general tone of "personality" of "atmosphere" which pervades a theatre by reason of the conduct and behavior is merely a reflection of the attitude of the person in charge, no matter how big or small the theatre, no matter how vast the responsibilities or simple the duties of that person.

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SHOWMEN'S TRADE REVIEW, AUGUST 2, 1947

TRADE SLANTS

REPEAT PERFORMANCE

by TOM KENNEDY

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NATIONAL NEWSREEL

Raise License Tax
In a move generally unopposed by Washington theatre owners, the District Commissioners last week increased the license fee for picture theatres from $30 to $75 a year, effective Oct. 1. Harder hit, however, were theatres using "movable scenery." These theatres will have to pay a license fee of $450, compared with the present annual rate of $50. This rate affects the National Theatre, Loew's Capitol and the Howard.

Allied to Attack Music
Licenses on Two Fronts
National Allied's Executive Committee this week armed General Counsel Abram F. Myers with ammunition for a two-day attack on the American Society of Composers, Authors and Publishers.

Meeting here in a two-day session, the executive committee authorized Myers to draft legislation sharply curtailing or even terminating Ascap's collection of royalties for screen music. Myers' draft will be submitted to Congress at the next session.

The proposed legislation will be in the form of an amendment to the general copyright law and would seek to terminate Ascap's collection of royalties for public performance of music recorded on films.

In addition, the Allied group authorized Myers to seek out a strong court case testing Ascap's legal status and throw the full weight of Allied behind such a test. If no such case is found, Allied members will be urged to investigate a test case.

Opposing the stand taken by the American Theatres Association and the Motion Picture Theatre Owners of America, Allied will conduct a country-wide "grass root" campaign calling for the repeal of the federal admissions tax. The Allied committee approved such a plan and expressed the hope that exhibitors would set up a committee to contact Congressmen and Senators during recess and demand outright repeal of the federal tax.

Name Ainsworth
The committee also selected as chairman of Allied's annual convention William L. Ainsworth, president of the Independent Theatre Owners of Wisconsin and Upper Michigan, and approved two new members—Allied Theatres Owners of the Gulf States and Allied Rocky Mountain Independent Theatres.

Allied's omnia curiae presentation in the anti-trust decree appeal was also approved by the committee, which Myers was authorized to prepare the case and submit it to the high court. Other exhibitor associations which have worked with Allied in other matters will be asked to join in the omnia curiae presentation.

Present at the meeting, in addition to Myers, were President Jack Kirsch, Col. H. A. Cole, M. A. Rosenberg, Sidney E. Samuelson, Martin G. Smith, Nathan Yamino, and Ainsworth.

St. Paul Studies Tax
St. Paul's city council this week proposed a 10 per cent admission tax on all amusement which, it was estimated, would bring in $600,000 yearly to that Minnesota city. The ordinance is one of a series considered by the city council to raise an additional $1,000,000 revenue.

Play's the Thing As Heat
Fails to Halt Hold-Overs
Hot weather hit across the nation this week sending people to the outdoors and proving again that the play's the thing as top-bracket pictures not only held their own at the box office but held their hold-overs.

The only noticeable change in what averaged out as usual business seemed to be that while in some locations hold-overs continued to be the rule rather than the exception, in others pictures were not running as long in their extended runs as they had earlier in the season.

However, there was no trend toward a major decrease in playing time and the oft-repeated statement that a good picture does good business, was as true this week as it has been in the past.

Several companies, due to their release schedules, did not have much presence in the exhibitor advertising in this last week and hence do not show up in hold-overs, but every company that had good product playing nationally, found that it also had good playing time.

The Record
The record follows:

Universal had "The Egg and I" in its sixth week at Seattle, Tacoma, Allentown and Spokane; its fifth week in Minneapolis, St. Paul, Portland, Oregon, St. Louis, Winnipeg. The picture did three weeks in Cleveland and Houston; two in Reading, Pittsburgh, Harrisburg, Akron, Grand Rapids and Sterling. "Brute Force" was in its third week at five houses in Los Angeles and in one in New York; it found a second week in Long Beach, Chicago, San Francisco, Washington and Atlantic City. "Ivy" had a second week in Pasadena; "Happy Breed" was in its ninth in Los Angeles; "Odd Man Out" was in its second at Detroit, while "Great Expectations" had seven in Los Angeles, its fifth in San Francisco, its third in Chicago and its second in Denver, Brooklyn and Stanford.

Twentieth Century-Fox's "I Wonder Who's Kissing Her Now" was in its third in Boston and its second in New York week while "Home-stretch" had a second both in Chicago and Manchester, Mass. "The Ghost and Mrs. Muir" went into a second at Kansas City, Kansas.

Paramount's "Dear Ruth" was doing a seventh in St. Louis, a fourth in Brooklyn, a third in Chicago, and two weeks in Memphis, Milwaukee, Baltimore and Philadelphia.

"The Perils of Pauline" went into its fourth week in New York, its third in Los Angeles and Hollywood, and which reached in Denver and Pittsburgh, while "Welcome Stranger," just released, was in its third at San Francisco and Atlanta and its second in Minneapolis.

KRO had "The Bachelor and the Bobby Soxxer" in its second in Radio City Music Hall week; "Crosstown" entered its second at the New York Rivoli. "The Farmer's Daughter" finished five weeks in Hamilton, Ontario, and was in its second week at Phoenix, Ariz., while "Honeymoon" had two weeks in both Oakland, Calif., and Syracuse, N. Y. Walt Disney's "Fantasia" as a reissue, had chalked up four weeks in New York, and two in Boston and San Francisco.

Warner's "Pico Road" did its tenth week in New York while United Artists' "The Other Love" went into its second at Philadelphia.

Motion Picture Ass'n Amends Ad
Code in Move to Plug Loopholes
Acting upon the recommendation of their Advertising Advisory Council, directors of the Motion Picture Association Wednesday amended the advertising code in what seemed to be an effort to plug up loopholes and sanctioned a campaign to inform the industry and the public that had taste in motion picture advertising arose from actions of non-members of the Association.

Announcement of the amended code was made at a press conference presided over by MPA President Eric Johnston in the Association's New York office. Johnston let 20th Century-Fox Advertising and Publicity Director Charles Schlaifer, who is chairman of the Advisory Council, answer questions on the changes. The MPA president confined himself to discussions of the European trip, and the British ad referendum import tax on film which he denounced as unworkable, a violation of trade agreements and a violation of the Geneva Trade Conference in spirit.

He also declared that Europeans wanted to see more pictures about "the real America" and indicated that this view might influence Hollywood.

Schlaifer in answering questions on the code openly stated that the changes were made and the information campaign would be carried out because the members of the Council, which include the major distributors, found that they were being smeared by the criticism directed against breaches by non-members. The members of the council, he said—MGM, Paramount, Universal-International, RKO, Columbia, United Artists, Eagle-Lion, Republic—had scrupulously adhered to its canons of good taste and wished to straighten out this misapprehension.

The aid of exhibitors in carrying out the code to theatres would be solicited, Schlaifer said in answer to a question later adding that this would be done through exchange contacts.

Schlaifer further stated that breaches of what he called non-members of the MPA had started serious repercussions which led to a bill to prevent motion picture advertising in New York. (The bill did not pass but almost became law and only a parliamentary maneuver kept it from getting on the books).

This particular incident appeared to stem out of "The Outlaw" advertising which originally threw the MPA into a gale of publicity about advertising when Producer Howard Hughes, then a member of the organization, refused to abide by its orders to change his advertising.

The Hughes case is still in the courts and the question of whether Hughes resigned the MPA or was expelled is still a matter of confused and divergent opinion.

(Continued on Page 7)
Warners Buy RK0 Pathe Newsreel; Will Present It as Warner Pathe News

In a move apparently designed to expedite production of its own announced newsreel, Warner Bros. this week concluded a deal to buy RK0 Pathe news and announced plans to bring out the new reel Aug. 17 under the title of Warner Pathe News. Purchase price was $4,000,000.

The sale, announced jointly by Warner Bros. President Harry M. Warner and RK0 Executive Vice-President Ned Deighton, gives Warners the following essential items: Complete newsreel developing and printing equipment which otherwise would have to be made to order; a complete film library; a trained newsreel staff.

The sale does not include the Pathe short subjects, commercial films, the New York Pathé studios and other activities which remain under the RK0 banner.

Warner Bros. Short Subject Sales Manager Norman H. Moray is president of the Warner newsreel, with James Allen as vice-president and general manager and Ned Bundy as Allen’s assistant.

Walton Ament, RK0 newsreel vice-president, will join the Warner organization as newsreel production vice-president and it is expected that other Pathe News executives such as Alfred Butterfield, Harold Bonfield and John LeVien will join the Warner reel.

Actual physical transfer of the property will take place August 11, with the Warner Pathe Newsroom to remain in the present RK0 Pathe News headquarters on Madison Avenue, New York.

Warners had planned a reel for several years but were held up because of war shortages.

Warners' 9-month Net Reaches $19,134,000

Warner Bros. and subsidiaries showed a net profit of $19,134,000 for the nine months ending May 31, 1947, after deducting $11,900,000 for federal income taxes.

The net, which includes a $418,000 refund on foreign excess taxes applicable to previous years, is equivalent to $26.0 a share of common. The net for the same period in 1946 was $14,579,000 after providing $14,000,000 for federal income taxes and providing $1,100,000 for contingencies.

Hayden New Trust Busters

J. Francis Hayden, 40, of New York has been appointed head of the Department of Justice’s New York Anti-Trust Division.

Tom Connors Dickering

Tom Connors, former head of sales for 20th Century-Fox, flew to the coast this week for huddles on several production and distribution propositions in which he may become active. It is also rumored that he has been approached by a large independent theatre circuit to take over as head man. Connors, when contacted before leaving New York, would not make any statement but said he might have an announcement to make as soon as he returns in about a week or ten days.

Joe Reichman; six “Joe McDouglas” comedies and 13 Sports Parades in Technicolor.

President Harry M. Warner was one of the principal speakers and discussed the economic aspects of the industry as well as describing the part the sales force could play in broadening the services of films to the public through the screen’s educational facilities. Major Albert Warner spoke on distribution, Vice-President and Executive Producer Jack Warner, originally scheduled to speak, canceled and was to speak instead at another Warner sales convention—the second of the year—to be held in Chicago Aug. 4-6.
With pride in mutual
association and all honor for
superb accomplishment...

United Artists salutes

The Enterprise Studios
Excellence in Entertainment
from its inception has been dedicated to the production of the most distinguished film entertainment. In its unprecedented first year of operation, Enterprise has gained more than its share of acclaim, from both the industry and the ticket-buying public. In release or awaiting release are these pictures that will make the name of Enterprise
JOEL McCREA • VERONICA LAKE • DONALD CRISP • DON DeFORE in "RAMROD" • BARBARA STANWYCK • DAVID NIVEN • RICHARD CONTE in "THE OTHER LOVE" • JOHN GARFIELD • LILLI PALMER • HAZEL BROOKS in "BODY AND SOUL" • INGRID BERGMAN • CHARLES BOYER • CHARLES LAUGHTON in "ARCH OF TRIUMPH".
The Enterprise Studios
Excellence in Entertainment

and
the
names
that
make
it
great!

STARS IN ENTERPRISE PICTURES
INGRID BERGMAN • CHARLES BOYER • HAZEL BROOKS
RICHARD CONTE • JOHN GARFIELD • VERONICA LAKE
CHARLES LAUGHTON • JOEL McCrea • DAVID NIVEN
LILLI PALMER • GINGER ROGERS • NORMA SHEARER
BARBARA STANWYCK

PRODUCERS
JACK BRIGGS • DAVID LEWIS • LEWIS MILESTONE
WOLFGANG REINHARDT • BOB ROBERTS • HARRY SHERMAN

DIRECTORS AND WRITERS
BERTOLD BRECHT • HARRY BROWN • ANDRE de TOOTH
LADISLAS FODOR • ALFRED GREEN • MICHAEL JORY
LEWIS MILESTONE • ABRAHAM POLONSKY
ROBERT ROSSEN • PHILIP AND JANET STEVENSON

The Enterprise Studios
THE PRIZE OF THE INDUSTRY * THE PRIDE OF UNITED ARTISTS
MBA Amends Ad Code To Plug Loopholes
(Continued from Page 5)

The changes in the code do not appear to be of a revolutionary nature. In the preamble the purpose is reworded so that the code covers advertising within its membership and applies to all types of advertising. It also clarifies the language so that the code is binding "without reservation" on all members.

In the code itself Article 1 is changed so as to make all advertising conform to fact and to avoid all misrepresentation. Article 5 is amended to include "false" with religion or religious faith" in the prohibition against ridiculing these subjects.

Article 10 is clarified so that the advertiser shall be "exempted from the provision instead of merely bearing "in mind" as in the past. In Article 11 to a prohibition against nudity with "meretricious purpose, and salacious posture," the scope is broadened. Article 12 includes "clothed figures" representing "to be offensive or contrary to good state or morals," which could be directed against sweater girls, postures recumbent with clothes, and evening gowns.

Article 12 in prohibiting capitalization of touting sections on censorship, censorship disputes in advertising, also includes publicity. In his press conference Johnston declared that Europe wanted "to see less of the extremes of America"; they were not as "free of the America that represents the average citizen."

Questioned about the British import plan he acknowledged that the MBA had not deviated an alternate plan but hoped to have one in a week or 10 days. Johnston denied any intention of intimidating that the motion picture industry would retaliate against the British import plan, which is now law, if it were enforced. He declared that he said such taxes were like a "pacific fire" and that the United States might retaliate.

As possible retaliation might take the form of a United States tax on British pictures or by the circuits refusing to book British films, he replied that it "might be anyone of that or other things."

June U. S. Tax Drops But Still Runs High

Although federal admissions tax collections in June dropped sharply from collections in May, figures for the first six months of this year are still running ahead of the corresponding period in 1946, the Treasury Department revealed.

Collections in June dropped to $27,829,982 from May receipts of $31,266,530. Collections in June of last year, however, showed a similar slump and amounted to $27,422,536.

Collections for the first six months of this year reached $181,896,440, compared with the $172,367,955 collected through June of 1946. The average monthly collection last year was $31,793,351.

It's Pictures

Television is motion pictures. Pennsylvania's Dauphin Count Court decided this week in a ruling which practically puts all Philadelphia establishments using video screens under the necessity of obtaining a $120 yearly amusement license. The ruling will affect a large number of bars in Philadelphia.

Singles OK

Single bills with good product, tried out by Essanay in circuit for several of its houses in and around Chicago, have proved successful, General Manager Emil Stern reports. While at the Oriental, Woods and the Devon they have all been single-feature houses, the rest of the circuit runs on a dual policy.

The experiment in single houses was tried with RKO's "The Farmer's Daughters," Paramount's "California" and "Calcutta," and MGM's "The Yearling." Stern said he would repeat single bills in these dualing houses whenever the product, in his opinion, warranted it.

Fullcolor Available for Feature Production

Trimble Laboratories, a firm which has hitherto been using the Fullcolor process for advertising films only, this week announced that it has expanded the entertainment field and would increase Hollywood's color production capacity by approximately 15 per cent.

The process at present is restricted to two colors, with officials of the laboratories stating the availability of Monopack in quantity before attempting three-color work.

For the time being, President L. S. Trimble explained, "we will devote our plant capacity to turning out prints from Technicolor negatives for reissue purposes. We already have a deal with Film Classics to supply the positive on 11 Technicolor oldsters."

20th-Fox Will Have 2 B'way Showcases Soon

Twentieth Century-Fox's "Kiss of Death" will inaugurate a first-run, single-feature policy in Broadway's Mayfair Theatre during the latter part of August, it was learned in New York this week.

Switch on the part of the house from subsequent runs to Broadway outlets-the Roxy, which will continue its present policy with regard to top 20th-Fox pictures, and the Brandt-operated Mayfair. The Mayfair will follow "Kiss of Death" with Enterprise's "Body and Soul." After that, 20th-Fox's "Gentlemen's Agreement," based on the best seller, will go into the house for an indefinite run.

Griffith, Rowley Buy Texas Radio Station

H. J. Griffith of Theatre Enterprises, Inc., and Edward H. Rowley of the R & R Circuit have extended their radio holdings with the purchase of Station KWFT at Wichita Falls, Texas, in association with Kenyon Brown who will manage the unit. The reported price was $70,000.

N. Y. Area Foundation Meet Set for August 11

Max A. Cohen, New York exchange area chairman for the Motion Picture Foundation, announced Wednesday that an organization meeting will be held Aug. 11, at 11 A.M., at the Hotel Astor, New York City, for the purpose of electing a Trustee and a committee of 17.

Exhibitors Helping on 'Variety Girl' Benefits

The cooperation which the circuits and exhibitors of the country are giving the various local Tents of Variety Clubs International in staging their multiple benefit premieres of "Variety Girl" for charitable purposes, was warmly praised in New York this week by Chief Barker R. J. O'Donnell. Paramount has donated "Variety Girl" for these special benefits free of charge; the exhibitors across the nation are donating their theatre facilities.

"The cooperation extended by the various circuits and exhibitors in making their theatres available without any charge whatsoever," O'Donnell declared, "is most gratifying and may well be considered a genuine tribute to the outstanding charity work being done by the various Tents around the country."

O'Donnell cited the public relations value of the benefits in advising "the public that showbusiness has a great heart."

Suggests Actors' Pool To Lower 'B' Costs

Continuing efforts to pull down the costs on B-picture production, B. E. Childs, president of the Motion Picture Producers of America, this week suggested that a stock company of actors be set up as a pool from which all producers could draw talent.

Meanwhile, Chadwick announced that Nassour Studios had agreed to rent studio space to producers making films costing less than $100,000 at 20 per cent under former scales.

Join Paramount Week

Some 10,156 theatres, representing 60 per cent of the country's theatres, have promised to book at least one film showing Paramount's trademark in connection with the celebration of the "Paramount Week" Aug. 31-Sept. 6, the company announced in New York this week. This represents 17 per cent more theatres operating than last year.

Bulgs Sign Up

The Motion Picture Export Association this week closed an interim distribution deal with Filmsko Dolo, the Chilean Film Monopoly by 20 features and short subjects of MFA members would be released prior to March 31, 1948.

3 'Outlaw' Openings

United Artists this week announced that "The Outlaw" had opened day and date in three houses at Havana, Cuba. The theatre are the Cacabon, Metropolitan and the Trianon.

Rites for G. S. Applegate

Funeral services were held Tuesday at Garden City, N. Y., for George S. Applegate, 55, chief of engineering of the Westrex Corp., a subsidiary of Western Electric Co., who died suddenly last Friday night of a heart attack.

Clemence, Publicist, Dead

William B. Clemence, 66, veteran newspaper man and publicity writer for Columbia Pictures, died July 29, in New York. He is survived by his wife and son, John Clemence of Philadelphia.
S. N. Behrman to Write Palestine Films Feature

S. N. Behrman, internationally known playwright who turned to serious subjects in "No Time for Comedy," will join Palestine Films to write a feature picture, as yet untitled, which will be filmed entirely in Palestine, that company announced today.

This move marks an expansion of Palestine's plans which to date had included only documentaries, one of which "The House in the Desert" is scheduled for United States release in September, according to Palestine President Norman Lourie.

The company was formed for the purpose of making pictures to acquaint the rest of the world with life within the Jewish country. It also planned to make documentaries of the mid-east.

Lourie was associated in developing the 20th-Century-Fox-United Artists circuit in South Africa before the war and established the Alpha Studios at Johannesburg. During the war he served as a correspondent. In 1946 he built a studio in Jerusalem and formed Palestine Films in association with Victor M. Ratner, its secretary, formerly with the Columbia Broadcasting Company, and Joseph Krumgold, its production vice-president, who was associated with major Hollywood studios as a writer. During the war Krumgold produced such documentaries as "Hidden Hunger," "The Autobiography of a Jeep" and "Tomorrow We Fly." Last week Lourie sailed for Palestine.

UA Reissues Two

United Artists this week booked its "Lady of Burlesque" and "The Great John L." into its New York showcase, the Broadway, prior to reissuing both pictures.

General's General

Herman G. Place Earl G. Hines

STEPPING UP from president of General Precision Equipment Corporation to the post of board chairman this week was Earl G. Hines (right), veteran head of the company, who has served as its chief executive since 1936. And stepping into the spot vacated by Hines is Herman G. Place (left), banker, industrialist and director of the company since its reorganization, which was when Hines came into the picture. Place, a graduate of Cornell University, has a wide background of banking behind him and has been an officer in Seaboard National, Equitable Trust and Chase National, where his talents were usually devoted to problems in connection with the motion picture industry. He was active in the reorganization of Fox Film and Fox West Coast, General Precision, through its subsidiaries, has a finger in almost every type of motion picture pie including the 16-mm. and 8-mm. fields.

Tulle and Toe

Talk about your ready made audiences, something an exhibitor always likes because he doesn't have to do too much selling of his own. Well MGM seems to have a ready made audience that no one gives much attention to for its forthcoming picture on the ball, "The Unfinished Dance." It's an unusual people interested in the ballet, Don't laugh. According to a check made by SHOWWEN'S Trade Review, not even your best friend would suspect the number of people who are interested in the tulle and toe school of dancing the light fantastic, but it's big. And here's a few reasonable facts: The Ballet Russe is getting ready for another cross-country tour which will include the corn belt and the grass roots as well as the citadels of culture. The company at present plans to visit 185 United States cities. Why? Because last year it visited 182, played sellouts in each instance and averaged audiences of 3,000 for each performance. Even the house could hold that many. A spokesman for Manager S. Hurlock declared that the extent of the tour will be limited to the large centers but that frequent one-night engagements in Los will be played in smaller cities located between the big cities. What's more the audiences were enthusiastic.

Another sign of the times: (This time it's a young housewife and mother of a one-year old who lives in a mid-western community (which at least can qualify as corn-fed if not grass-roots): She claims that all her neighbor's children go to ballet schools and makes it plain she doesn't mean dancing school in the generally accepted sense but places where peronette and pas de deux are taught.

In this connection Manager Fred Mace told SHOWWEN'S Trade Review that there are conservatively at least 10,000 schools in the United States which teach ballet to say nothing of the many that amount of part-time teachers who give instructions in the same field.

And the clincher to all this interest may lie in the fact that way back in the dim past a play named "Oklahoma!" brought ballet to the Broadway stage and made such a hit that another play known as "Carousel" followed suit. Then when that clicked almost every musical which followed had a ballet in it and then the popular teachers would have said meant death to the box-office.

Remember these shows toured the country and did something to publicize the art. And remember that Broadway's two top musicals today--"Finian's Rainbow" and "Brigadoon" are practically loaded with ballet.

So it looks like the public must be ballet conscious.

Names

Ray G. Colvin, president of the Theatre Equipment Dealers Protective Association, was due in Washington this week to make final arrangements for the joint TEDPA convention and TESMA trade show.

Stanley Meyer, district manager for the first-run Fox West Coast houses in Angeles, quit this week without stating what he had up his sleeve. Meyer was with various Skouras outfits for something like 17 years.

Walter Blake of Donohue & Co., who looks after Enterprise's advertising, is back in Hollywood after a trip east to talk over campaigns with Harry Ehrreich, RKO foreign department service manager took a flier to Mexico City recently.

Chancellor Robert M. Hutchins of Chicago U. and Arthur H. Metley of Parade Publications will be the main speakers at the National Association of Visual Educational Dealers convention in Chicago's Hotel Sherman Aug. 3-6.

1,000 for Paramount?

That Paramount will probably end up by acquiring full ownership in 1,000 theatres as a result of the anti-trust decree instead of having interests in some 1,034 theatres is seen by Joseph W. Taylor, who points to the position Paramount has achieved financially in the industry, also declares that it has arranged a line of credit as a bulwark and is buying up its stock to use for trading purposes.

Festival

The Talent scouts and story editors will probably be on hand at Fordham University during the next three weeks when that institution puts on its summer drama festival, not only in search of faces but to look at the modern version of the Faust legend, "The Devil to Pay," which was written by Dorothy L. Sayers, who, if memory serves right, turns out a wicked mystery story.

Long Hair

Motion Picture music went into the very classic and classy precincts at the longhar house, when the Berkshire Music Festival on July 29 presented excerpts from "Henry V." "Our Town," "Mayerling" "Alexander Nevsky" and "The River" on a program presented under the direction of Dr. Sergei Koussevitzky and the Boston Symphony Orchestra. The battle scene from "The Dybbuk" was shown at the same time.

Calendar

AUGUST:

4 Annual outing Buffalo Variety Club Tent No. 7, at Automobile Club Country Estate at Clarence, N. Y.

4 Regional Meeting Independent Theatre Owners of Iowa and Nebraska, Keota, Iowa.

6 World premiere of RKO's "Long Night" in Boston.


12-13, MGM Canadian sales meeting, Royal York Hotel, Toronto.

12-14, Southeastern Theatre Owners' Convention, Atlanta, Ga.

14 World premiere Warner's "Life with Father," Lakeview Theatre, Skowhegan, Maine.


31 Quad City Theatre Managers' Association, Short Hills Country Club, East Moline, Ill.

SEPTEMBER:

19-20, ATA-MPTOA Ration Convention, Shoreham Hotel, Washington, D. C.

20 Variety Club Dinner with Guests Jesse, Mayflower Hotel, Washington, D. C.

Ad Budget Cuts Harmful, Distributors Warned

A warning against cuts in advertising appropriations as being harmful to the exhibitors and, in the final analysis, to the companies themselves, was sounded last week by Edward Schreiber, Century Theatres' advertising and publicity chief, in a letter to the advertising and publicity directors of all the distributing companies.

Basing his observations on widespread rumors that distributors are considering cutting or already have cut advertising budgets, Schreiber declared: "It is no secret that present-day patrons are equipped with some sort of Geiger counters which unfailingly warns them away from theaters exhibiting inadequately sold pictures."

"We all know," he wrote, "that they show marked indifference to certain films. Shall we, then, compound this indifference by releasing films in a vacuum? The answer to that one is no! As a matter of fact, since consumer choosiness is so apparent, it would be logical to expect that budgets would be upped."

"There has existed for a long while the erroneous belief that by the time a film gets to a subsequent-run theatre, its advertising has divided the moviegoing public into two sharply defined groups—those who 'want to see' it and those who 'don't want to see' it. These two groups do exist, surely, but there is a third group—those who are on the fence, neither sold nor unsold, who can be shifted into the 'want to see' by an extensive advertising campaign."

"If your advertising escorts a picture beyond the special and first-run engagements," Schreiber concluded, "it is my belief that you will escort it into considerable velvet."

**Novel Introduction**

R. D. Trickel, new manager of the Hitching Post Theatre in Janesville, Wis., took a novel way of introducing himself to his theatre's patrons. It was probably inspired by the ballyhoo he arranged for the first picture to be shown under his management, Republic's Roy Rogers feature, "Bells of Angelo," for which he sent two colorfully-costumed riders to parade through the town on the opening day. The next Sunday Trickel mounted a trick palomino and rode upon the stage during the presentation. That, he said, was one way to have his patrons get acquainted with him.

**'Desert Fury' Star Meets Mormon Church President**

Paramount's Hal Wallis Technicolor picture, "Desert Fury," won a large amount of newspaper space for its Salt Lake City world premiere at the Utah Theatre through the presentation of a California rose tree to President George Albert Smith of the Mormon Church.

Elizabeth Scott, one of the film's stars, made the presentation. Local newspapers gave it page-one play as it was the first time the head of the Mormon church had ever met a film star.

Burt Lancaster, another star of the picture, was also in Salt Lake City and he and Miss Scott took part in the official ceremonies, marking the state's centennial celebration called "Covered Wagon Days." Their participation called for more newspaper space.

The Salt Lake City Tribune ran a series of daily articles on Miss Scott by Peggy Benison, daughter of Utah's secretary of state, who was official hostess to the star during her visit. The Mayor of the city gave a reception in honor of Miss Scott and Lancaster.

**WB-Oneida Tieup to Break Early in 1948**

Two attractive counter display pieces in color, one featuring Janis Paige in "Wallflower" and the other showing Arlene Dahl in "My Wild Irish Rose," will be placed in more than 5000 jewelry and department stores throughout the country under a tieup arranged by Warner Bros., with Oneida, Ltd., manufacturers of 1881 Rogers silverware.

Also included in the tieup are full-page four-color ads in a 1 mg list of national magazines. The promotion activity will break around the first of the year, timed with the opening of the two Warner releases.

**Animal Identity Contest Plugs MGM's 'Yearling'**

Manager Louis Philon of the Liberty Theatre in Michigan City, Ind., made use of one of MGM's cooperative stunts to publicize his showing of "The Yearling." Sponsor of the stunt was Sears Roebuck, which took a three-shelf display, nearly a page in depth, in the Michigan City News-Dispatch to picture 20 animals.

A free pass was offered to the first 20 boys and girls who correctly named the animals. Resultant publicity was a spur to attendance.

**Mass Mock Trials for 'Long Night' Premières**

Mass mock trials have been set up by the KKO Radio field force under Terry Turner in connection with the forthcoming New England area première of "The Long Night" on August 6.

With 338 locations participating, some 66 spots out of that number have had screenings of the picture with state's attorneys, district attorneys, judges and police chiefs not only in the audience but after the screening whether or not the main character, played by Henry Fonda, would be found guilty if brought to trial.

Individual promotions will emanate from these screenings with mock trials either over the radio or by Little Theatre groups in Boston, Portland, Waterville, Champlain, Lewiston, Manchester, Springfield, Providence, Stamford, Bridgeport, New Bedford, New Haven, Hartford, Fall River, Plattsburg, Utica, Albany, Glenn Falls, Gloversville, Burlington, Pittsfield, Buffalo, Rochester, Syracuse, Utica, plus others yet to come.

Leading radio stations, 56 in number, including the vast Yankee network, will plug the picture in their newscasts starting July 30 and the six 15-minute shows, produced in Hollywood by Don Thompson, with Henry Fonda, Barbara Bel Geddes, Vincent Price and Ann Dvorak playing their original roles, will also start on that day.

Plans for the mammoth mock trial at Symphony Hall, Boston, are proceeding, with August 13 the date and the Children's Hospital the recipient of all receipts. Leading Hollywood players will enact the roles of Henry Fonda and Miss Bel Geddes, while Ann Dvorak will be present to play her original part. The promotion will have the full cooperation of the Record, American and Sunday Advertiser. The KKO field force working on the promotion includes Harry Reynolds, supervisor; Ralph Banghart, Hugh MacKenzie, Doug Beck, Maury Pasero, Alan Weider and Tom Craig.

**DIFFERENT and attention-getting is this unique use of a 24-sheet on MGM's 'It Happened in Brooklyn' as arranged by Manager Albert Frank, Fond du Lac Theatre, Fond du Lac, Wis. Two colored spot lights were focussed on the shredded display, and as the doors opened and closed, the strips blew gently apart.**

**CLOVER CLUB GIRL. Ties in with the Clover Club, a local night club, Manager William Farnsworth of the Hollywood Theatre, Dallas, Texas, arranged this eye-catching display featuring Janis Carter, who stars in Columbia's 'Framed.' Similar tieups might be made in other communities, utilizing the name of the local club.**
WATCHING 'WYOMING' GOLD RUSH. Bill Elliott, Vera Ralston, Mayor John J. Mcinerney and Herbert J. Yates, president of Republic Pictures, watch as 2,500 Cheyenne youngsters participate in a Gold Rush in celebration of Republic's "Wyoming" in by selection of the production as the official picture of the Frontier Days Celebration by Wyoming Governor Lester C. Hunt.

Reade Houses Stage 'Lovable Girl' Contest

The Walter Reade Theatres have come up with a brand new stunt (or at least a new name for the stunt) in their Lovable Girl-of-the-Month contest, preliminaries for which will take place during the early part of August at the various theaters at Perth Amboy, Red Bank, Long Branch and Freehold, New Jersey, the Park Theatre, Merri-town and the Paramount, Plainfield with Grand Finals to take place at Walter Reade's Monte Carlo Pool and Stadium at Ashbury Park, August 26.

Entries will appear on the stages of the theatres in their own or nearby towns with a winner and runner-up to be selected by audience applause, plus a board of local judges, with the winner to receive a scholarship to the Harry Conover Course in Fashion and Beauty Briefing at the Conover Cover Girl Agency in New York. Each winner will receive an autographed copy of Candy Jones' book, "Make Your Name in Modeling."

Grand prize winner will receive Conover contract, with the winner also receiving $1155 worth of jewelry from Temple Jewellers, Fifth Avenue, consisting of a cultured pearl necklace and a pair of gold earrings, bracelet, watch and ring set.

Chambers of Commerce throughout the state are now in the process of selecting entries to the contest and have promised full cooperation in publicizing the event.

Story of United Artists Hits British Bookstalls


Tracing the history of UA and its founders and carrying stories of its stars and productions, both past and present, the book is profusely illustrated. Written by Horace Beck of the publicity department, some 20,000 copies of each part are being published without cost to the film company.

Part One, priced at 5s., is already finding a ready market on the bookstalls and the remaining parts will appear later in the year.

Music Ties to exploit UA's 'Body and Soul'

United Artists has arranged several music ties as a promotion for its forthcoming picture, "Body and Soul." The song from which the film's title was taken will be played by ten record companies and one sheet music publishing firm, all carrying credits for the John Garfield starrer.

Harms is publishing the sheet music, Decca is putting out an album of tunes by Johnny Green who composed the song, Body and Soul, which first hit the streets when Libby Holman sang it in "Three's a Crowd" in 1930. Decca will also release recordings by Jimmy Dorsey and Carmen Cavallero. RCA Victor is releasing two records, one by Perry Como, the other by Tex Beneke. Columbia will also do a recording with artists yet to be selected. Disc Records will credit the picture in its new album, "Jazz at the Philharmonic."

THIS 16-FOOT LOBBY DISPLAY was prepared by Manager Roy Pierce of the Riverside Theatre, Milwaukee, as an advance plug for Eagle-Lion's "Repeat Performance." The large blowup of Joan Leslie was in color. Type matter plays up the theme of the picture. It stood out boldly, and no one could escape seeing it.

5th Ave. Store Plug For 'Life With Father'

McCreery's, Fifth Avenue store, which figures in "Life With Father," is giving over practically its entire establishment, from windows to elevators, to promotional activity in connection with the Warner Bros.-Technicolor film version of the famous play.

On August 14, the day before the picture has its New York premiere at the Hollywood Theatre, to be renamed the Warner, "Father" displays will be installed in every McCreery store window.

The main floor of the store will be decorated in a "Life With Father" theme including banners, displays of mounted kodachromes and other decorations, and special decorations will be put up in the children's department of the fifth floor, as well as in the Photo Shop and other departments, while every one of the store's eleven elevators will carry blowups of "Life With Father" stills.

A fashion show using "Life With Father" costumes will be presented in the Big Top Restaurant, with McCreery sending invitations to its entire fashion list. The store also will run a red-headed child contest, to be announced in New York newspaper ads for four days, August 9-12.

Another stunt, also to be advertised in New York newspapers, will be a horse-and-buggy shuttle service between McCreery's and nearby subway stations. The buggies will carry banners on "Life With Father."

An additional advertising schedule is being set by the store with New York newspapers to carry "Life With Father" promotional copy during the three weeks starting August 11.

The McCreery tieup is part of the extensive campaign created for the New York engagement of "Father."

Meanwhile, plans were progressing this week for the world premiere of "Life With Father" at the Lakewood Theatre, Skowhegan, Me. Every theatre and horse-drawn carriage to be found in the Skowhegan area will be pressed into service on August 14 to take part in the parade as conveyors of the New York and Boston delegations of celebrities arriving for the premiere. The parade will follow a one-mile route from the local railroad station to the Skowhegan State Fair, where a nationwide radio broadcast will take place over the Columbia broadcasting system.

In honor of the picture, the Selectmen of Madison, Me., have voted to rename Madison State Road, which leads into Skowhegan, as "Life With Father Drive." And the Madison Kiwanis Club will have the Madison American Legion Band meet the special train when it arrives in Skowhegan with celebrities and members of the New York and Boston press.

'Black Gold' Exploited Through Indian Parade

A group of Cheyenne Indians, in station wagons and on horseback, paraded through downtown Louisville to the City Hall as a highlight of the promotion campaign devised by the manager to exploit the showing of Allied Artists' "Black Gold," in which several Indian characters appear.

Labor Day Premiere

East coast premiere of Allied Artists' "Black Gold" has been set for Labor Day at the Victoria Theatre in New York.
100 Window Displays on ‘Hucksters’ in New York

Close to 100 window displays in independent, chain and department stores in Greater New York have been arranged by MGM for “The Hucksters,” currently at the Capitol. The tie-ups were set by William R. Ferguson, exploitation director, and his staff, with special types of displays to fit the particular store and merchandise sold therein.

This number of displays does not include special cards plugging the picture, player and theatre which have been distributed by Grosset & Dunlap, the publishers of a special popular priced edition of Frederic Wakeman’s novel. Additionally, American Airlines has sent to its 60 offices throughout the country a special 11x14 display, and there are two windows set aside for these cards at the main A. A. New York office.

Thirty-eight Womrath bookstores have special 20x30 cards and stills; Penn Drug stores, of which there are eight and including the one at Radio City, have special 22x28 blowups and stills; the eight Knickerbocker Men’s shops have two-colored 11x14 blowups plugging “Love Our Neckwear—Love That Picture;” five flower shops have 11x14 blowups pointing to “Love Our Flower—Love Our Service—Love That Gable and Deborah Kerr;” in three leather good shops colored blowups feature the window display.

In addition, there are three jewelry store windows, four cigar stores, two Gimbel’s windows, one at the Bar Mart, a 40x60 cutout at Lincoln Continental store at 62nd St. and Broadway, three restaurants, six Walgreens, six Wheelin and two Doubleday stores.

MGM, Grosset & Dunlap
Set ‘Hucksters’ Contest

A joint film-book exploitation tieup in which theatre owners and book dealers can participate for a total of $500 in cash prizes has been arranged by MGM with Grosset & Dunlap, publishers of the popular edition of “The Hucksters.”

Awards will be based on unusual stunts, theatre and store fronts, special tieups and novelty in ballyhoo. MGM will award $100 to the exhibitor declared the prize-winning showman, $50 for next best and $25 for the third theatrical to be selected as worthy of special consideration. The publishers will offer similar prizes to book store proprietors whose special efforts on behalf of “The Hucksters” are acclaimed worthy of the cash awards.

Under the supervision of William R. Ferguson, exploitation director, MGM has gotten out a four-page brochure announcing details of the awards, copies of which have been sent to all accounts. Grosset & Dunlap has also distributed 5,000 of the brochures to its dealers. Contest closes Dec. 31, 1947.

Transcriptions to Exploit
P-T’s ‘Adventure Island’

Fine-Thomas inaugurates the cutting of radio transcriptions for its films with a series of spot transcriptions now being made to exploit “Adventure Island,” the unit’s initial color production.

Transcriptions include five-minute interviews with Rory Calhoun and Rhonda Fleming, stars of the film, and will be part of the campaign to be launched in advance of the film’s release by Paramount Oct. 10.

THIS PRISON-LIKE THEATRE FRONT was devised by Jerry Sager of the staff of Loew’s Criterion Theatre in New York City, in cooperation with the Sterling Sign Co., for Universal-International’s Mark Hellinger production, “Brute Force.” The prison effect was obtained through the use of iron plates and bars around the box-office to make it look like the entrance to a prison. The same effect was carried out in the lobby by placing iron bars in front of the displays. So realistic was the general aspect that many patrons touched the bars to see if they were really iron. The front is reported to be the most costly ever used by the Criterion. Cut-outs of uniformed guards and Hume Cronyn carrying a shotgun intensified the prison effect.

Intensive Campaign Is Set for ‘Unconquered’

A two-month intensive advertising, publicity and exploitation campaign has been launched by Paramount in behalf of “Unconquered,” the Cecil B. DeMille production in Technicolor starring Gary Cooper and Paulette Goddard. The campaign will reach its climax with the American premiere of the film at Loew’s Penn Theatre in Pittsburgh on October 3. The action in “Unconquered” takes place at Fort Pitt at the time of the founding of Pittsburgh. The premiere festivities will be an official civic celebration. Elaborate plans are being made for the event. These will be announced later, as will the list of guests of honor.

The magazine, newspaper and radio campaign, now under way, will reach a combined total of 300,000,000 readers and listeners. Implementing this campaign will be a flying squad of 15 special publicists who will concentrate on national wire and photo breaks, working in concert with Paramount’s permanent staff of field men. These special publicists will work under the direct supervision of William Danziger, recently added to the company’s promotional force as an excellent executive to handle the “Unconquered” campaign.

‘Thunderbolt’ Premiere

In celebration of Army Air Forces Day, AAF’s Technicolor wartime documentary, “Thunderbolt,” will open July 30 for its west coast day and date premiere at United Artists, Studio City, Guild, Fox Ritz and Iris theatres, Los Angeles. Among releases through arrangement with Carl Krueger Productions.

‘Black Gold’ Radio Tieup

A tieup with Emerson Radio, involving use of newspaper ads from one-fourth to a full page, have been effected by Allied Artists on “Black Gold.” Cinecolor feature set for September release.

Wild West Jamboree
For ‘Stallion’ on Coast

West Coast premiere of Eagle-Lion’s Cinecolor outdoor film, “Red Stallion,” will be held at the Carthay Circle Theatre in Los Angeles, ace “class” house of the Fox-West Coast Circuit, on August 12, as a real old-fashioned Wild West jamboree and carnival.

On August 13, the day following the premiere, “Red Stallion” will open simultaneously in four top Los Angeles houses of Fox-West Coast—the Orpheum, El Rey, Vogue and Belmount—for an indefinite run. This booking will be followed by openings in the entire nationwide National Theatres chain. Simultaneously with the West Coast showings, the picture will also bow in Texas at the Majestic, Houston, and will follow this engagement with bookings at all major first-run theatres of the Interstate Circuit.

The west coast premiere, according to Max E. Youngstein, E-L director of advertising, publicity and exploitation, who set up preliminary plans for the event with Sam Israel, Eagle-Lion studio director of publicity, will be a real wild west show. One of its chief attractions will be the children of Hollywood stars, who will be present as western-costumed guests of Ted Donaldson, juvenile star of “Red Stallion.” A giant rodeo and county fair are planned for the area surrounding the Carthay Circle, and wild west parades and trick riding groups will add color to the proceedings.

Safety Trailer Being Exhibited by Century

Century Theatres currently is showing a special safety trailer in all of its 57 houses in Brooklyn and Long Island, according to an announcement from J. R. Springer, general theatre manager.

Subject of the trailer is a warning to motorists to be extra careful when driving these days because school is out and children are playing in the streets.
THEATRES

throughout New England and New York State taking part August 7 in the most ambitious launching of a picture ever devised! . . . The powerful Yankee Network and other participating stations, totaling 48, beaming out wave on wave of seat-selling features, including six fifteen-minute dramatic shows featuring the stars of the picture! . . . Glamorous personalities everywhere! . . . Special events by the score! . . . All forms of promotion plundered to saturate the area! . . . AND! — SUPER CLIMAX August 13, with thousands jamming Boston’s mammoth Symphony Hall, as leading legal lights and Hollywood stars stage spectacular mock trial! . . . Yes, it’s good old “Showmanship Company” RKO, outdoing all past sensational successes — to lead the thundering march of a mighty motion picture to the hearts of America’s millions!
Greatest Area World Premiere
in all Show History!

ROBERT and RAYMOND HAKIM present

HENRY FONDA
BARBARA BEL GEDDES
VINCENT PRICE
ANN DVORAK

in

THE LONG NIGHT

AN ANATOLE LITVAK PRODUCTION

Produced by ROBERT and RAYMOND HAKIM and ANATOLE LITVAK
Directed by ANATOLE LITVAK
Screen Play by JOHN WEXLEY - Based on a Story by JACQUES VIOT
Money Dates for September

September is a "dry" month insofar as observances of great national import are concerned, so there are several weeks which should not be overlooked. Exploited with showmanship, plus imagination and hard work, they will be highly successful. Much of the month will be hot, therefore the exhibitor should plan up the comfort and attrition of the theatre during the warm days, its restfulness and comfort in cold or rainy spells. Schedule for the days when weather is small and medium-sized towns will gladly cooperate by publishing a story on the bookings. But most important of all, master these dates, for they should be exploited for bigger returns. The month contains a number of observances suitable for essay-writing contests that will get newspaper space if not actual cooperation. They should be planned so that they are not allowed to pass in busy contests. If the theatre has been repaired, reconditioned, or any new equipment installed this will add to the comfort and pleasure of patrons, crow about it—especially on new seats, equipment, projection equipment. Ask the newspaper editor to run a story on it.

Sept. 1—LABOR DAY. Many patrons will be taking their last long weekend trip, calling for extra effort to get the public into the theatre. A strong picture of the nature the patrons liked best in the past is the first step. Then exploit it to the hilt. Don't over-emphasize the comfort angle if the weather promises to be hot or rainy. As a good-will builder it might be wise to invite labor leaders to a performance in return for an announcement of the attraction and union headquarters. If there is a labor parade, try to break into it with a street hallhoo; if a general labor meeting when there is no performance it would be the thing. Newsmen usually cultivate good relations with local unions and can be of the theatre's help in an essay-writing contest (for prizes) on the origin and meaning of Labor Day.

Sept. 2—LABOR DAY. Decorate the theatre from front to back with flags and bunting. If any sort of special attraction is planned, the leaders might consent to hold it in front of the theatre, or even on the stage. A feature or a patriotic number on the program.

Sept. 3—Treasury Department established in 1781.

Sept. 5—First Continental Congress opened in Philadelphia, 1774.

Sept. 6—Lafayette Day. Worthwhile prizes might interest school pupils in writing essays on the suggestion between Lafayette and Washington or Lafayette's various victory to the United States with bulletin board announcement of theatre's attitude to his visit on this date.

Sept. 7—Boulder Dam in operation, 1936.

Sept. 8—Globe circumnavigated in 1522. This offers an opportunity for a school-newspaper tieup for the best essay on the circumnavigation which was taken and when, including around-the-world trip, and the establishment of regular globe-circling flights.

Sept. 9—California joined the union, 1850.

Sept. 10—Eliza H. Dietz patented the sewing machine, 1846. A dealer might be interested in a exhibit display of old and new types of sewing machines, provided he has any old ones or can get them.

Sept. 12—170th birthday of the state of New York. Schools in the state might tie in on an essay-writing contest for prizes, on the scenic features of the state, or on its products, schools and colleges. its annual commercial bulletin.

Sept. 12—Defenders Day in Maryland.

Sept. 13—Star-Spangled Banner written in 1814. Suggest singing of the song in the theatre and offer a best song contest. One of the most famous song's author, Francis Scott Key.

Sept. 15-16—Rosh Hashanah, Jewish New Year.

Sept. 16—Lafayette Day, Constitution was adopted in 1787. Might try school essay contests to determine what the Constitution means to our democracy.

Sept. 21-27—National Dog Week. Try a parade of dogs and vendors, dogs ending at theatre where tickets could be sold. Give dogs a prize for a dance later in the day or following day.Kennels, manufacturers of dog foods, advertisers, Federals (or local dealer in them) might be induced to contribute to an essay-writing contest of several different breeds, or any one breed. There are a number of courses in a book form that could form suitable prizes and a book store might be interested in advertising for a window display on "What My Dog Means to Me" or on incidents occurring canine intelligence, is animal.

Newspaper Teaser Ads 'Carroll's' Patron Lure

A series of newspaper teaser ads were used to lure patrons into two of the Walter Reade theatres, with the National Newshome, "The Two Mrs. Carroll's." City Manager Ralph Lantermann laid out the campaign for the Paramount Theatre in Long Branch. Teaser "notices" along this line were used on the society page on September 29th by the Long Branch Daily Record for three days in advance: "Girls! We're all meeting Sunday at Reade's Paramount Theatre. Be sure to show up. We intend to reveal everything that happened. Signed 'The Two Mrs. Carroll's.'" For eight days notices were run on the paper's classified page: "Wanted—Anyone with information concerning first of 'The Two Mrs. Carroll's.' Contact me at once! Matter of life and death," with Barbara Stanwyck's signature and name of theatre.

Another teaser notice, which was also used by City Manager Tony Hunting for the film's engagement at the Carlton in Red Bank, was to this effect: "The Two Mrs. Carroll's."—Man answering your husband's description was leaving chemist's with purchase of deadly poison. For further information contact" followed by name of theatre.

Telephone operator at the Paramount in Long Branch answered all calls with information about the coming of the picture, while the case ran six hours a day calling local numbers asking if they had yet seen "The Two Mrs. Carroll's," adding she didn't want them to miss it, with playdate information. Fifty window cards were placed and three full window displays on Broadway were arranged for 10 days in advance.

'Egg and I' Breakfast Houston Stunt for Film

An "Egg and I" breakfast, staged in cooperation with the local Chamber of Commerce, gave Universal-International's "The Egg and I" a sensational send-off at the Majestic Theatre in Houston, Texas. Such a stunt had never been put together in the city and it really was a sensation in its exploitation. The "Egg and I" breakfast was used to follow a special screening of the picture. Almost 400 Houstonians turned out for the screening and the breakfast which got plenty of local attention, a special feature of the event which gave the local press inspiration for additional publicity was the crowning of a local girl, Miss Claudette Thornton, as "Miss Good Egg of 1947."

The affair was directed by Al Lever, Interstate city manager in Houston, Bill Johnson of the Interstate staff and U-I's field exploitation man, Ralph Ober.

About-to-be Weds Guests

Guest tickets to RKO's "Honeymoon" were offered by the management of the Palace Theatre, Chicago, to all the couples looking out marriage licenses at the Cook County Courthouse the day before the picture's opening as a key stunt in the promotion of the film. Chicago newspapers carried a story on the offer. The passes were presented to all weekday performance of "Honeymoon.""—CHI.

Photo Contest Tie-in

Fabian Upstate Theatres General Manager Saul J. Ulman has arranged to tie in with the $100,000 photo contest of the Knickerbocker Amusements and the Eastman Kodak Company on a cooperative promotion scheme.
It Pays to Advertise New Equipment, Says Reeve

Henry Reeve, owner and operator of the Mission Theatre, Menard, Texas, and president of Texas Theatre Owners, Inc., demonstrated that it pays to advertise the installation of new equipment with an institutional display of a new projector. The display, Reeve declares, "surprised us" with the amount of public interest it generated among Menard's citizens.

The display was installed in a window just off the lobby of the Mission Theatre. The window, which measured 15 feet across, was illuminated at night. It was given a compelling effect by reason of the historic interest which Reeve developed by showing an 1897 model Edison projector in contrast to the 1947 equipment which he has installed in his Mission.

The "then and now" contrast was the subject of widespread comment by confirmed picturegoers as well as casual passers-by. Commenting on the institutional piece of showmanship which produced such good results, Reeve said that it was "a small effort, but it's been worth doing."

Success Formula for Saturday Kid Shows

A successful formula for Saturday matinees has been struck in Glendale, Calif., at the California and Glen theatres by Lew Harris and Edward Sudduth, aided by City Manager Carl Meeker. In principle, they are not unlike almost any well-regulated, well-sold kiddie matinee; their success is traced principally to the fact that they have been energetically sold, with their sprightly campaigns pointed for junior appeal.

Harris, Sudduth and Meeker enlisted the cooperation of the local P.T.A. and managers of other FWC theatres in the town to help put over the shows. The Early Bird Fun Club was selected for the matinees, and the name lent itself effectively to all forms of exploitation. Programs, which start at 10 each Saturday morning, include shorts and a feature picture, and end at noon. Admission is 25 cents. Two P.T.A. members are in attendance at each show and act as hostesses. There is a Stage Quiz and other surprise features, with prizes awarded on stage.

Oakleys for Cops!

A deep with the Centre Theatre, Salt Lake City, and the traffic department of the Police Department has the harassed police giving tickets to outstanding courteous drivers—but tickets are not the theatre's current attraction, given with a smile, if cops ever smile, and an explanation of why the driver has won them. The Centre is one of the Intermountain Theatres Corporation, and is managed by Chet Price.

The Brass Tacks of Efficient Picture Theatre Management

Don't Overlook the Special Groups

By Jack Jackson

When I wrote about the crying need for "specialized" selling as a means of replenishing our depleted box-office lines I merely brushed over the rudimentary fundamentals of dissecting the patron pattern of the average theatre.

I hit the high spots such as sex, age, earning power, etc. but—according to that girl who takes my paycheck and mixes up my folder—I missed a veritable multitude of brightly embazoned targets of factional appeal that are cinch shots for the well-aimed fire of the specialized selling advertising gun. Since her observations are usually based on personal experience or investigation and have always served to keep my cerebrum cycling at full speed—well aside from that my morning coffee always tastes better—I usually listen rather attentively. Here, among other things, is the premise upon which she bases her claim that I was negligent:

Right now, the various Theosophic societies of the nation are circulating their memberships about Universal-International's "Stairway to Heaven" and advising members to be attended not only by the members personally but by as many friends and acquaintances as the members can influence. The expense of printing, addressing and mailing is being borne by the various societies. My spouse tells me that while visiting an acquaintance recently, a student of "man's divinity," her visit was cut short because of the long string of numbers being dutifully called and told about the picture from information contained on a postal received from local Theosophic headquarters. There may not be an organized group in your town but you can contact the one closest to you and they'll tell you about such members as reside in your vicinity, and you can jog their memories when you are playing the attraction. I am further informed that the current instance is only one of many where the national organization has shown an interest in films and suggested attendance by the membership.

Parent-Teachers Cooperation Seldom Solicited

We all know how active the various Parents-Teachers groups are in this respect and yet, with rare exceptions, seldom do we go to the trouble of soliciting their support for attractions carded as our "own" sponsorship. There are P.T.A. groups everywhere and none of us have any excuse for not taking full advantage of the cooperation they are so anxious to give. Any time we don't get it, it's our own fault, and there is no question but that our box-office receipts reflect our indifference. In the same customer cache are the various fan clubs, literary societies, drama groups, zoological societies, adventure clubs, musical, garden, philanthropic, safety, home beautiful, and others too numerous to mention. All these, in addition to volunteer police and firemen benefit groups, civic clubs such as Lions, Rotary, Optimists, Kiwanis, etc., and the numerous professional groups and guilds, like medical, architects, engineers, geologists and so on.

Tell me, Mr. Showman, how many of these lists are part and parcel of your patron blueprint? The measure of your business progress as well as your "win, place or show" standing in the highly competitive handicap race, now being run as a free-for-all with the amusement dollar of Mr. and Mrs. Public as the prize, may depend on how fast you equip yourself with such lists and how effectively you make use of them.

Now please don't be like one of my own managers and ask: "Where can I get the kind of information that will enable me to execute the kind of a campaign you suggest?" The trade journals carry information about practically every picture that goes before the cameras. Reviews of the finished production are published well in advance of release dates. Press sheets are usually in your possession some two to three weeks before your opening. And, in most cases, you are playing behind first run and able to get "fed trough" dope from the exhibitor who played it first. Just start filing everything you can find about the pictures you are buying—including, in many instances, accounts of the exploitation campaigns successfully carried out by theatres in metropolitan cities—and have it ready for use when it comes time to play the attraction. The only equipment needed is a pair of shears, an envelope and the ability to pick out such activities as are within the borders of your budget and best suited to the patrons of your theatre.

Watch the headlines of your newspapers for the topical approach, such as fires, airplane (Continued on Page 18)

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"This one is red meat! It's the most exciting picture written with passion!"

KISS

Starring Victor Mature · Brian

with Richard Widmark · Taylor Holmes

Directed by Henry Hathaway

Screen Play by Ben Hecht and Charles Lederer

Produced with the same stunning impact and straight-from-life-greatness of...
MPO IS TERRIFIC! A GRIPPING AND
TH A MACHINE GUN!” —WALTER WINCHELL

OF DEATH

DONLEVY · COLEEN GRAY

MES · HOWARD SMITH · KARL MALDEN

Produced by FRED KOHLMAR

er · Based on a Story by Eleazar Lipsky

The House on 92nd Street,” “13 Rue Madeleine” and “Boomerang!”
Don't Overlook the Special Groups—Jackson

(Continued From Page 15)

accidents, factional warfare in foreign countries, political strife in others. If you happen to have any sizable segment of emigrees from your community, you’ll find it handy when you can tie it in to your attraction. School backgrounds and student activities in pictures give you a stranglehold on the interest of the younger audience, both in the schools, junior and senior colleges, etc. as well as fraternity and sorority memberships.

The tremendous interest in traffic safety measures has brought into existence no end of clubs pledged to the observance of safety laws. Many, in fact, in many cases, special commissions and groups of citizens assigned the job of formulating and promulgating ideas and measures that tend to reduce accidents. When pictures are properly used in dealing with points that lend support to their activities it is possible to get the highest type of cooperation. Such groups can get the permission of the City Fathers for the use of street lights, corner traffic signals, speed standards and other labeling spots that you couldn’t hope to get "on your own." And, in a great many cases, there are funds at their disposal to pay the cost of card printing and posting. I can remember an instance of a town of this kind where traffic offenders were given—with the court summons—a card suggesting their attendance at the theatre exhibiting a film whose content promised to impress traffic offenders with the need of greater caution.

Cleanup Campaigns

Watch for cleanup campaigns so you can get an audience interested in some timely theatre message. When you have a good picture, try getting in touch with the local branch of the Tail Waggers. Any reputable kennel will give you a list of dog lovers in your community, in case there is no local branch organized, and you might get your self a string of regular customers by spearheading a local drive for memberships. The various kennels will gladly cover all the expense of such a campaign because it means new and greater interest in their business.

Today, more than ever before, there is high interest everywhere in juvenile delinquency, and today more than ever before, there are more pictures related to the subject, and more pictures cluttered with scenes of—to this phase of activity.

Does Film Have Message?

Diagnosing your coming film to see whether it contains a message of the "to-do" or "not-to-do" variety will get you considerable cooperation from law enforcement and civic-minded groups who are vitally interested in exerting any and every effort in causes that promise to reduce the number of infringements the youth of the land are being charged with committing against the accepted public conventions.

The industrial activities of your community are also subject to detail breakdown that offers great possibilities of increasing your box-office receipts. The high specialized selling.

Every Horatio Alger premise of moving pictures is a spur to added effort on the part of workers. If the picture premise happens to be staged in a background similar—or even remotely related—to one that happens to exist in your vicinity, cooperation of the management is yours for the asking. Cards on time clocks, posters at gates, slips in pay envelopes, announcements in the largest loud speakers, mention on cafeteria menus

Index for July, 1947

Brass Tacks of Efficient Theatre Management

Avoid Pitfalls in Paring Expenses

The Cheats Are Back. Watch Out.

Good Business Man—Good Manager.

Find Your Prospects Then Sell 'Em.

Equipment and Maintenance Section

July 19, pp. E3-E28

Exploitation Campaigns—by Pictures

Black Narcissus

Brute Force

Corpus Caelestis, C.O.D.

Cynthia

Egg and I, The

Honolulu

It Happened in Brooklyn

Johnny O'Clock

Locket, The

Miracle on 34th Street

Notorious

Razor's Edge, The

Show-Off, The

Suddenly It's Spring

Till the Clouds Roll By

Trailer Street

Yearling, The

Exploitation Campaign—By Store

Bobby-Soxers' Debate

Double-Truck Promotions

Looby Sody Expense Plug

Sweetheart Sundae Contest

Window Contest

Money Dates for August

Theatre Management Articles

Canada's Saturday Shows for Children

Has Fire Chief Praise Your Safety Measures?

Proves Good Will Builder

Local News Coverage is Asset for Iowa Manager

Management for Teen-Agers

'Pop' Concerts Accent Community Service

'Woman of Year' Honor

and no end of other units that will help send the bunch scampering to your theatre immediately the whistle blows, can be found little or no loss in money or labor.

If yours happens to be a town or city where foreigners reside in appreciable numbers, try contacting the leaders of the local consil for a list of names and addresses. Then have a card made of your picture written in their native tongue, to the effect that there will be scenes of vital interest to them in a picture or on a program—or perhaps in a special show—which will be presented at your theatre on a given date. You can use the cut over and over as occasion permits by simply changing the date. Having it illustrated with characters in the costume of the land of their nativity will help command interest.

The list of suggestions could go on interminably, but the whole idea is to get your thinking apparatus to percolating along lines of picking your target audience and the content of your pictures. I don't mean that you should cease for an instant the overall coverage of your advertising. But, it can be reduced to coverage of the large portion thereof—involves in spotting your shots when the coming film holds something of interest to such groups as can best be lured through direct appeal. You, of course, will have to know how many of these exist in your patron pattern and where they can be reached. It is frequently possible to effect tieups with merchants doing business in the neighborhoods in which they live, whereby the expense is discharged through some co-operation of the theatre or divided share and share alike, with the burden of contact and distribution on the merchant.

Layout Style Important

With liquor stores, cigarette manufacturers, corset, bra and nightie makers and others all eclipsing our best efforts at art layout, space-buying and catchlines, we must admit that the once dependable announcement page is slipping badly as a magnet for theatre attend ance. So, being unable to compete, if we want the local gentry to come to the theatre instead of going window shopping or staying at home, we are at fault for the job of finding other ways of commanding attention to our wares. The announcement page of today can be safely said to reach but very few other than those we consider as "regulars." These "regulars" are looking for show information and will find your offering whether it be mentioned in an inch or a column-size ad. Today, it's the STYLE of layout and KEEN D.D. of copy rather than SIZE that attracts attention. The announcement page has fallen into the category of a directory or reference guide rather than a medium of attracting attention. If your ad LOOKS good, it will make little difference in the number of people it attracts to the box-office.

Start today to equip yourself for the job of exploiting an R.D.D. of copy rather than that read. I just finished talking with the owner of a local optical store who told me he had a list of 122,000 people in his files. The city is around 400,000 in population. Can your theatre files measure up by comparison? There is little reason—other things being equal—for your box-office to drop below safe profit levels if you know the "who and where" of your patronage and the "what" that went into the making of the pictures you have coming.
The Burning Cross
Screen Guild Drama 77 mins.

AUDIENCE SLANT: (Adult) There is a good deal of entertainment and information in this well-presented expose of the workings of the Ku Klux Klan. Dramatic fare that holds the interest and carries plenty of suspense.

BOX-OFFICE SLANT: Though this has no name draw, the title and subject matter makes it not only timely but excellent for advance exploitation. Correctly handled, the picture should bring in very satisfactory returns.


Plot: This is an expose of the workings of the Ku Klux Klan after World War I, told through the eyes of a young returned veteran who becomes involved with the group through their presentation of what they were "supposed" to be. Instead he learns quickly of their teachings of hatred and brutality to minority groups and all others who do not fall in with the method of the Klan. He finally has a story that holds the interest and carries plenty of suspense. Well acted and well directed, it is an informative expose of the notorious Ku Klux Klan movement that took such hold after World War I. Because of present-day conditions, seeing this film should be a must for the average American, if for no other reason than to discover that it presents comparable conditions—and their effect on certain types of individuals. From the entertainment end, it will also be found attractive fare, for though the players are unknown, the performances throughout are capable and the subject matter exciting and tightly packed. In the leading roles are Hank Daniels and Virginia Patton... both turn in fine portrayals. The most notable members of the supporting cast are Raymond Bond, Joel Fluellen as the Negro victim, and Dick Rich. Credit for the intelligent handling of a difficult subject goes to Producer-Director Walter Colmes.

Down to Earth
(Technicolor)
Columbia Musical Comedy 101 mins.

AUDIENCE SLANT: (Adult) Those patrons who are pleased will talk about the eye-appeal—as particularly personified in the presence of radiant Rita Hayworth arrayed in costumes of allureingly revealing design—plus one uproariously funny sequence in which Jimmy Gleason does a super-duper recreation of his historic "Mr. Jordan" characterization.

BOX-OFFICE SLANT: Big initial draw on strength of Hayworth-Parks name combination will assure profitable limited-run engagements in every type of situation.

Broken Love
Ital Films Drama (Operatic) 92 mins.

AUDIENCE SLANT: (Adult) This offering contains operatic arias for those so interested, plus the special "draw" of tenor Beniamino Gigli.

BOX-OFFICE SLANT: Should get by fairly well at houses catering to foreign trade, especially opera-lovers and those of Italian extraction.


Plot: When a great opera singer's ailing young daughter falls in love with a handsome young man in Rome, she begins to regain her health. A tripping incident, brought on by the sudden appearance of the young fellow's ex-minister, causes a commotion; and the young chap turns to gambling and his old girl pal, while the sad girl almost dies. Things are righted just in time.

Comment: Most Italian-made films seem to be of the costume variety. This one has a modern setting. However, to American eyes, the direction is far too slow and the acting greatly over-emphasized. To Americans, the sound is easy on the music, and there is a undeniable appeal, however, to those in the states who like opera, since "the world's greatest tenor," Gigli, does quite a bit of singing, from music by Puccini, Wagner and Giordano. Even for these devotees, however, the spotty story and poor editing will be evident. This should get by at houses with foreign films and neighborhoods; wherever large numbers of citizens of Italian extraction live, it might lend itself to exploitation.

The Unfinished Dance
(MGM) MGM Drama (Technicolor) 101 mins.

AUDIENCE SLANT: (Family) Exceptionally well produced, directed and acted, this should thoroughly entertain discriminating audiences. For those who like ballet there are exquisitely beautiful sequences that will kindle enthusiasm. These ballet sequences also will entertain those who have never seen a dance performed.

BOX-OFFICE SLANT: Appears to have everything needed to do well among discriminating audiences. How it will do with average audiences is problematical, because of its theme. The right kind of exploitation, however, should result in excellent returns.


Plot: A little girl's adoration for a ballerina, whose supremacy in the company of which (Continued on Page 30)
**CHICAGO**

The Chicago Variety Club will hold another golf tournament on Sept. 19 at the Westward Ho Country Club. Committee in charge: Lester Simansky, George Topper, Al Raymer, Harold Loeb, Vic Bernstein, Harry Goldman and Eddie Levin.

Roy Rogers and Joan Caulfield were Chicago visitors last week. Bob Hope was recovering at the Drake Hotel from a severe sunburn.

Vacationists: Bester Steeper, managing director of the LaSalle for JLS, is in Florida with his wife for a three-week vacation. Madeline Worden is in charge while Steeper's away. Manager W. H. Moore of McVickers is vacationing in Williams, Bryson Burnham, theatre attorney, will spend his vacation in the north woods this month. Lou Abramson, secretary to Allied President Jack Kirach, has returned from a west coast vacation.

Jack Frost, Dorothy Simon and Ruth Rosenbaum have formed the Casey Co., 1132 South Wabash Ave., to distribute premiums to the theatre trade.

McVickers Theatre played MGM's "My Brother Talks to Horses" first-run, departing from a later-run policy, and if successful, will book other first-runs.

Deaths: Albert Solber, 45, formerly Warner Theatre advertising director, in Los Angeles; Norman Field, 73, formerly general manager for Jones, Linick & Schafer; Louis A. Morris, 54, veteran operator of the Marbro Theatre.

The Piccadilly Theatre's anti-trust case will be heard by Master in Chancery MacDonald Sept. 15.

Filmmac Trailer will open a Los Angeles branch Sept. 2.

DeVry Corp. has sold its film library business which is managed by L. R. Robbins. DeVry explained that it needed the space for expansion of its manufacture of theatre equipment. Robbins will continue the library business along DeVry standards.

**NEW YORK**

The Screen Office and Professional Employees Guild last week opened negotiations with the exchanges for a new contract which reportedly embodies requests for a 35-hour week, pay rises of $30 per cent or $10 a week, whichever is the higher, three weeks' vacation and arbitration.

Bess Goldstein Allen of 20th Century-Fox's exchange has moved up as secretary to Herb Gillis, assistant branch manager.

Altec's Bert Sanford is a grandpappy. His daughter Patricia (Mrs. Andrew Donnelly, Jr.), gave birth to a 7½ pound baby girl who was named Gael.

Serious, soft-speaking Arthur Weinberger, Warner Bros. office manager, has taken to art these days to get over the fact that there is a booker's drive in progress which terminates Sept. 27. The art includes sketches of all the cartoon characters from "Doggy Bunny" to "Beaky" and photographs of some other characters such as Weinberger, Archie Berish, Peter Saglimbeni, Mike Anderson, "Dashing" Dan Ponticelli, Al Blumberg.

Film rowdies who are on vacation this week include Lillifi Gordon, Ann Jones, Alice Levine, Rita Koen, Joyce Langer, Irene Greenberg, Tone Etoiglia, Norman Letarte, Bernice Simon, Ben Levine.

Quite a few resignations over at United Artists with Muriel Roth quitting as she has stork wings flapping. Replacing her on the switchboard is Gloria Tepper. Other quitters are Gertrude Strull, another case of storkitis; who is replaced by Muriel Stern; Flo Belinski of the cashier's office who is going to work in the textile business and who is replaced by Kay Krause. Arlene Deutsch of the same office is moving up from the booking department to the job of secretary to the assistant manager.

Bill Hartman, former New York booker for RKO moves Aug. 4, to the post of office manager, succeeding Herman Silverman who becomes assistant to the district and branch mgr.

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**HARRISBURG**

Mark Rubinsky, owner of the Rubinsky circuit, and his wife spent last week-end at Delaware Water Gap, visiting their sons, David and Michael, at Camp Akila.

Miss Ida Rubinsky, office manager at the Capitol, has returned from a visit in Shenandoah.

Vacationists from the Colonial were: Frank Creme, operator; Daisy Bumbough and Florence Steiglman; from Loew's Regent, Bob Westerman, assistant manager, who visited his family in Richmond, Va.; John Sites, staff assistant, Peggy Trout, David Zeiders, Chauncy Miller and Cal Rudy; and from Fabian, Edgar Goth, publicity and advertising man.

Now at the Colonial are Clarence Shelley and Betty Cortes. Janet Williams and Shubette, is assisting during vacations in the box-office.

Jack O'Rear, manager, and his wife, left this week for two weeks vacation at their summer home, along the Susquehanna.

Gerry Wollaston, State manager, attended a meeting of Harrisburg Industries, Inc., to plan traffic snarl alleviation for the center of the city.

Visitor at the home of Franklin Maur, assistant manager of the Colonial, was Howard Whittle, of the Penn Theatre, Reading.

Bill Whyte, owner-manager of the Star, is boasting of not having had any help changes for several months. He's keeping his fingers crossed, though.

The last people in the world George Wollaston, State, and Jack O'Rear, Colonial expected to see in New York while attending the Fabian convention the week of July 14 were their wives, but the girls, Helen Wollaston and Charlotte O'Rear, calmly walked into a Broadway niter and asked the waiter to bring them chairs one night.

**VANCOUVER**

Reports indicate that theatres throughout British Columbia and the three Prairie Provinces—Alberta, Saskatchewan and Manitoba, are taking a dive in B.O. receipts. The attendance drop is just as marked in the industrial as in vacation areas. The steady decline ranges from a 20 per cent fall in the family audience, cheaper priced houses up to 25 per cent in the large house theatres in the key towns.

Famous Player Western Division Manager Larry Bearn here from Toronto, announced that the downtown Strand Theatre will be modernized, including a new booth and equipment.

George Gerrard, Sr., of the Strand, Vancouver, is the father of a boy, and his son, George, Jr., of the Strand Theatre at Trail is the father of twin girls born recently.

Canada will mark Thanksgiving Day this year on Monday, October 13th.

Larry New of the Windsor Theatre and Cecil Cameron of the Kerrisdale, are driving to Hollywood for a visit.

West Coast Theatres reopened their York Theatre, Victoria, the largest independent theatre in the Capital City.

The new Woods Theatre at Malardive, B. C. opened July 20. This, the town's first-thea-
MILWAUKEE

Fox-Wisconsin has started a policy of first runs in outlying neighborhood houses with Prestige's "Brief Encounter" going into the Downer. Milwaukee's 1947 community chest campaign will have Fox-Wisconsin's Harold J. Fitzgerald on the committee.

The reply from 32 Milwaukee theatres that the complaints made against them for violations of the safety code had been met and were being remedied has led the licence committee of the common council to call for a revision of charges. According to one alderman no licenses will be renewed where there is a violation though exhibitors have replied that they may take time to make the necessary changes and that licences should be issued where the manager has shown a willingness to remedy the situation.

C. Charboneau, theatre operator, has taken over the community theatre from the village of Elmwood, Wis., this making the fourth showhouse under his management, the other three being located at Hammond, Baldwin and Spring Valley, Wis.

Miner Theatres, Inc., has been formed at Rice Lake, in northwestern Wisconsin, with a capital stock of 250 shares at $100 per share par value. Incorporators are William A. and Howard Cameron and Marion Leisz.

By the middle of July subscriptions for the proposed theatre at Cassville, Wis., for which $30,000 is aimed at as the total, had reached the 50 per cent mark.

The Manawa Theatre has been sold by H. W. Rucker to Robert E. Squier, who has been managing the house since it was opened. Harlan Billman is reported to have replaced Lyman Button of Melrose, Wis., as projector operator at the Manawa.

MINNEAPOLIS

Harland D. Evenson, Minneapolis, who admitted holding up four St. Paul theatres including the loop Paramount, pleaded guilty to first degree robbery charges in Ramsey district court, St. Paul. Sentence was temporarily delayed, although Evenson faces a possible 10-to-20-year term as a second offender.

Hans T. Sondergaard, father of Gale Sondergaard, died while vacationing with his family at Pine Lake, Wis. Mr. Sondergaard was a retired University of Wisconsin professor.

Leon J. Bamberger, sales promotion manager for RKO, is vacationing for two weeks at the home of his daughter, Mrs. Sheldon Kaplan, at Lake Minnetonca outside Minneapolis.

Motion pictures showings at the University of Minnesota will be fought vigorously by North Central Allied according to a resolution adopted by Twin Cities members.

Louis Bednarik is the new owner of the Lake, Rib Lake, Wis. LaVerne Latz has purchased the Roxy, Austin, Minn., from H. L. Stolzman, who recently acquired the Castle, Casselton, N. D.

Minnesota Amusement Co., is putting a new log cabin front on its Orpheum, Minot, N. D., as part of a face-lifting job. J. S. Johnson has started excavation for his new 300-seat theatre at Galesville, Wis. Engler Bros. are redecorating the Hopkins, Hopkins, Minn.

'CROSS' STAR AUTOGRAPHS PROGRAM. Virginia Patton, one of the stars of Somerset's first film for Screen Guild, will be attending a special screening of the picture at the theatre here. Miss Patton above are (l-r) John J. Jones, Screen Guild president; Selwyn Levinson, Somerset associate producer, and J. J. Muehrlein, Somerset vice-president and general sales manager. A cocktail party at Los Angeles' Variety Club followed the screening.

It Didn't Pop?

Poppers Supply Company, Minneapolis, has filed suit in Omaha federal court seeking $108,900 damages from Nebraska Seed Co., for allegedly supplying 2,000-000 pounds of popcorn that did not pop as guaranteed. Lou Cohen, president of the firm, said the corn was guaranteed to increase in volume 22 times when popped, but expanded only 16 times.

BURLINGTON, Vt.

The Burlington Free Press, Burlington, Vt., reported that the department stores are preparing for next holiday season with special Christmas displays. This year they are planning to make the Christmas window displays the first major advertising effort for the season. However, this is more by necessity than by choice, as local manufacturers are producing more goods and it is difficult to publicize the Chandler. This newspaper reports that the stores will start their Christmas displays about the 15th of November. A number of displays are expected to include Santas, elves, and other Christmas card themes. The newspapers will make a special effort to help the stores with their advertising, and a Christmas season will be one of the most important advertising periods of the year. A number of department stores are planning to offer special sales and discounts, and many will be offering gift certificates as well. The newspapers will be running special advertising campaigns to promote these sales and discounts. The newspapers are also planning to hold a Christmas contest, in which readers will be asked to guess the number of Santas in a particular display. The winner will receive a prize certificate for a certain amount of money. The newspapers will also be running a Christmas story contest, in which readers will be asked to submit a story on the topic of Christmas. The winner will receive a prize certificate for a certain amount of money. The newspapers are also planning to hold a Christmas story contest, in which readers will be asked to submit a story on the topic of Christmas. The winner will receive a prize certificate for a certain amount of money. The newspapers are also planning to hold a Christmas story contest, in which readers will be asked to submit a story on the topic of Christmas. The winner will receive a prize certificate for a certain amount of money. The newspapers are also planning to hold a Christmas story contest, in which readers will be asked to submit a story on the topic of Christmas. The winner will receive a prize certificate for a certain amount of money. The newspapers are also planning to hold a Christmas story contest, in which readers will be asked to submit a story on the topic of Christmas. The winner will receive a prize certificate for a certain amount of money. The newspapers are also planning to hold a Christmas story contest, in which readers will be asked to submit a story on the topic of Christmas. The winner will receive a prize certificate for a certain amount of money.
SHOWMEN'S TRADE REVIEW, August 2, 1947

REGIONAL NEWSREEL

(Collapsed from Page 21)

Station WTOP: Sidney Hoffman, president of the Warner Club, and manager of the Kennedy Theatre, arranged the party.

The date is set for the wedding of Tom Baldridge, MGM Publicity Representative, and Dorothy de Grange. They’ll get married Aug. 9, at the Presbyterian Church, Winchester, Virginia.

James E. Burns, 48, former government official and motion picture representative with the Maryland Board of Censors, died on July 22. He was a graduate of the University of Michigan, and George Washington Law School, and a veteran of World War I.

Cody Pfanziehl, formerly in Frank La Fale's Warner Bros. Publicity Dept., has accepted a publicity post with Staiton WTOP.

Samuel Cummings of Fix Theatres has put a new policy in for the Fix Theatre at Norfolk. Starting Sept. 15 on Tuesday, Wednesday and Thursday of each week, the house will show foreign films.

INDIANAPOLIS

Deval Palmer, 47, who formerly operated the Hippodrome Theatre at Sheridan, Ind., died of a heart attack Thursday while visiting his son, a student living here. He is survived by the widow, a son and a daughter.

Syndicate Theatre, Inc., Wabash, Ind., which operates two houses has filed a petition with the FCC in Washington, asking permission to construct an FM broadcasting station.

A 14-year-old boy is in critical condition at the City Hospital here from injuries suffered when he was run over Friday night by an automobile in West Side Outdoor Theatre. The lad, Virgil Gentry, was lying on a blanket watching the movie when a driver backed his car out of the parking ramp. The car's front wheels passed completely over the boy.

H. C. Curry, who operates the Todd Theatre, Elkon, Ky., returned from an extended vacation in Florida.

National Screen Service Corp. Vice-President William Brenner and Division Manager William booth spent a day in the city inspecting branch offices.

United Artists Manager Elmer Donnelly and his staff of salesmen, including Guy Hancock, Milton Krueger, Harry Hays, and Ray Thomas, office manager, attended a three day district sales meeting at the Blackstone Hotel, Chicago.

Edward Eschmann has joined the Universal-International sales organization.

PHILADELPHIA

Publicity stunt of the week was pulled by Ed Rosenbaum, Universal-International tob thumper who arranged with Lane Bryant, one of Philly's leading women's apparel stores to display the original gowns worn by Joan Fontaine in "Ivy" in conjunction with the local showing at the S-W Boyd.

Lester Wurtel, Columbia, is vacationing at Cape Cod while Benny Rosenthal, booker here just returned to his desk after a nice rest.

Dick Mears, Advertising and Publicity director for the William Goldman theatres has resigned his post to become an administrative executive with the Moldex rubber and plastics corporation in Philadelphia. Ted Vanett, former his assistant, has taken over and is looking for a capable assistant.

"Praise" agents Jimmy Ashcraft of Metro

NEW YORK WELCOME. Col. William McCraw (left), executive director of Variety Clubs International, arrives at LaGuardia Field, New York, on his national tour in the campaign for the 28-city world premiere of Paramount's "Variety Girl," all-star musical dedicated to the VCI. Greeting him are Mary Hatcher, singing star of "Variety Girl," and "Chick" Lewis, publicity and convention director of the VCI, and STR editor-publisher.

and Eddie Rosenbaum of U-I, attended an outing of the Hot Air Club, an ancient theatrical association which celebrated its 48th anniversary with a clam bake at Riveria Club, Long Island.

Charles Kasselman, formerly a booker with MGM, has joined the Eagle-Lion-PRC staff as New Jersey salesman.

Variety Club, Tent 13 annual golf tournaments, which were dropped during the war years, will be resumed at Cedarbrook Country Club on Sept. 29.

Mel Koff has severed his relations with Hollywood exchange, and Carl Munzer has announced that Henry Kahan replaces him. Kahan returns to the street after having been with the Stanley-Warner company as a manager for the past 12 years. His most recent house was the Broadway, in South Philadelphia.

Lovely Stanley-Warner receptionist Betty Lamont was guest soloist on last Sunday's morning radio show over WCAU. She sang "Sympathized," "Green Cathedral," "The Touch of Your Hand" and "I've Told Every Little Star."

Fabian Golf Tourney

Fabian Theatres' employees closed a two-day session devoted to business and theatre management with a golf tournament that ended with merrymaking that night. The golf tournament got off despite threatening weather early in the day. Winners were:


LOUISVILLE

Virginia Ward of Mt. Sterling, Ky., who with her husband, Nelson, operates two theatres there and has interests in other houses at Georgetown and Versailles is writing her third novel, based on South Sea life. Her other two, "The Welcome Stranger," and "The House of Discord," are already on the market.

The Kentucky Association of Theatre Owners is going all out to get 100 per cent exhibitor representation in its organization and is pushing the move with a snappy new bulletin.

Guthrie Crowe of LaGrange, president and executive director of the KATO, has been elected as one of the three legion state vice commanders who will assist the department commander.

Louis F. Steuerle, formerly president and general manager of the Broadway Theatre has retired from active duty after some 40 years and is succeeded by his nephew Eugene J. Steuerle, Louisville attorney whose past theatre experience includes operation of the old Baxter.

J. C. Estep has announced his purchase of 50 per cent interest in the Strand Theatre, Portland from B. J. Curry, the former owner.


OKLAHOMA CITY

Lewis Barton has named Carl Weaver, son of Buck Weaver, Paramount manager, manager of his new Odum Drive-In Theatre here.

Miss Dorothy Gordon has been named to play the lead in a local movie being filmed by the Criterion-Regal Corporation. It will be a picture showing the average Oklahoma City girl at work and at play and will be shown on the screen of all C & R theatres.

Roddy McDowell was in Oklahoma City last week for the Monogram Pictures convention.

Gene Hudgens, manager of the Home Theatre here has become the father of a baby boy.

SALT LAKE CITY

"Red Wolf," the $2000 Scotch Border Col ic, who was the canine villain of the movie "Bob, Son of Battle," caused much consternation a few days ago when he became lost (or stolen as it was thought) and having been billed for a nightly show at the Utah Centennial Exposition, Mayer, owner, fastened the car in which his owner, W. S. Hanson of Collin ton, Utah, had locked him. He has been located and is making his personal appearances however at this time.

Giff Davison, exchange manager here for KKO, is heading into eastern Montana, after having returned recently from the sales con (Continued on Page 24)
UNIVERSAL-INTERNATIONAL announces that prints of "SLAVE GIRL" are now available in our exchanges for screenings.

UNIVERSAL-INTERNATIONAL presents

Yvonne DeCARLO  George BRENT
in
SLAVE GIRL
in Technicolor!

with
BRODERICK CRAWFORD  ALBERT DEKKER
LOIS COLLIER  ANDY DEVINE
ARTHUR TREACHER  CARL ESMOND

Original Screenplay Written and Produced by MICHAEL FESSION and ERNEST PAGANO Directed by CHARLES LAMONT

A UNIVERSAL-INTERNATIONAL PICTURE
LONDON OBSERVATIONS

Rank Sees Import Tax Saving Few Dollars, Putting American Goodwill in Jeopardy; British Films Do Well in U. S.—Johnston; At Lowest Ebb—Wilcox

By JOCK MacGREGOR

J. Arthur Rank, meeting the press on his return from the U. S., was satisfied with the progress his pictures are making. He was of the opinion, however, that Dalton's proposed film tax would save few dollars in the long run and would jeopardize the goodwill needed to consolidate the American market.

Rank stated he had been promised playing time and exploitation on the five major circuits comparable to that of big American pictures. 'To make the most of this, he must rely on the actual managers' and public's goodwill. He does not want to lose this through the theatre tax.

Bookings are, he stressed, are not enough. The films have to be sold to the masses who have seen nothing but Hollywood pictures. Accordingly, he has signed Bing Crosby, Claudette Colbert and Deanna Durbin for the product which he advertised, was not made for mass entertainment, and help build British players. He described them as "marquee value."

Asked if, as a result of the trip, he planned to change the character of British pictures, Rank replied that it was not his intention, as he believed the imported players would attract the masses to his releases. If "Great Expectations," he added, had had an American star, the already excellent gross would be doubled.

Rank revealed that plans for large screen television in four to six West End cinemas were in an advanced stage and would be operative in the fall. The Dominion has been fully equipped with master receivers from which programs, probably running ten minutes, will be "beamed" to other halls.

Frankly, I am a little alarmed by Rank's reply at the end of the meeting to a reporter who asked him if he was going to Australia next spring. He said he was not sure whether he could be away in May because the threatened fuel crisis and consequent possibility of Imperial Chemicals not being able to provide the materials to process his films. It is the first I had heard of the latter angle.

* * *

Owing to changed plans, Eric Johnston spent only 60 hours in London on his trip back to the U. S. after studying economic prospects in Europe, but found time to interview Government and trade leaders and meet the press.

He hopes that some method may be found to avoid Dalton's proposed ad valorem import tax and is taking back alternatives to discuss with his members, for he fears the spread of further barriers to the free exchange of films throughout the world.

Probably the most ingenious suggestion is the CEA that rentals should be cut to save dollars. I fear this is too near the wedge's end to be acceptable.

With the information garnered, Johnston hopes to find the right path for the future, for he appreciates Europe's preference for more realistic subjects and realizes the productions themselves are much responsible for current anti-Hollywood sentiment. Indeed, he welcomes British films as a means of raising cinema standards.

Some high officials were fired regarding the progress of British films in America and he painted a rosy picture prophecying a gross of some $12,000,000 this year. He pointed out that with rising production costs everywhere and most European countries were hoping for a place on the American screen. * * *

A few minutes later in the next ballroom at Claridges, Herbert Wilcox, back from the U. S., was painting a very different picture, claiming that British films were only scratching the surface and were at the lowest ebb ever. He blamed this on the glut of old pictures, mainly featuring James Mason, which had been put out by small companies.

Wilcox, however, is very bucked with the deal he has made with MGM for the U. S. release of "The Courtenys of Curzon Street" and for an exchange of stars. Anna Neagle and Michael Wilding will both make pictures at Culver City. * * *

With the "Hamlet" stages at Denham no longer closed to the press, I visited them and could not fail to be impressed by the gaunt magnificence of Roger Furse's settings which emphasize the depth of scene with foreground columns, battlements and stairways. Laurence Olivier, who is producing, directing and playing both Hamlet and the Ghost, sees the production as a study in the abstract and is stressing no particular period or location.

Over lunch I spoke with Eileen Herle, who has been borrowed from Korda to play the Queen. This is her second film after a great success on the West End stage and she is most enthusiastic over Olivier's handling. Jean Simmons has now started her role as Ophelia, and I was pleased to see that off the set the plaid shirt I got for her with Jerry Dale's cooperation is getting well worn. * * *

Unexpected visitor to the Bucks country (Continued on Page 33)

SHOWMEN'S TRADE REVIEW, August 2, 1947

REGIONAL NEWSREEL

(Continued from Page 22)

(Continued from Page 26)

DES MOINES

The Allied-Independent Theatre Owners of Iowa-Nebraska will hold a one-day meeting and film clinic at Omaha, Neb., on Oct. 7.

Franz Aldinger, theatre exhibitor at Bode, Is., died at a Salina, Kan., hospital of an ailment contact while serving in the Pacific in World War II. Survivors include his wife and a son and daughter.

Fire broke out in the film booth of the Tyndal Evans' Swca city theatre during the Sunday matinee. The blaze, however, was confined to the projection booth.

The Spencer Theatre at Spencer, Ia., has been closed for an indefinite period for modernization. A new floor will be laid, new fixtures installed and the entire theatre redecorated.

The Quad-City theatre managers association will be host at the annual Variety Club outing which was held at the Short Hills country club at East Moline, Ill., on July 31.

George M. Lindsley of Regent, N. D., has purchased the Tripoli Theatre at Tripoli, Ia., from Mrs. Harold Garland of Samner, Ia., owner of the house since the death of her husband a few months ago. Lindsley formerly was school superintendent at Regent.

Mrs. Helen Pollard has sold the Reinbeck Theatre at Reinbeck, Ia., to Warren Franklin.

The Des Moines Variety Club will hold its annual election on Sept. 8 with Lou Levy named as chairman of the nominating committee. Other committee members are Nate Sandler, Jack Kennedy, Butch DeFroese and Nate Rosehill.

KANSAS CITY

Downtown first run theatres have signed a new contract with the stagehands for two years, calling for a five per cent raise and including provision for renegotiation of any agreement later found to be in disagreement with the Taft-Hartley law. Theatres signed up include the Midland, Paramount, RKO Orpheum, and Esquire, Uptown, Fairway and Tower of the Fox Midwest circuit. The contract was negotiated for the theatres by Louis Cox, Fox; Mike Cul- len, Loew's (Midland); Frank Smith, RKO; M. D. Cohn, Paramount. Felix Snow acted for the union.

Theatre Enterprises local headquarters last week were engaged in moving offices from the uptown location in the Commonswealth building to the Warner Brothers exchange building located on film row at Seventeenth and Wyan- dotte Streets. Artie Crites is district manager.

STAR MEETS LONDON PRESS. Wendell Corey (right), Hal Wallis star, whose new picture, Wallis' Technicolor Paramount release, "Desert Fury," is soon to be shown in London, visits the British London Press at the Plaza. Here he is talking to Mrs. Jack Saper, wife of Wallis' assistant, and Jock MacGregor, STF's London manager.
Keep on hammering away at that Box Office, brother... if you want to keep those patrons coming back! Don't be satisfied with a wishy-washy, half-hearted selling-job... when you KNOW that it takes the *Hammer-and-Tongs* type of SHOWMANSHIP to do the Job!... *Enlarge* those newspaper ads... and give them more *Sock!*... Get some extra time on *Radio*!... *Paper* those Highways and Byways... with eye-catching *Lithographs*... that bring people to your theatre!... Tell your story from your screen... in *more* ways than one... and find a few more spots in your Lobby and Front... for Eye-Catching ACCESSORIES!... This is *no* time for dilly-dallying!... Get Back to *Hammer-and-Tongs SHOWMANSHIP*... the kind that forges *Bigger Receipts*... at your BOX OFFICE!

*The Prize Baby*
for the circuit, Frank Plumlee office manager.
Fox Midwest Amusement Corp., will hold its annual convention at the Muehlebach Hotel here Aug. 18-19 with about 125 managers and officials from the five-state area attending, President Elmer Rhoden announced. Coincidentally, divisional treasurers of National Theatres will hold a meeting at the Muehlebach. Charles Shafer and R. G. Montgomery, of Fox Midwest, are making local arrangements.

Officials, salesmen and managers of C. W. "Ching" Allen's midwest district for United Artists hold a convention at the Muehlebach Hotel recently.

Roger Morin, Ottawa, a director for the Canadian National Film Board, was in Kansas City, Kansas, last week making motion pictures in color of the state's part in the huge harvest of wheat. The footage is for a 2,000-ft. picture the Canadian government is making for world distribution which will be dubbed in five languages.

BOSTON

The MGM building is undergoing complete remodeling, with changes in the structure being made from cellar to roof. In addition to the new offices, inspection and shipping rooms, a new screening room is being constructed.

Leo Young, former Maine district manager for the Snider houses, spent a few days here. He is now exploitation and field representative for RKO at Oklahoma City, and visited Boston on a temporary assignment to assist publicist Ralph Banghart on "The Long Night."

The district was given a good laugh when Snider Circuit Manager Irving Alexander was seen chugging down Church Street in an open jeep, which he is now using for servicing the several Snider houses in his district. As he weighs more than the average jeep, he took a good deal of ribbing from film folks. Friends of J. M. Cummings, former assistant manager at MGM here, will be sorry to hear that he suffered a severe shock last week. However, at last reports he was doing "fairly well."

Allan Crawford, has been made booker at Warner Bros. and is replacing Eddie Segal who has been promoted to salesman.

Stanley Farrington, head booker at Republic, has recovered from his recent illness and is now vacationing in New Hampshire, Beth Donnelly of RKO is spending the first part of her vacation at Portland, Maine, and then plans to go on to Cape Cod for the remainder. Vera Shaefer of RKO is also on vacation as is Al Fowler, 20th Century-Fox publicist.

CHARLOTTE

William C. McCraw, national executive di-
rector of the Variety Clubs International, ar-
rived here last week to confer with officials of the Charlotte Vacsan Tab on the benefit showing of "Variety Girl." The Charlotte tent acted as host to Mr. McCraw at a stag supper in the clubrooms, following which he met with the committee in charge of the plans for the showing.

Columbia Home Office Representative Erwin Wormser and Columbia Southeastern District Manager Bob Ingram were here conferring with Branch Manager George Roseau.

Wilby-Kinsey Booker Herb Schlesinger has resigned effective Aug. 15 to move to New Or-
leans where he will join the Independent Book-
ing Service.

Warner Southern District Manager Jack Kirky was in town recently conferring with Branch Manager Ralph Iannuzzi.

Seen along the Row: Johnny Bachman, for-
er Warner manager here and now United Artists manager in Atlanta, Lyle Wilson, Roa-
ley, Tryon, N. C.; J. B. McIntyre, Raeford, N. C.

OMAHA

John Green, whose theatre at Sargent, Neb., has been closed since June, will reopen it in mid-August, after remodeling.

Paramount Salesman Jack Andrews returned to work after recovery from an operation. MGM Salesman Howard Clark is vacation-
ing in Minnesota. Also from that office Secre-
tary Theo Arzt is vacationing in Colorado and Assistant Skipper Micky Doherty in town.

United Artist Salesman Tony Tedesco is back on the job after illness.

Vacationers at 20th-Fox include: Raymond Cooley, assistant skipper; Bill Olive, booker. At Paramount: Winona Kennedy, picture re-
port girl who recently left the hospital; Ras Rasmussen, head skipper; Ken Estrem, head booker, in South Dakota; and Karen Mailand, inspec-
tress.

Warner's will send Branch Manager Frank Hannon and Salesmen Leon Mendelson, Bill Wink and Bob Harz to a meeting at Chicago, August 4-5.

Columbia's Omaha office captured first in its division and second nationally in the recent sales drive.

Universal Salesman I. M. Weiner is vac-
ationing in Colorado. Also on vacation is Biller Margaret Kalboutek, E. Heber, Universal

(Continued on Page 28)
Guardian of her most important "bath"...

COSTLY shots like this might be so much spoiled footage... save for the vigilance and knowledge of the laboratory man.

He makes sure that the dailies take their all-important bath... inspecting, testing, keeping constant check as the exposed footage runs through the developing, fixing, and washing tanks and driers.

To his skill and watchfulness... as film representing "box-office gold" literally slips through his careful fingers... motion pictures owe much of their well-earned reputation for technical excellence.

This skill is more effective... the burden of constant vigilance lessened... when he works with dependable film of superior quality. That's why he always welcomes the family of Eastman motion picture films.

EASTMAN KODAK COMPANY
ROCHESTER 4, N. Y.

J. E. BRULATOUR, INC., DISTRIBUTORS
FORT LEE • CHICAGO • HOLLYWOOD
branch manager from Kansas City, spent two days here.

R. D. Goldberg, owner of the circuit bearing his name, is off on a business trip to New York.

L. R. Horworth, Marilla, Ill., exhibitor, had a flying visit from his brother, L. A. Braanson, exhibitor at Elk Point, S. D.

George March, Vernal, S. D., and Harry Lanphorst, Jr., Hawarden, Ia., teamed up for a vacation at Lake Okoboji.

It is new air conditioning, screen, chairs and recarpeting for Henry Saggau's Ritz Theatre at Dennison, Ia.

Columbia exchange manager Clarence Hill and his salesmen and bookers are spending that second prize money they got for the annual sales personnel bonus drive. And over at Monogram Barney Rosenthal is leading in his division for that company's 16th anniversary drive.

Tilden Dickson, Crystal City and St. Clair exhibitor is back from Phoenix, Arizona; A. M. Avery of Memphis, Tenn., is up to check the ground clearing operations for his new 750-car Drive in Theatre; Harry Holloway has broken ground for his drive-in theatre near here.

Back from the hospital after a successful cataract operation is Harry Miller of Festus, Mo.

Film Row visitors this week included Tom Edwards of Edwards and Harris Circuit; Ed Clark, Mattoon, Ill.; Herman Tansion, Fana, Ill.; Jimmy Frisina, buyer, Frisina Amusement Company, Springfield, Ill.; John Machetto, short subjects buyer and feature booker Rini Padrucci; Jack Mulaney of the Ricks' operators at Mattoon.

C. H. Brooks, Jr., of Drexel has sold his 289-seat Weeks. Lester Kroop, manager of the Melba Theatre is vacationing at Lestrerville, Mo., with his wife and daughter. Betty Dietz, daughter of Screen Guild Franchise Holder Andy Dietz is recovering after a painful wisdom tooth operation.

World premiere of Warner Bros. short "A Day at the Fair," built about the Iowa State Fair of 1946, took place at the Des Moines Paramount.

VACATION SMILES. Lou Brown, director of advertising and publicity for Loew-Poli New England theatres, with headquarters in New Haven, Conn., poses for the photographer with Mrs. Brown and daughter Shirley Lou during their vacation at the Cavalier Hotel, Virginia Beach, Va.

**TORONTO**

President J. E. Lawson of Odeon Theatres of Canada has arranged to make an early trip to England following the recent Canadian visit of J. Arthur Rank. It will be the first since he became head of various Arthur Rank companies in the Dominion.

The International Cinema, Toronto's art-film centre, came out with "Portrait of Maria," a Mexican theme. In Montreal, the Cinema de Paris closed the engagement of "Pastorale Symposium," at 16 weeks and opened with the French-language version of the Italian feature, "The Open City."

After a wartime tightness, with business on the heavy side, and a government ban on the construction of new cinemas, the theatre market in Canada has eased appreciably. A number of theatres in small towns of Ontario have recently been offered for sale openly and other properties are said to be privately on the negotiation list, probably because the chain companies and other interests are expanding. The other day, three theatres in a Western Ontario county were offered for a block amount of $210,000. Margaret Marshall, cashier of the Famous Players' Victoria Theatre here won the title of "Miss Toronto" in the annual beauty parade of the Toronto Police Department in which 52 young ladies aspired for the crown. To her victory was added $500, a diamond wristwatch, a screen test, a portrait, course in modelling and other rewards. For the first time, the 18-year-old golden-haired girl said she was after a screen career, she wanted that chance before marriage, and was "not likely" returning to the theatre wicket.

**MEMPHIS**

David Flexer, president of Flexer Theatres, left Memphis Friday, July 25, for two weeks on the West Coast. He spent a short vacation at Lake Arrowhead then went on to Hollywood where he will see the rough cuts on the first of the "Impossible Cartoons," which Leonard Levinson is producing in cooperation with Flexer. Enroute home, he will spend a day at Minneapolis and another at St. Louis, where he is building drive-in theatres.

The Variety Club, continuing its policy of furnishing entertainment for the hospitals and institutions of Memphis, entertained Tuesday night, July 29 at the Home for Incurables. Members of the Variety Club Committee were Bailey Prichard, Monogram; Nat Wyse, Republic; Dave Grandin, Malco; R. P. Dawson, Universal; Ed Williamson, Warner Bros.; R. V. Reagin, RKO; Earl Hartzog, Warner Bros. and Jake Scharff.

Bill Kroeger and C. C. Fuller, who in partnership with Bob Davis of Dallas, recently purchased the Shannon Theatres at Portageville, Mo., were visitors to Memphis this last week, flying in Fuller's plane, which he pilots himself. Bob Wilkinson of Universal, with his wife, recently caught 145 bass (blue gill) in one afternoon while on vacation.

Eric Landau, formerly with L. & L. Theatres and now with Royal Dutch Shell Oil at Houston, Texas, was a recent Memphis visitor.

Elliott Johnson, advertising manager of the Malco Circuit, is considering building a new home in Memphis' swank east side.

**CLEVELAND**

With 250 seated at the dinner, the Variety Club golf tournament, under the chairmanship of Nat Wolf, Warner zone manager, was a great success in spite of the fact that there was a heavy rainfall until noon when the sun came out and quickly dried the course. Bert Left-kovich of the Community Circuit came off the winner with low score of 81. Bob Snyder of Film Classics brought up the rear with 162.

Door prizes were given to one hundred guests and there were games in the evening. Harry Schreiber, chief barber until his recent transfer to Columbus, was presented with a gold wrist watch in appreciation of his work in revitalizing the club.

Walter Breder has resigned as manager of the Dennison Square Theatre to accept a job on the New Jersey police force.

Booker Irwin Sears now has the rank of captain of the local Paramount 25th anniversary sales drive.

Charles (Chick) Taylor, former manager of the Shaw Hayden for the past 26 years is becoming general manager in charge of the Drive-In Theatres. The company is now building an outdoor theatre on Center Ridge Road.

Vaughn O'Neil, manager of Loew's Ohio Theatre, his wife and two children have returned from a vacation in Vermont.

W. Balcordeil of the Garfield and New Victory Theatres died last week.

John O. Guthrie, owner of the Karolyn Thea-
ENJOYABLE LUNCHEON

SHOW "Voice of Theatre Speakers"
JOE HORNSTEIN has it!

REGIONAL NEWSREEL

ATLANTA

Leon Gortatowsky, well known Albany, Ga., exhibitor died at his home last week.

Arthur G. Bromberg, president Monogram Southern Exchanges and his Atlanta branch manager Babe Cohen are back in Atlanta after the Oklahoma City sales meeting.

Mr. and Mrs. Lester Neely of the Neely circuit are vacationing in Florida, and back from his in Tennessee is Warner Bros. branch manager Ollis Williamson. Ditto Frank Harris, former owner of the Harris Drive-In Theatres.

John Jarvis, formerly with Columbia Pictures and later with Kay Pictures in New Orleans has joined his office of Astor here.

Mr., Marie Neal of Film Classics is ill in the hospital. Hugh Martin of the Martin circuit was a film row visitor; Mrs. C. Evans is back at her job with Columbia after a siege of illness. Mrs. J. J. Austell of Buffalo is visiting her daughter Rosie Lancaster of Astor.

Walter J. Brackin of the Brackin circuit is confined in the Emory Hospital here; Paramount Theatre Manager Sam George is on vacation with Joe Williams filling in. Ike and Harry Katz of Kay Exchanges are back from their trip to Memphis and announced the addition of film row veteran James Crocket to the sales staff.

DENVER

Tom Bailey, who established Selected Pictures last week as a franchise exchange for Denver and Salt Lake City, has completed a deal with Associated Film Exchanges of Salt Lake City, operated by Joe Nercesian and Gordon Lesuer, whereby each will do physical distribution and much of the selling for the other in their own area.

Ralph Butscheler, manager the Paramount, and his family, are on a California vacation.

Al Lawter, manager the Denham, and wife Ruth, former Alpine manager, have gone to California on vacation.

Ray Bartlett hopes to have his new $150,000 theatre, Artesia, N. M., open by Aug. 15.

Keith May, former assistant city manager for Fox Intermountain Theatres, Trinidad, Colo., has been named acting city manager at La Junta, Colorado, succeeding Robt. Wilson, resigned.

E. J. Bell, branch manager Paramount, is too ill at home to allow x-ray examinations to be made in an effort to assist doctors in diagnosing his illness. Despite this, he gets down to the office occasionally.

Chairman Robt. Hill, branch manager Columbia, says the annual picnic and golf tournament of the Rocky Mountain Screen Club will be a gala affair, and will be held at the Park Hill Country Club Aug. 14.

LOUISIANA

Four births in a week were announced by Fox Intermountain Theatre employes. They included a boy, born to Mr. and Mrs. Ed Nelson — he is city manager, Montrose, Colo.; girl born to Mr. and Mrs. Joe Scott — he is architect, Denver; son born to Mr. and Mrs. Frank Piazza, he is projectionist Walsenburg, Colo.; daughter born to Mr. and Mrs. Ed Lally, she is head cashier the Rialto, Butte, Mont.

Mary Peters, of Screen Guild office, will add two letters to her name Aug. 8 when she becomes Mrs. Max H. Peterson. She will leave Screen Guild to become a permanent housewife.

Formation of the Association Film Exchange, which will handle independent distribution of pictures, with Bill Flemion, president; Lou Goldstein, secretary-treasurer; and Nen Sokol, vice-president, was announced here.

Stan Meyer, district manager for Fox West Coast, plans to New York with his wife for a two weeks vacation.

The entire RKO office force closed up shop at noon, Friday, July 25, for its picnic at Indiana Springs.

District Manager Bob Ableton of Film Classics was guest of honor at a luncheon given at Lucey's Restaurant in honor of the first anniversary of the Academy Theatres. Jimmy Edwards served as m.c.; Harry Vinicoff spoke briefly. Bob's brother, Fred, manager of the Frisco branch, is happy over his high standing in the national drive, which ended last week.

Rodney Deretka, son of Bob Beretta, popular veteran film man, Los Angeles, was married to Jean Finley July 6 at Henderson, Nevada. A projectionist at the Canon and Oriental Theatres, Rod met his wife while he was hospitalized; she was an Army nurse. He was injured in training during the war.

Phil Guss, of the Inter-Mountain Theatre Supply Company of Denver, was in town at the Hollywood-Roosevelt for a social visit.

Senen on the Row were the Anderson brothers, buying and booking for their two houses in Ontario; and J. Donath, of the Mission, Fallbrook. Pat Patterson of Astor Pictures, was down from San Francisco to see Roy Reid, local branch manager.

Gloria Gibbs, secretary to Warners' chief booker, Bill Watmough, resigned to move back to New York. Malden Cartwright succeeds her.

Florence Peterson has moved from poster clerk to hiller, at 20th-Fox.
**Box-Office Slants**

The Unfinished Dance

(Continued from Page 19)

they are both members, is threatened by booking a world-famous ballerina with them, causes the little girl to inadvertently pull a switch operating a stage elevator into which the star ballerina falls, and is injured to the extent she can never dance again.

The enormity of her act keeps the little girl in terror, inducing constant hysteria until she tells her story, and the injured ballerina, who in time forgives her and becomes interested in the little girl's career, seeing in her an extension of her own interrupted career.

**Comment:** The world of the ballet school and ballet itself is the background for the motivation of this story of the ambition, fear, and love of a little girl, whose whole existence is wrapped up in the ballet. The story, beautifully handled and acted with consummate skill by young Miss O'Brien, whose versatility is extended in this picture to include her ability as a ballet dancer, and good, too. The production of Joe Pasternak is of beauty, with the magnificient sets that dazzle the eye with riotous color. Mr. Koster's direction keeps the action moving with a sure but sensitive hand. And the costumes, choreography, and direction of the dancing themselves, particularly Cyd Charisse and Karin Booth, are superbly, exquisitely beautiful examples of ballet at its best; that is, from the point of view of the layman, not only with the technicalities of ballet dance. If there is anything better in ballet than the performances of these two in "The Unfinished Dance," it must be something out of this world. Margaret O'Brien, too, surpasses all her previous performances in addition to her expected excellence as a terrifed youngster who had accidentally caused almost fatal injury to a star ballerina. Altogether, "The Unfinished Dance" is an exceptionally fine picture, one that certainly should be well received by discriminating audiences everywhere. Its box-office chances, because of the ballet theme, apparently are problematical. Whether the entertainment value, however, the right kind of exploitation should result in excellent returns almost everywhere.

**Heaven Only Knows**

United Artists

Fantasy-Drama 96 mins.

**AUDIENCE SLANT:** (Adult) A delightful story of Heaven's intervention in the lives of several persons of doubtful character. Should please all types of adult audiences.

**BOX-OFFICE SLANT:** Fantasy is hard to sell. But the title is a natural for tie-ups, and the story itself is so entertaining that there should have little difficulty in managing at least average returns.

**Cast:**


**Plot:** The Archangel Michael has made an error and his Book of Life, causing one man on earth to wander without a Soul. The man's Destiny had been to be one of the founders of the state of Montana, to marry a beautiful school teacher. But because his Destiny is ordered and he is destined to be the Archangel Michael's "Messenger of the Seven Sins," which he does without the help of Miracles—or maybe just one too—or and he does it in a manner that is logical and satisfying, except perhaps to his rival.

**Comment:** There are several outstanding attributes in this entirely satisfying production of Mr. Nebenzal's among which are the excellent performances of Robert Cummings as the Heavenly messenger, and Brian Donlevy as a cold-blooded, ruthless killer. Add to this a surprisingly fine performance by Jorja Curtright, whose ability as an actress has developed in just two pictures from being just good to look at, to a fine actress with plenty of ability to be convincing in a difficult part. But it is around Robert Cummings as a different "Mike," earthly counterpart of the Archangel Michael, that the entire action of the film revolves. And without the sensitive, restrained, convincing performance of this young actor the entire picture would have failed to have been anything except a farce. As it is, "Heaven Only Knows" has moments of high suspense, and many moments of deeply moving tenderness that should enrapture most adult audiences. It is a good picture, one that will do at least average business everywhere.

**Ghost Town Renegades**

PRC

Western 56 mins.

**AUDIENCE SLANT:** (Family) The Kids will love it and other western fans will like it.

**BOX-OFFICE SLANT:** Good stuff for action houses, weekend programs or whichever westerns are popular.

**Cast:**


**Plot:** U. S. Marshal Lash LaRue goes to a ghost town to aid his pal and brother law-enforcement officer, Al Fuzzy St. John to trace a missing surveyor. They gradually discover that there is a plot afoot to acquire the property in the ghost town to exploit a new but secret gold discovery there. A property owner and his daughter arrive in answer to an inquiry from the crooks about their property. The man is shot, not fatally, the girl is captured. But the two marshals clear up the situation.

**Comment:** This is a good, average western centering around the adventures of the two. It is seemingly necessary to make this kind of picture a commercial success. Lash LaRue uses his guns, fists and ever-trusty bullwhip to overcome his adversaries, ably assisted by Fuzzy St. John. Should do well enough wherever westerns are popular.

**The Green Cockaloo**

Devonshire Films

Gangster 65 mins.

**AUDIENCE SLANT:** (Adult) Mildly entertaining story of London's underworld.

**BOX-OFFICE SLANT:** Fair enough for supporting fare on double-bill programs.

**Cast:**


**Plot:** John Mills is a Soho song and dance man, whose brother, Robert Newton, has been stabbed and murdered by race track gamblers. During a performance one night, Rene Ray is a small town girl arriving in London for the first time who is aided by Newton just before he dies and who is accused of his murder. She locates Mills, following a plea uttered by the dying man, and between them

**New Microphone Sound**

JOE HORNSTEIN has it!
they locate and subdue the murder gang just as the police arrive.

**Comment:** The photography is so poor in this picture that some of the scenes that might have been extraordinarily interesting are marred by it. The plot itself is just another one of those leads that the principal players through one adventure after another (all making up the one large adventure) to the clearing up of false accusations of murder and the eventual romance between Mills and the beauteous Miss Ray. At no time is suspense built to the extent that audiences participate in it. And when fastidios appear, as they do here, they are apparently none of the fighters hard enough to fight his way out of a paper bag. As a whole the film is just mildly entertaining and will fit best in the supporting role on double-feature programs.

**Desert Fury**

(Technicolor)

Paramount

Drama

98 mins.

**AUDIENCE SLANT:** (Adult) Excellently produced and directed, here is absorbing entertainment for most adult moviegoers. The magnificent Technicolor photography and the performances by John Hodiak, Lizabeth Scott and Burt Lancaster will more than satisfy audiences.

**BOX-OFFICE SLANT:** With the draw of the star-names and the word-of-mouth praise, this should rapidly become one of the top box-office money-makers.


**Plot:** The rebellious daughter of a boss of a desert town refuses to heed her mother's orders and the warning of the deputy sheriff who loves her, and runs away with a big-time gambler. She barely escapes the fate of his first wife, killed in a mysterious auto accident, when she flees from him after he shoots his pal, and she witnesses his own tragic end as his car crashes through a bridge.

**Comment:** Excellently produced and directed, with a cast whose top names are known in most situations, "Desert Fury" is a dramatic offering that will attract considerable attention. In quality, it is comparable to any of the proven box-office winners, since it has all the essential ingredients usually found in good, suspenseful fare. As absorbing as is the magnificent Technicolor photography and splendidly-etched performances are attributes that will bring about considerable word-of-mouth praise, the result that its returns should be outstanding wherever shown. The entire production is a credit to Hal Wallis, who again proves he understands what the public wants by his choice of subject-matter and his well-considered cast. John Hodiak's performance is good in the leading role of a crooked gambler and Lizabeth Scott is capable and attractive as the girl who falls for him. The dependable Mary Astor turns in a fine job with her delineation of the woman gambler and Wendell Corey is outstanding as Hodiak's pal. In a switch from the bad to the good guy, Burt Lancaster's interpretation of the police officer's role proves that he is a capable performer who can handle any type of assignment. With his skillful direction, Lewis Allen has turned out a picture that most folks will find absorbing entertainment.

**The Genius and the Nightingale**

Superfilm Drama (Operatic)

100 mins.

**AUDIENCE SLANT:** (Family) This Italian-made picture lags perceptibly and will interest mainly lovers of opera. The operatic numbers outshine the technical departments are mediocre.

**BOX-OFFICE SLANT:** Should do satisfactorily in the "art" house or foreign-films spot.


**Plot:** Concerning the life of Maria Malibran, famous Italian opera singer of the early 19th century, it tells how the lady went from love to love while singing her way to fame and fortune. Maria finally dies, just a year to the day after Bellini, the composer, passed away. Maria's lover, a great violinist, realizes that it is Bellini who really belonged to her.

**Comment:** To the average American movi- goer this Italian-made picture will seem long and tedious, overly dramatic and slow-moving. Of course, its primary appeal will be for opera lovers, because there is ample material for such devotees to digest. Therefore, despite the film's drawbacks, it should have a market with "art" theatres and those houses that play foreign opera. Worth of special mention is Rossano Brazi, who is a particularly handsome actor and capable of being angled for extra-romantic appeal.

**New Theatres**

Oklahoma City—O. F. F. Sullivan and R. E. Conrad have opened their new NW Drive-In theatre here. It contains the latest RCA equipment with a speaker for every car. Rodgers Theatre has been named manager of the theatre.

St. Louis—Cesur Berust and H. Wandell have broken ground for a new 500-seat quonset theatre at Sullivan, Mo.

Pittsburgh—The new 850-car Parkstown Drive-in, near New Castle has opened with Exhibitor R. B. Herrick of Meadville planning to open his Butler Drive-in next month and proposing to convert the Oil City and Franklin.

Vancover—The new 450-seat Woods Theatre at Malvernville opened July 26 with latest booth equipment and chairs.

Longview, Tex.—Col. M. T. Flanagan announced that $100,000 would be spent to rebuild the theatre that had been destroyed by fire.

Tuscaloosa, Ala.—Plans to build a 650-seat theatre near the campus of the University were announced this week by the Alabama Theatres, Inc.

**Audience Slant:** (Adult) Though "Deep Valley" is a depressing tale of a hate-wrecked farm home, its love story is powerful enough to attract and entertain the average drama-lover. Primarily a woman's picture, a factor that should enhance its popularity.

**Box-Office Slant:** The name draw of Ida Lupino and Dane Clark should bring them in. From then on it will depend on smart showmanship designed to attract the feminine element.


**Plot:** A inhibited girl who lives with her surly father and bedridden mother in the California mountains, falls in love with a convict working in a road gang. When he escapes to the gang, she leads him to her secret retreat in a hidden valley. As the posse closes in on them, she hides him in her father's barn, but he is wounded trying to escape. She trails him, and he dies in her arms.

**Comment:** This is as rugged a drama as one would want to see. There is no glamor, no Hollywood artificiality used in the telling of the story. It is a depressing tale of a home wrecked by hate, of a young girl's rejuvenation through love. Though this is no picture for the average patron who turns to the theatre for pure escapist fare, it nonetheless has the pull of a powerful love story to attract the attention of those who would not otherwise seek such "heavy" drama for entertainment. Primarily, it is a woman's picture, for it concerns the lives of the two women involved. Portrayals are outstanding, with Henry Hull's interpretation of the dispirited farmer on a par with the exceptional job Ray Bainter does in the role of the mother of the wretched household. One finds it difficult to put into words the ability with which Ida Lupino plays the part of the stammering, inhibited daughter. It must suffice to say that it is probably one of the best performances she has ever essayed in her varied career. Dane Clark does a splendid job as the convict whom she loves and Wayne Morris is quite satisfactory as the other man. Direction credit goes to Jean Negulesco; production was handled by Henry Blanke.

**Van Johnson Vehicle**

Van Johnson and Ava Gardner will be starred by MGM in a romantic drama temporarily titled "Wanted," from an original story by Charles Martin, Richard Thorpe will direct and George Haight produce.

**'Fountainhead' Added**

"The Fountainhead," from the best-selling novel by Ayn Rand, has been added to the Warner production schedule of Henry Blanke, who has just finished "The Treasure of the Sierra Madre," starring Humphrey Bogart.

We have taken a long term lease at 55 East 28th Street, to consolidate our service and offices under one roof.

Our central location will enable us to maintain our high standard of service to the theatres we serve in this territory.

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**New Ideal Theatre Chairs**

J.0E HORNSTEIN has it!
Hollywood Extends Location Activities to Foreign Nations

Hollywood — that international "ambassador of goodwill" who, through its motion pictures, reveals the American way of life to millions of foreigners — is now extending its film-making activities to foreign locales. Indicative of this trend is RKO Radio, whose "Berlin Express" is being filmed in European sites of the story under Jacques Tourneur's direction, with Merle Oberon and Robert Ryan in the leading roles. Hollywood quality photography is being insured by sending three cameras to cover backgrounds and open shots; French sound equipment is being used.

Meanwhile, at home, RKO signed Suzi Candall, the former "Miss Chicago," for "Your Red Wagon," and one of the largest location units in the studio's history was scheduled to leave August 1 for San Francisco for two weeks' shooting on "I Remember Mama." Last week saw the start of "Wild Horse Mesa," a Zane Grey western starring Tim Holt with Nan Leslie. Wallace Grissell is directing for Producer Herman Schlom.

Paramount has "So Evil My Love" going in England, and Billy Wilder plans to leave shortly for Europe to start another production there. Bob Hope, back from a five-week tour of Latin America, started his part in "The Paleface." Still another foreign setup is Eagle-Lion's "Northwest Stampede," which experienced tough times at Calgary, Canada. A freak hail storm destroyed outdoor sets when stones an inch in diameter ripped the temporary structures to shreds. In Hollywood, E-L's "T-Man" returned from Eastern city locations to end 18 days in Los Angeles, filming actual sites near that city.

Ace Productions, a new concern, started "Headin' for Heaven," its first effort for PRC release, at Motion Picture Center Studios, with Stuart Erwin and Glenda Farrell in top roles. Jack Schwarz is associate producer.

Five stunt men— including a father-son team — were signed by Producer Grant Whytock for Columbia's "The Black Arrow." The studio announced a new departure in sound recording that will overcome the interference of planes passing over sound stages; sound mixer George Cooper worked out the innovation for "The Mating of Millie." Warners' contribution to the foreign parade is "To the Victor," for which Tom D'Andrea and Doug Kennedy were added. The pair will join the Dennie Millman-Winona Lindfors starring when Director Delmer Daves leads the location company back from Paris and the Normandy coast in August.

Producer Lindsay Parsons, Director Phil Karlson and Star Roddy McDowall headed a company from Hollywood July 29 for Bridgeport, Calif, for two weeks of locationing on "Rocky," which will be released through Monogram.

Character actress Florence Bates was signed for "River Lady," Universal-International film.

Harry Davenport was added to Republic's "The Fabulous Texan," and Margaret Hamilton was signed for a featured role in the Charles K. Feldman Group-Lewis Milestone production of John Steinbeck's "The Red Pony."

At MGM, Jimmy Durante recorded Taking Miss Mary to the Ball for "On an Island With You," while George Stoll conducted the studio orchestra, on its vocal assists from Ricardo Montalban, Xavier Cugat, Cyd Charisse, Dick Simmons, Betty Kiley and chorus. Vince Barnett joined MGM's "The High Wall."

John Ford and company are in Monument Valley, Ariz, filming Argosy's "War Party," in an isolated location 22 miles from the nearest town or telephone. Aviator Paul Mantz is providing aerial liaison for the picture, produced by Merian C. Cooper. Originally announced for United Artists release, distribution now seems uncertain. Screen Guild started "The Prairie" on July 30, with Frank Wisbar producing and directing.

Documentary Titled

"Design for Death" has been selected as the final title for RKO Radio's documentary feature, "Hirohito's Children," assembled from confiscated Japanese film under the direction of Richard Fleischer. Kent Smith and Hans Conried are the narrators, and the film was produced by Fleischer and Theon Warth under the executive supervision of Sid Rogell.

'Bloomer Girl' Producer

Joseph Sistrom has been set by Universal-International as producer of "Bloomer Girl," the Sig Herzig, Fred Saify, Harold Arlen, E. Y. Harburg musical slated for early summer production of 1948. The picture will be filmed in Technicolor.

Set Mark Twain Story

"Best Man Wins," an adaptation of Mark Twain's celebrated "Jumping Frog of Calaveras County," has been added to the production slate of Ted Richmond and Robert Cohn at Columbia. Edward Huebsch is preparing the screenplay.

Boretz Original Bought

"The Girl from Jones Beach," an original comedy by Allen Boretz, has been acquired by Warner Bros. and placed on the schedule of Alex Gottlieb. I. A. L. Diamond has been assigned to prepare the screenplay.

Buys Wolfe Novel

Seymour Nebenzal has acquired the motion picture rights to Thomas Wolfe's famous novel "Look Homeward Angel." Arthur Ripley has been signed to direct the literary work, which was first published in 1929. Ruby Monter will act as co-producer.

Key Role for Cotten

Joseph Cotten will portray the key role of a newspaperman in RKO Radio's "The Harder They Fall," screen version of the forthcoming Budd Schulberg novel to be produced and directed by Edward Dmytryk.

Purchase for Joan

"The Gay Goddess," an original by Lewis Meltzer and Oscar Saul, has been purchased by Universal-International for Producer Joan Harrison to develop. No star or production date has been set.

Van Upp's 7-Year Pact

Columbia has signed Virginia Van Upp to a new seven-year writer-producer contract, two years before the termination of her current agreement with the company.

MGM Signs Stanwyck

Barabara Stanwyck has been signed by MGM for the title role in "B. F.'s Daughter."
London Observations

(Continued from Page 24)

pub where I lounged on Sunday was Rita Hayworth. I feel that she was a little upset about the almost virulent press, but I assured her that it was not her but the pompous reception which annoyed the boys. The employment of detectives and the smuggling of her in at a side door while thousands of fans invited to see her arrive for the world premiere of “Down to Earth” have not improved matters. It is a shame, as she is such a nice girl.

The reviews were not wildly enthusiastic, though every picture has opened to good business. Incidentally best notices achieved by any American pictures recently are those for Paramount's “Dear Ruth” and U-T's “The Web.”

* * *

Korda is re-shuffling his publicity department and adding Ingram Fraser from J. Walter Thompson & Co. and David Golding to handle the American press. Golding, former Publicity Director Daily, confided to Cinema Supply Goldwyn's special publicist and has done a fine job on “Best Years.” An ideal choice, he his currently vacating in New York.
### TITLE INDEX

Listed in the following index are titles of features (exclusive of westerns, serials, and shorts) with names of the distributor following the title. For data as to running time, stars, etc., refer to title under distributor company listings.

<table>
<thead>
<tr>
<th>Title</th>
<th>Company</th>
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<tbody>
<tr>
<td>Abe's Irish Rose</td>
<td>RKO</td>
</tr>
<tr>
<td>A Boy, a Girl, and a Dog</td>
<td>UA</td>
</tr>
<tr>
<td>A Dab for Timothy</td>
<td>UA</td>
</tr>
<tr>
<td>A Double Life</td>
<td>MGM</td>
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<tr>
<td>Adventure for Two</td>
<td>UA</td>
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<tr>
<td>Adventures of Don Coyote</td>
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<tr>
<td>Adventures of Casanova</td>
<td>20th-Fox</td>
</tr>
<tr>
<td>Adventures of the Blot</td>
<td>Universal</td>
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<tr>
<td>Affairs of Geraldine</td>
<td>Metro-Goldwyn-Mayer</td>
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<tr>
<td>A Lady Surrenders</td>
<td>Fox</td>
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<td>African Queen</td>
<td>Warner Brothers</td>
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<td>Allegro</td>
<td>General Film Corp.</td>
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<td>A Man About the House</td>
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<td>A Man Can Clap</td>
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<td>Angel</td>
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<td>Angel and Sin</td>
<td>Republic</td>
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<td>Apache Rose</td>
<td>Republic</td>
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<tr>
<td>Apache</td>
<td>Republic</td>
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<tr>
<td>A Yank in the Rodeo</td>
<td>Republic</td>
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### ALLIED ARTISTS

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### ASTOR PICTURES

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<tr>
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<tr>
<td>Sp. Birth of a Star</td>
<td>65 mins.</td>
<td>8/21/47</td>
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<tr>
<td>Cheers For Miss Bishop</td>
<td>55 mins.</td>
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<tr>
<td>Courageous Dr. Christian</td>
<td>90 mins.</td>
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<tr>
<td>Fling Before the Skies</td>
<td>65 mins.</td>
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<tr>
<td>Her Enlisted Man (CD)</td>
<td>65 mins.</td>
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<tr>
<td>Hollywood Bound</td>
<td>70 mins.</td>
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<tr>
<td>Illusions</td>
<td>65 mins.</td>
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<tr>
<td>Let 'em Have It (G)</td>
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<tr>
<td>Little Men</td>
<td>65 mins.</td>
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<tr>
<td>Road to Hollywood</td>
<td>65 mins.</td>
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<tr>
<td>Second Chorus</td>
<td>65 mins.</td>
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</tr>
<tr>
<td>Silver Devil (D-C)</td>
<td>65 mins.</td>
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<tr>
<td>Sky Devils (C-D)</td>
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<tr>
<td>They Married a Cop</td>
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<tr>
<td>The Noon</td>
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<tr>
<td>Thunder in the City</td>
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<tr>
<td>White Stallion</td>
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</table>

### COLUMBIA

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<tr>
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<tbody>
<tr>
<td>Alias Mr. Twilight (D.A.)</td>
<td>55 mins.</td>
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<tr>
<td>Blind Spot (My.A.)</td>
<td>65 mins.</td>
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<tr>
<td>Blondie's Big Moment (C-F)</td>
<td>70 mins.</td>
<td>9/24/47</td>
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<tr>
<td>Blindfolded (My.A.)</td>
<td>65 mins.</td>
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<tr>
<td>Blindfolded (C-F)</td>
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<tr>
<td>Boston Blackie and the Law (My.A.)</td>
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<tr>
<td>Bulldog Drummond at Bay (My.A.)</td>
<td>65 mins.</td>
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<tr>
<td>Cigarette Girl (C-A)</td>
<td>65 mins.</td>
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<tr>
<td>Crime Doctor's Man Hunt (My.F)</td>
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<tr>
<td>Dead Reckoning (D.A.)</td>
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<tr>
<td>For the Love of Blanche (C-M)</td>
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<tr>
<td>Framed (D.A.)</td>
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<td>Gallant of Jane Amos, The (D.A.)</td>
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<tr>
<td>Of the Wild Horses (D-F)</td>
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<td>Little Miss Professor</td>
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<tr>
<td>Lone Wolf in Mexico (My.A)</td>
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<td>Maverick Case (The)</td>
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<td>Mr. District Attorney (My.A)</td>
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<td>Secret of the Whisper (My.A)</td>
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<td>Singin' in the Corn (C-M)</td>
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<td>So Dark the Night (D.A)</td>
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<td>Sport of Kings</td>
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<tr>
<td>The Thirteenth Hour (My.A)</td>
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### COMING

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<tr>
<td>Bulldog Drummond and the Black Market</td>
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<tr>
<td>Crime Doctor's Man Hunt (My.F)</td>
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<td>Devil Ship</td>
<td>65 mins.</td>
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<tr>
<td>Down to Earth (T)</td>
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<tr>
<td>Going Rampant (The) (W)</td>
<td>65 mins.</td>
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<tr>
<td>Her Husband's Affairs (C-A)</td>
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<tr>
<td>I Love Trouble (G.A)</td>
<td>65 mins.</td>
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<tr>
<td>It Had to Be You (C-D)</td>
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<tr>
<td>Keeper of the Bees (D)</td>
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<tr>
<td>Lady Beaten (My.A)</td>
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<tr>
<td>Lady from Shanghai, The</td>
<td>65 mins.</td>
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<tr>
<td>Last of the Redmen</td>
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<td>Lone Wolf in Mexico (My.A)</td>
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<td>Man from Colorado, The (D)</td>
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<td>Pacific Adventure</td>
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<td>Prince of Thieves</td>
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<tr>
<td>Rebel (T)</td>
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<tr>
<td>Sign of the Ram, The</td>
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<td>Smoky Mountain Grenade</td>
<td>65 mins.</td>
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<td>Son of Rusty, The</td>
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<td>Sport of Kings (D)</td>
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<td>Strawberry River</td>
<td>65 mins.</td>
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<tr>
<td>Sweet Genevieve</td>
<td>65 mins.</td>
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</table>
METRO-GOLDWYN-MAYER (Continued)

Prod.
No.
COMING

Captains Courageous
Case History
Cynthia (C-D)F
Desire Me
Green Dolphin Street
I've Said It...I've Done It
Killer McCoy
On an Island With You T
Picaflor Incident (D A)
Pirate, The *T
Romance of Rosy Ridge, The (D F)
Song of the Thin Man (My F)
Summer Holiday *T
The Kissing Bandit *T
Unfinished Dance, The *T

Spencer Tracy-Lana Turner
Spencer Tracy-Lana Turner
E. Taylor-Grace Hart
L. Roger-Van Heflin
M. Rooney-E. Taylor-B. Donv
ey
E. Williams-P. Darrow
A. Neale-M. Wilding
V. Johnson-T. Mitchell-J. Leigh
E. Williams-B. H. Taylor
M. Rooney-G. D. Dehaven
F. Brinley-A. Logan-D. Thaxter
E. Williams-M. Melchior
V. Johnson-A. Llydon

531 Beauty and the Bandit (A-D)F
517 High School Hero (C F)

Grossman-R. Amery
Gilbert Roland-Ramsay Ames
F. Stewart-June Preisser

COMING

604 Bringing Up Father (C F)
603 Dangerous Money (My F)
602 Fall Guy (My A)
614 Guilty, The (My A)
623 Highcock (D A)
608 Mr. Hex (CD F)
617 Riding the California Trail
618 Parade at the College (C F)
609 Suspense (D A)
613 Trap, The (My F)
611 Vacation Days (D M F)
615 Violence (D A)
619 Wolf Call

Joe Yule-Blondi Reno
Sidney Toler
Barbara Reed
Bonita Granville-Dolores Costello
L. Gorcey-Bovery Boys
Lee-Chic-Rickford-Irene Rich
Hale-J. Stewart-F. Preisser
A. Kane-M. Melchior
Elise Knox-P. Regan-B. Briggs
Toby-Charles B. Conover
Nancy Coleman-M. O'Shea
Jack Carroll-Motiva

Dillinger
High Tide
Kiltrow Was Here (C F)
Louisiana
Muttin in the Big House
News Hounds (C F)
Robin Hood of Monterey
That Guy Palooka
Thunderbolt *T

Lawrence Tierney-A. Jeffreys
Lee Tracy-D. Shaw
J. Cooper-J. Coogan-A. McKay
Jimmie Davis-Margaret Lindsay
Charles Ricketts-H. McLean
Leo Gorcey-H. Hall-J. Jordan
Gilbert Roland-E. Brent
Joe Kirkwood-J. Knox

677 Code of the Saddle
672 Law Comes to Gwichi
654 Raiders of the South (W-M F)
611 Silver Stallion
682 Song of the Southern Cross
677 Song of the Sierras (M-W F)
675 Valley of Fear (W F)

J. M. Brown-R. Hatton
J. M. Brown-J. Harrison
J. M. Brown-R. Hatton
J. M. Brown-R. Hatton
J. W. "Lasses" White
J. W. "Lasses" White
J. M. Brown-R. Hatton
J. M. Brown-R. Hatton

53...6/25/47
59...4/15/47
96...5/24/47
56...3/6/47
55...4/5/47
59...6/31/47
56...12/28/47
58...3/29/47
57...2/15/47

Wendys (Current)

Dusty Trail
Planning Gun
Song of the Winchester

J. M. Brown-R. Hatton-V. Belmont
J. Brown-R. Hatton
J. W. "Lasses"-D. Jones

54...6/25/47
59...4/15/47
96...5/24/47
56...3/6/47
55...4/5/47
59...6/31/47
56...12/28/47
58...3/29/47
57...2/15/47

Westerns (Coming)

Wendys

J. M. Brown-R. Hatton
J. W. "Lasses"-D. Jones

67...4/47
52...7/4/47
58...7/4/47
58...7/4/47

PARAMOUNT

No.

4622 Big Town
4611 Blaze of Noon (D A)
4612 Million Dollar Baby (C)
4613 Calcutta (My A)
4603 Cross My Heart (C-M F)
4623 Danger Street (My A)
4614 Easy Come Easy Go (C F)
4621 Fear in the Night (D A)
4610 Fine Words were Saved
4614 Trouble With Women (C A)
4612 Two Years Before the Mast (D A)

Philip Reed-H. Brooke
A. Baxter-W. Holden-S. Tufts
J. Wilcox-C. O'Brien-Y. Astaire
J. J. Ladd-G. Jeffers-N. Close
Ray Milland-B. Stanwyck
Betty Hutton-J. Carney
J. Caufield-W. Holden-E. Arnold
J. Brown-H. Daughtry-R. Taylor
DeForest Kelley-Kay Scott
E. J. Taylor-P. Marshall-V. Field
Eddie Bracken-V. Field
B. Hope-D. Lamour
F. Macaulay-P. Godt
T. Wright-B. Donlevy-R. Jones
Donlevy-Ladd-Bindley

69...5/23/47
95...5/24/47
90...5/24/47
104...12/27/46
66...6/20/47
83...2/31/47
82...2/24/47
72...12/24/46
96...1/24/47
83...7/18/47
97...5/7/47
82...5/7/47
82...2/24/47
81...1/24/47
73...3/29/47
78...7/31/47
86...7/21/47
88...11/22/46

SHOWME'S TRADE REVIEW, August 2, 1947
RKO-RADIO (Continued)

No.
719 Devil Thumbs a Ride, The (D.A).
720 Dick Tracy's Dilligamia (M.A).
721 Dick Tracy vs. Cuseball (D.F).
725 Falcon's Adventure (D.F).
726 Daughter of the Green Shirt (C.D-A).
727 Genius at Work (C.F).
728 Honeymoon (C.F).
729 It's a Wonderful Life (RKO).
731 Locket, The (D).
732 Newton & the Quest (D.A).
736 Nocturne (D.A).
737 Notorious (M-G-Y).
738 Satan Quentin (D.F).
739 Simbad the Sailor (P.F).
740 Song of the South "T-D.M.F.
742 Tarzan and the Huntress (D.F).
743 They Won't Believe Me (D.A).
744 Western Mountaineer (P.F).
747 Trail Street (W.F).
748 Vacation in Reno (C.F).
750 Woman on the Beach, The (D.A).

CURRENT 1946-47
Lawrence Tierney-N. Leslie
Jalil Byrd-Byrd-K. Christopher
J. Young-J. Cotton-R. Barrymore
S. Temple-T. Gore-Madison
D. Fairbanks, Jr. - M. O'Hara
D. Fay-Y. Martin-E. Kelly
J. C. Atwood-R. Ryan-A. Jeffreys
M. Grant-Ingr. Bergman
S. Patten-Bobbi Driscoll
R. Jeffreys-R. Martin-M. Iyer
H. Waltz-D. Nolan-S. Lott
J. Conners-R. Ryan-C. Bickford

COMING
M. O'Brien-Anne P. Lukas.
G. Grant-T. Wright-D. Niven.
R. Byrd-B. Karloff-G. Gwyne.
D. Faye-Y. Martin-E. Kelly.
H. Waltz-D. Nolan-S. Lott.
J. Conners-R. Ryan-C. Bickford.
P. Blythe-N. Whitaker-S. Lott.
M. O'Brien-Anne P. Lukas.
G. Grant-T. Wright-D. Niven.
R. Byrd-B. Karloff-G. Gwyne.
D. Faye-Y. Martin-E. Kelly.
H. Waltz-D. Nolan-S. Lott.
J. Conners-R. Ryan-C. Bickford.

REPUBLIC

Prod. No.
534 Helldorado (W-M). F.
534 Home in Oklahoma (W-M). F.
530 Out California Way "U" (W-M).F.
535 The Gentleman (W-M).F.
533 That Brennan Girl (D.A).

CURRENT 1945-46
Roy Rogers-Dee Evans-"Gabby" Hayes.
Monte Hale-Adrian Booth.
M. Hale-A. Booth.
James Dunn-Mona Freeman.

COMING
George Burton's Bird.
Adela Mara-Robert Scott.
John Carroll-Vera Ralston.
Helen Rocher-San Francisco.
M. Hale-A. Booth.
James Dunn-Mona Freeman.

Westerns (Current)
553 Cherokee Flash (W.F).
555 Homesteaders of Paradise Valley (W.F).
556 Oregon Trail Scouts (W.F).
558 Big Grander Raiders.
563 Salute Pals (W.F).
561 Santa Fe Uprising (W.F).
555 Sunset Carson-Linda Stirling.
555 Monte Hale-Adrian Booth.
555 Monte Hale-Adrian Booth.
555 Monte Hale-Adrian Booth.
555 Sunset Carson-Linda Stirling.
555 Summer on Capitol-Ann Sothern.
555 Matson-Yvonne De Carlo.
555 Monte Hale-Adrian Booth.
555 Monte Hale-Adrian Booth.
### UNITED ARTISTS

<table>
<thead>
<tr>
<th>Prod. No.</th>
<th>CURRENT 1946-'47</th>
</tr>
</thead>
<tbody>
<tr>
<td>Abbie's Irish Rose (C)</td>
<td>Joanne Drury-Michael Chekhov</td>
</tr>
<tr>
<td>Adventures of Don Juan (D)</td>
<td>F. Rafferty-R. Barrymore</td>
</tr>
<tr>
<td>Carnegie Hall (D-M-A)</td>
<td>M. Hunt-W. Boyd-A. Alexander</td>
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<tr>
<td>Chase, The (D)</td>
<td>Robert Cummings-C. Morgan</td>
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<tr>
<td>Caption (M)</td>
<td>A. Clyde-W. Boyd-A. Alexander</td>
</tr>
<tr>
<td>Dangerous Venture (W)</td>
<td>M. Hunt-W. Boyd-A. Alexander</td>
</tr>
<tr>
<td>Dishonored Lady (D-A)</td>
<td>J. A. Marlowe-M. Cummings</td>
</tr>
<tr>
<td>Fabulous Dorseys, The (M)</td>
<td>T. Dorsey-J. Dorsey-J. Blair</td>
</tr>
<tr>
<td>Food's Gold (W)</td>
<td>William Boyd-A. Alexander</td>
</tr>
<tr>
<td>Fun on a Weekend (C)</td>
<td>Priscilla Lane-E. Bracken</td>
</tr>
<tr>
<td>Gamble (C)</td>
<td>J. A. Marlowe-M. Cummings</td>
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<tr>
<td>Maconber Affair, The (D)</td>
<td>A. deCordova-P. Patrick</td>
</tr>
<tr>
<td>New Orleans (D-M-A)</td>
<td>B. Connors-P. Patrick</td>
</tr>
<tr>
<td>Ramrod (W-D-A)</td>
<td>G. Raft-J. Howard</td>
</tr>
<tr>
<td>Red House, The (M)</td>
<td>Ed. G. Robinson-L. McCallister</td>
</tr>
<tr>
<td>Sin of Harold D. R.</td>
<td>R. Allen-J. C. Conn</td>
</tr>
<tr>
<td>Stork Bites Man</td>
<td>Jackie Cooper-Gene Roberts</td>
</tr>
<tr>
<td>Stowaway, The (W-D-A)</td>
<td>J. Lamarr-G. Sanders-L. Hayward</td>
</tr>
<tr>
<td>Susie Steps Out (C-D-F)</td>
<td>Wm. Boyd-A. Edward</td>
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</tbody>
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### COMING

<table>
<thead>
<tr>
<th>Prod. No.</th>
<th>CURRENT 1946-'47</th>
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</thead>
<tbody>
<tr>
<td>Atlantic</td>
<td>Maria Montez-Jean Pierre Aumont</td>
</tr>
<tr>
<td>Arch of Triumph (D)</td>
<td>James Stewart-Herbert Fonda</td>
</tr>
<tr>
<td>Body and Soul</td>
<td>John Garfield-Lillie Palmer</td>
</tr>
<tr>
<td>Christmas Eve</td>
<td>D. Raff-M. G. Smith-J. Blondell</td>
</tr>
<tr>
<td>Curly <em>C</em></td>
<td>Frances Rafferty-L. Bench</td>
</tr>
<tr>
<td>Death: Don't Dream, The (W)</td>
<td>W. Boyd-A. Clyde</td>
</tr>
<tr>
<td>Fabulous Joe</td>
<td>Walter Abel-Margaret Grahame</td>
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<tr>
<td>Fanny By Gaslight</td>
<td>Robert Cummings-B. Cummings</td>
</tr>
<tr>
<td>Henry the Fifth (D-F)</td>
<td>M. S. E. R. P. M.</td>
</tr>
<tr>
<td>Here Comes Trouble</td>
<td>William Tracy-Patti Morgan</td>
</tr>
<tr>
<td>Hey-Poopy Mary</td>
<td>R. G. Matson-J. Howard</td>
</tr>
<tr>
<td>Intrigue</td>
<td>G. Raft-J. Hoavoc-D. Seymore</td>
</tr>
<tr>
<td>Lucky (M)</td>
<td>S. Sanders-L. Ball</td>
</tr>
<tr>
<td>Mad Wednesday (D)</td>
<td>J. O. Saunders-A. Caron</td>
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<tr>
<td>Marauders, The (W)</td>
<td>W. Boyd-B. Brooks-A. Clyde</td>
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<tr>
<td>Monsieur Verdoux</td>
<td>G. Granger-M. Garson</td>
</tr>
<tr>
<td>Other Love, The (D-A)</td>
<td>M. Curtiss-A. Brian</td>
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<tr>
<td>Sleep My Love</td>
<td>Frank Love-C. V. Bennett</td>
</tr>
<tr>
<td>Stampede</td>
<td>C. Colbert-R. Cummings-D. Ameche</td>
</tr>
<tr>
<td>Time of Your Life</td>
<td>A. Lane-Wayne-W. G. McWade</td>
</tr>
<tr>
<td>Vendetta (D)</td>
<td>J. Cagney-W. Doxey-J. Carney</td>
</tr>
<tr>
<td>Without Honor</td>
<td>M. Tamlyn-B. Keith</td>
</tr>
<tr>
<td>Who Killed Doc Robin?</td>
<td>E. Jansen-M. Olsen-D. Belding</td>
</tr>
</tbody>
</table>

### UNIVERSAL

<table>
<thead>
<tr>
<th>Prod. No.</th>
<th>CURRENT 1946-'47</th>
</tr>
</thead>
<tbody>
<tr>
<td>Brief Encounter (D)</td>
<td>Cella Johnson-T. Howard</td>
</tr>
<tr>
<td>Brute Force (D)</td>
<td>B. Lancaster-H. Croydon-C. Rickard</td>
</tr>
<tr>
<td>Buck Privates Come Home (C-F)</td>
<td>Bud Abbott-Lou Costello</td>
</tr>
<tr>
<td>Dark Mirror, The (M)</td>
<td>Joan Bennett-H. Croydon</td>
</tr>
<tr>
<td>Dead Reckoning (D)</td>
<td>G. Delavillem-L. Ayres</td>
</tr>
<tr>
<td>Egg and I (C-F)</td>
<td>M. Dietrich-J. Stewart</td>
</tr>
<tr>
<td>Great Expectations (D)</td>
<td>J. Mills-V. Hobson</td>
</tr>
<tr>
<td>I'll Be Your Woman</td>
<td>A. Gall-A. Valentino-C. Bennett</td>
</tr>
<tr>
<td>I Stole a Million</td>
<td>G. Raft-T. Howard-F. Dunne</td>
</tr>
<tr>
<td>I Spy (D)</td>
<td>Joan Fontaine-P. Knowles</td>
</tr>
<tr>
<td>Magnificent Doll (D)</td>
<td>G. Rogers-D. Niven-B. Meredith</td>
</tr>
<tr>
<td>Master of the OBSESSIVE</td>
<td>Irene Dunn-Robert Taylor</td>
</tr>
<tr>
<td>Michigan Kid <em>C</em> (W-F)</td>
<td>Rex Harrison-P. I. Palmer</td>
</tr>
</tbody>
</table>
| Nosferatu, The Gentleman (D) | B. Gann-

### MISCELLANEOUS

On Parade—Principals: Glenn Davis, Felix Benschak, Tom Harmon, Director, Ralph Murphy.

### ADVANCE DATA

On Forthcoming Product

### TITLIE CHANGES

"Assigned to Treasury" (Col.) now TO THE ENDS OF THE EARTH

"As You Desire Me" (MGM) now TO EUTHANASIA

"Imagination" (U) now A DOUBLE LIFE

"Need for Each Other" (WB) now ALWAYS TOGETHER

### NEW PICTURES STARTED LAST WEEK

**MONOGRAPH**

Dusty Trail—Principals: Johnny Mack Brown, Raymond Hatton, Virginia Belmont, Director, Lambert Hillyer.

**PARAMOUNT**

Pale Face—Principals: Bob Hope, Jane Reimann, Director, Norman Z. McLeod.

**BUTCH**


**RKO**

Barrel Express—Principals: Merle Oberon, Robert Ryan, Paul Lukas, Director, John Farrow.

**STATION W**, The—Principals: Joe E. Brown, Richard Arlen, Director, John Farrow.


**SCREEN GUILD**

Prairie, The—Principals: Alan Baxter, Lenore Aubert, Director, Frank Wisbar.

**20th-Century-Fox**


**STATION W**, The—Principals: Joe E. Brown, Richard Arlen, Director, John Farrow.


**DAISY KENYON**

Bread and Butter—Principals: Joan Crawford, Dana Andrews, Henry Fonda, Director, Otto Preminger. Plot: Breaking off her affair with a married man, a girl marries another. But the wronged woman kills off her lover, naming her as his co-respondent. The trial gets underway and all the grim details are brought to light. Afterward, the divorced man pleads with her to bow out of her marriage and start life over with him, but when he proposes, she turns him down, knowing she's really in love with the ex-boxer who has helped connect her scheme.
UNIVERSAL (Continued)

Prod.
Mo.
622 Something in the Wind (M.A.)
D. Burbank-J. Dall-D. O'Connor
Tap Roots
Van Heusen-Susan Hayward
White: A Story of 1676
M. Redgrave-H. hoover-R. Robin

Years Between, The
R. C. Siritzky

WARNER BROS.

CURRENT 1946-7
613 Beast With Five Fingers (H)
George Arliss-Andrea King
Dr. J. E. G.
Dennis Morgan-Janet Wyman
625 Cry Wolf (M.A.)
Errol Flynn-Barbara Stanwyck
621 Sabotage
S. J. Zavatov
612 Humoresque (D.A)
J. Crawford-J. Garfield-Levant
609 Kings Row
M. A. M.
610 Never Say Goodbye (C.F.)
Errol Flynn-Eleanor Parker
614 Nora Prentiss (D.A)
J. Garfield-G. Fitzgerald
613 Possessed (D.A)
J. Crawford-Van Heflin-R. Harvey
604 Pursuit of Happiness
M. Wright-Bert Ambush
616 The Sea Hawk
Errol Flynn-Claude Rains
619 The Sea Wolf
Errol Flynn-M. Thompson
617 Stallion Road (D.A)
R. Reagan-A. Smith-Z. Scott
615 That Way Ushering (C)
Jack Carson-Doris Day-Janis Paige
611 The Man I Love (D.A)
J. Flynn-A. Sheridan
610 The Time, the Place and the Girl (C.M.F)
D. Morgan-J. Carlson-J. Smith
613 Two Mrs. Carrols, The (D.A)
H. Bogart-B. Stanwyck-A. Smith
737 Unfaithful, The (D.A)
A. Sheridan-Z. Scott-L. Ayers
707 Verdict, The (D.A)
C. Bennett-B. Cabot-W. Williams
706 Wife of a Super Villain
Always Together
H. Bogart-R. Bennett
Dark Passage (D)
Dane Clark-J. Heflin-Wayne
Deep Valley
B. Dunn-J. Lupino-Young
Ever the Beginning
L. Palmer-S. Wannemaker-T. Tamiroff
Life With Father
M. Cohn
My Wild Irish Rose 
M. Cohn
Nights of a Thousand Stars
N. Perlin
Romance in High C
S. E. Markinson
Silver River
B. Hackett
Treason
H. Bogart-S. Hunt-T. Holt
Two Guys from Texas
J. Carson-D. Morgan-M. Malone
Unsuspected
I. Greensite-M. Cauflfield-C. Hart
Villain, The, The (C-D)
E. O'Hara-J. Carson-M. Loughan
Wallflower
R. Hutton-Joyce Reynolds
White Woman
D. Clark-A. Smith
Woman in White, The
E. Smith-Parker-S. Greenstreet

BRITISH PRODUCT (U. S. Distribution Not Set)

A Man About the House (D.A)
Margaret Johnson-Dulce Gray
24th Annual Carnival (D.A)
B. H. Marsl-Alberto Moravia
Courteney of Curzon St. (D-M)
Sally Gray-T. O. Morgan
Daniel Blake
Anna Maclise-Blake London
Dear Murderer (D.A)
G. M. Blair E. S. Atterwall
Frieda (C.A)
J. A. Rolfe
Green Pastures (D.A)
R. Beaty-C. Raye
Hue and Cry (D.F)
A. Smiley-V. White
Honora: Margaret Lockwood-D. O'Hara
Laughing Lady *T (M.F)
A. Zeiger-Weston Webber
Loves of Joanna Godden, The (D.A)
A. M. Hunter-W. Kent
The Men from uncle Tom's Plantation (D.A)
E. Benton
Men of Two Worlds "T (D.A)
Michael Redgrave-J. Kent
Nights of a Thousand Stars (D.A)
A. Morgan
Root of All Evil (D.A)
Phyllis Calvert-Erland Portman
School for Secrets (D.F)
J. H. C. Reade-R. M. Hinkley
Temptation Harbour (D.A)
R. Newton-Simonino
The Brothers (D.A)
A. Peale-W. Rees-M. Reed
Upstage of Girls, The (D.A)
J. Mason-Rosamond John
While the Sun Shines (C.A)
M. Carroll-H. Hume-W. Reenie

MISCELLANEOUS

A Daisy for Timothy (Doc.F)
Documentary
Angel and Singer (D.A)
Vincenzo Prestia-Lous Loug
Before Him All Rome Tumbled (D-M.A)
Bellman, The (D.A)
Carmen (D.A)
Cleopatra (D.A)
Colonel Chabert (D.A)
D. H. M. Chabert
Francis the First (C.G)
G. K. W. P. de Lava
Gnaws, The (W-M.P)
J. P. Jergens
The Innocent (D.A)
J. O'Neill-A. Washburn-Featherston
Journey to the Center of the Earth (D.A)
L. C. D. Paulsen
King's Jacket, The (D-A)
L. H. James
Miracle of Monte Cassino (R.B.F)
Orchid, The (Doc.F)
Queen for a Night (O)
P. F. Blaisdell
Queen's Necklace, The (D.A)
B. Blaisdell-B. B. Hagen
Rome in Flames (D.A)
St. Francis of Assisi (D.F)
G. M. Johnson
School for Danger (D.F)
C. S. Walpole-John G. blade
Soho Cinders (C-M.A)
Shop Girls of Paris (D.A)
M. Simon-A. Prejean
Swing, Cowboy, Swing (W-M.P)
Shaw: The Man Who Made Music (D.A)
S. L. Shaw-T. F. Reavis
Thunder in the Hills (D.A)
Two Anonymous Letters (D.A)
Two Young Lovers (D.A)

Mr.-director
COMING
K. C. Siritzky

ADVANCE DATA

(Continued from preceding Page)

BLACK BART HIGHWAYMAN
Yvonne De Carlo, Dan Duryea, Jefrey Lynn, Desire Herring, Edmund Sparks. Plot: This is the story of Black Bart, a highwayman who was one of the last bandits from the old time outlaws to rob the stagecoaches near Shiloh. Forts, and banking companies in Northern California in the 1870s. He and his partner in larceny meet their death when they are turned in by a band of bushrangers and brought to the sheriffs' pose.

BLONDE SAVAGE (Raging) Drama. Janet Blair, Robert Paige, John Sherwood, Veda Ann Borg, Director: S. K. Seeley. Plot: Two avatars of the blond 'savage' are captured by the Great Divide. Sather, and sage are both used by the hero, who helps the authorities, and the murderer is brought to justice.

NATIONAL REVIEWING COMMITTEE'S CLASSIFICATIONS

CROSSFIRE (RKO)

HUCKSTEERS, THE (MGM)

SWING THE WESTERN WAY


The authorities quoted in this column are as follows:

GENERAL FEDERATION OF WOMEN'S CLUBS. The motion picture committee is headed by Mrs. Arturo P. Perry, 29 West 42nd Street, New York. Two reviewing committees are maintained—Mrs. Mary Liliby, New York, Eastern Committee chairman; Mrs. John Stiers Thayer, Los Angeles, Western Committee chairman. Designations used: FAMILY—8 years and up; MATURE—16 years and up; ADULTS—Senior High School Students and Adults; **indicates picture is rated as "Exceptional."

NATIONAL BOARD OF REVIEW: Founded in 1917, its purpose is to test the merit of the motion picture public. The reviewing committee consists of some 120 women, representatives of all ages—"representing a cross-section of public taste." Decision is made after a 14 years of age and up (recommendations for age groups under 14 are made by Scholastic film, an affiliate of the National Board); MATURE—18 years old and up. Picture is rated "especially worth seeing.

NATIONAL LEGION OF DECENCY: Committee of International Federation of Catholic Alumnae. The Legion has developed a set of film classifications for guidance of members of the Legion—comprised of women affiliated with the Catholic Church who join the Legion. Designations used: Class A—Sec I—Unobjectionable for Public Patronage; Class A—Section II—Unobjectionable for Adult Use; Class B—Class C—Condemned.
To Bryan Foy
Vice President in Charge of Production
Eagle-Lion Studios
Hollywood, Calif.

DEAR BRYAN: CONGRATULATIONS. YOUR "RED STALLION," WHICH I HAVE JUST SEEN, IS A GREAT AUDIENCE PICTURE. FOR SHEER EXCITEMENT I HAVE SELDOM SEEN ANYTHING TO MATCH THE FIGHT BETWEEN THE BEAR AND THE STALLION. AGAIN MY CONGRATULATIONS FOR A TOP JOB OF PICTURE MAKING.

Bob O'Donnell, Interstate Theatre Circuit

"RED STALLION" IS ONE OF THE MOST EXCITING PICTURES I HAVE EVER SEEN. THE FIGHT BETWEEN THE BEAR AND THE HORSE TOPS ANYTHING IN ANY OUTDOOR PICTURE FOR THRILLS.

James Coston, Zone Manager for
Warner Bros, in the Mid-West

AFTER SCREENING "RED STALLION" LAST NIGHT, I FEEL I OUGHT TO WRITE AND CONGRATULATE YOU ON WHAT I THINK WILL BE ONE OF THE TOP GROSSING PICTURES FOR THE COMING SEASON.

THE BEAR-HORSE FIGHT IS TERRIFIC! DOUBLE CONGRATS ON THAT!

Ralph D. Goldberg,
R. D. Goldberg Theatres Corp.

NOW! TOP CIRCUIT BOOKINGS
IN THESE KEYS! Los Angeles (4 theatres),
San Francisco, Seattle, Portland,
Chicago, Memphis, New Orleans, Milwaukee,
Oklahoma City, Dallas, Ft. Worth, San Antonio, El Paso,
Galveston, Houston—and scores more, large and small.

"RED STALLION"
An Eagle-Lion Films Production
FILMED IN
GLORIOUS CINECOLOR

Directed by Lesley Selander · Produced by Ben Stoloff
BRYAN FOY, in charge of production

"Exhibs should gallop home on 'Stallion' with more than spurs a-jingling!"—Variety · "Has 'Can't potentialities, impressive in Cinecolor!'—Film Daily · "Should pack them in!"—Boxoffice · "Highly ex-
able box office entry!"—Exhibitor · "Thoroughly pleasing!"—Motion Picture Daily · "Exploits angles spell box office!"—Independent · "Packed with action, romance, heart interest, suspense . . . above-av-
grosses!"—Film Bulletin · "Will line them up at the box-office window!"—Daily Variety.

"EAGLE-LION'S BEST!" Say Trade Reviewers
REVIEWED IN THIS ISSUE
Adventure Island 20
Anything for a Song 21
Blackmail 20
High Tide 21
Louisiana 21
Stormy Waters 21
The Great Dawn 20
Wild Harvest 20

PRODUCT GUIDES
Begin on Page 38

Vol. 47  No. 6
AUGUST 9, 1947

75% Foreign Film Freeze is British Plan
Box-Office Needs Pre-Selling, Say Showmen
• GOOD PICTURES are the lifeblood of this industry, important not only to the companies that make them, but to every man and woman who draws a studio paycheck.

With the majority of companies launching their new product season in August, the quality of the new pictures is of greater significance to the industry than perhaps at any other time in its history. For this reason, we couldn't help being impressed by the enthusiasm we encountered in visiting the MGM lot for the first time in months. There was an unmistakable tingle that seemed to radiate from Louis B. Mayer's front office all the way back to Lot Three.

For one reason, "The Hucksters," starring Clark Gable, No. 1 release on "MGM's Biggest Hit Parade," is set for a record-breaking world-wide "premiere" in 1000 important theatres. This picture, in the majority of spots, follows "Fiesta," which has been piling up hefty grosses.


"The Romance of Rosy Ridge," starring Van Johnson has enjoyed preview raves, and Red Skelton's "Merton of the Movies" is hailed as a comedy sleeper; Bill Powell and Myrna Loy in "Song of the Thin Man" are credited with another laugh hit. Greer Garson, Robert Mitchum and Richard Hart in "Desire Me," had just been sneak previewed and those who saw it were offering such comparisons as "Mrs. Parkington" and "Mrs. Miniver."

Spencer Tracy, Lana Turner and Zachary Scott in "Cass Timberlane"; Walter Pidgeon, Deborah Kerr and Angela Lansbury in "If Winter Comes"; Frank Sinatra and Kathryn Grayson in "The Kissing Bandit"; Judy Garland and Gene Kelly in "The Pirate"; Robert Taylor in "The High Wall"; June Allyson and Peter Lawford in "Good News"; "Summer Holiday," starring Mickey Rooney; "This Time For Keeps," starring Esther Williams; "Virtuous," with Van Johnson and June Allyson; "Birds and Bees," with Jeanette MacDonald, Jose Iturbi and Jane Powell, are just a few more recently and almost finished productions the MGM gang is raving about.

With twenty of the new season's pictures completed, with seven others before the cameras, and nine additional important productions scheduled to start within the next eight weeks, it looks like MGM has hit its full stride.
"Here's what it says in a nutshell"
"The Bachelor beats the redhead opening week at St. Mary's" at Radio City Music Hall.

RKO PRESENTS

CARY GRANT • MYRNA LOY

The Bachelor and the Bluestocking

with RUDY VALLEE • RAY COLLINS • HAROLD HOWARD

A DORE SCHARY PRODUCTION • Directed by IRVING RAINES
and the Bobby-Soxer"

ord-breaking

ks of "The Bells of

nd "Notorious" at

sic Hall!

SHIRLEY

TEMPLE

by-Soxer

JENPORT · JOHNNY SANDS

Original Story and Screenplay by Sidney Sheldon
Hollywood on Tour

By HEDDA HOPPER

Cedar City, Utah, July 28.—Ever since I started writing a column, I've been giving you news about Hollywood. When I left on this trek, I promised to let the people tell me what they thought of Hollywood and its pictures. So I introduced myself to John Rowberry, the motion picture exhibitor here. He said: TWENTIETH CENTURY-FOX PICTURES BRING HIM THE BIGGEST RETURNS AT THE BOXOFFICE!

.... and WHAT returns Mr. Rowberry and every exhibitor will get WHEN HE PLAYS.....

KISS OF DEATH
VICTOR MATURE
BRIAN DONLEVY • COLEEN GRAY

MOTHER WORE TIGHTS
TECHNICOLOR
BETTY GRABLE • DAN DAILEY

THE FOXES OF HARRROW
REX HARRISON • MAUREEN O'HARA

NIGHTMARE ALLEY
TYRONE POWER • JOAN BLONDuell
COLEEN GRAY • HELEN WALKER

DAISY KENYON
JOAN CRAWFORD
DANA ANDREWS • HENRY FONDA

THE SNAKE PIT
OLIVIA DeHAVILLAND
MARK. STEVENS

FOREVER AMBER
TECHNICOLOR
LINDA DARNELL • CORNEL WILDE
RICHARD GREENE • GEORGE SANDERS

GENTLEMAN'S AGREEMENT
GREGORY PECK • DOROTHY McGUIRE
JOHN GARFIELD

CAPTAIN FROM CASTILE
TECHNICOLOR
TYRONE POWER
JEAN PETERS • CESAR ROMERO

.... from 20 Century-Fox
Restore Confidence

Confidence in the industry’s product, its leadership, yes, and even in the very companies they are working for, has dropped to its lowest level in over twenty-five years.

This has been brought about unnecessarily and entirely by reason of the severe economy measures several of the leading companies invoked long before box-office receipts showed any signs of falling off. The excuse was “looking ahead”; anticipating what they thought was going to happen before it happened.

It is commendable for any company’s executives to trim ship before the storm hits. But to do so simply on the theory that it “probably will happen,” was both wrong judgment and poor leadership.

The exhibition branch of this industry supplies the money that pays for all the freight from beginning to end in the making, marketing and selling of pictures. That branch of the industry is, therefore, vitally important to the industry as a whole and nothing must ever be permitted to weaken its confidence and faith in our great industry.

At this writing, however, a majority in the exhibition branch is jumpy, nervous and worried. And for good reason. Theatremen have always had unbounded faith in the great companies and executives who have directed the destinies of key units in the industry. Whether they agreed with some of the things those companies and executives did, is beside the point. They always felt those companies were sold one hundred per cent on the continuing progress and success for that industry.

Came the economy campaigns and theatremen saw the important field exploitation forces severely reduced; the “great” pictures they hoped for were not being advertised in the trade press; petty savings were being invoked as “economies” around many of the exchanges.

All in all, it added up to something closely resembling panic among the “gods” who formerly could do no wrong. They seemed to be losing faith and confidence not only in their own pictures but in the present or future of their industry. And before long that feeling began to spread.

The time to do an about face is already long overdue. Those same executives who started crying wolf had better change their tune and start to rebuild the confidence that helped make this industry what it is today . . . or was B.E. (Before Economy).

Companies with good product coming along will have to prove their own faith and confidence in that good product if they want theatremen to listen to high rentals and high percentages. And the only way we know of that they can accomplish this, is by way of re-engaging those field exploitation men and shouting their wares through their trade press advertising, the direct contact between production-distribution and the exhibitors.

The farce has been played out. The little savings achieved have, undoubtedly, cost the distributors a fortune in revenue. The sooner they get started back on the road that led to previous success, the sooner the industry, as a whole, will again be functioning as it should and the box-offices taking in the money that good pictures should bring.

It is not too late, thank goodness, to again convince the theatremen, independent and circuit alike, that this is a great industry and we have some mighty fine pictures for them to sell and exhibit in their communities.

It is not a one-man or one-company job. It is a task that every man and every company should tackle quickly and aggressively.

It is the only way to restore that lost confidence and faith. It will pay off handsomely.

Trade Notes

The most sensible course—from any and every direction—has been taken by the United Artists Board of Directors in naming Grad Sears to the presidency of the company.

That appointment at once put back into balance the organizational spirit which must have teetered no little under the impact of various rumors, reports and guesses as to the person, or persons, who would take over the running of U.A.

Able, affable, a personality as well as a stand-out motion picture sales executive, Sears is a presidential choice the U.A. owners were mighty wise to make.

The industry will watch with very keen interest national application of the sales plan which 20th-Fox will inaugurate next Monday after experiment in the New Haven territory of a selling deal aimed to bring relief to the sub-subsequent runs and the “problem” situations. Sales Head Andy Smith and his company have every good wish for great success with an idea that has won widespread approval as a sincere effort to help the smaller independent theatre owners.

—CHICK LEWIS
EXHIBITION — Dissatisfaction over the prospect of a cut in national advertising to promote the Wednesday-junction pictures re- sulted from various sections of the nation this week by exhibitors. Consensus is that cuts in preselling will re- sult from such office. (P. 47)

In Ohio, Fosteria, Bucyrus, Findlay, Tiffin, Van Wert, Fremont, Mansfield and Shelby were talking a city admission tax, planning to make it uniform so one who would not grab away the neighboring town's business. In Harrisburg, Penn., show- men spoke from a committee which while efforts to have Sunday movies put on a referendum ballot failed, due to technicalities, have now hired lawyers to help them. In addition they're going after a petition which will contain the names of none but registered voters.

From St. Louis came word that the Ambas- sador and St. Louis Theatres' leases have been renewed, and Manager Batchelor has been named through Dec. 31, 1947, and that the operating agree- ment with St. Louis Amusement to run them has also been extended.

In Minneapolis North Central Allied again authorized use of advertising in Washington newspapers to ask for a congressional in- quiry into films and left a number up to Presi- dent Benny Berger. In St. Louis the Motion Picture Theatre Owners of St. Louis, East- ern Missouri, Illinois, Kansas and Louisiana, agreed to meet Aug. 18 to discuss the merger move with American Theatres and MPTOA.

GENERAL—Great Britain moved this week to freeze 75 per cent of all foreign film rentals, allowing the distributor to take out a portion of 25 percent under the Attlee plan to shore the country's economy. While the full meaning of the Attlee plan as far as films is not clear, a bit of this move became apparent early that such a freezing would hurt minor foreign companies doing business in England severely. It would also hurt British exhibitors should American product stop going into the country, a prospect not considered very likely since Brit- ain's production industry can't supply present needs.

Meanwhile Universal - International an- nounced that a new film code would necessi- tate closer understanding on the part of U. S. exhibitors and revamped sales policies, possibly including blanket releases in key cities to expedite clearances to get quicker playing time.

In Hollywood representatives of all pro-ducers—members of the American Federa- tion of Musicians to block television. One wit- ness told the committee that A.F.L. President James C. Petrillo threatened the industry with a strike unless it agreed to use its soundtracks or pictures in which musi- cians were shown, over television.

RKO attorneys in Chicago this week moved to dismiss the percentage fraud suit against the Anderson circuit as the result of an out- of-court settlement.

As in Ohio police were on record as "cracking down" on pictures which "degrade police officers" but apparently had no crack- down plans.

The Screen Extras Guild negotiated an agreement with the Association of Motion Picture Producers to extend its present con- tract for six months. The contract was set to expire Dec. 31, 1947 but the move was to protect security clauses as a result of the L.A. - Hollywood strike. Similar extensions are being negotiated with other producers out- side the AMP.

DISTRIBUTION — Twentieth-Century- Fox's rental plan for low-grossing houses will go into national effect Aug. 11. General Sales Manager Andrew Smith announced. Meanwhile a plan through which the October allowance was submitted to all distributors by the Pacific Coast Organization of Independent Theatres.

MG M announced that "Green Dolphin Street" would be distributed as a special and listed five options for release during September and October.

United Artists will get three pictures every two months throughout the remainder of 1947. RKO and Louis B. Mayer, and S. B. Gag- nall told the directors, who also concluded a distribution deal in South America for five pictures to be produced in Argentina. UA will have an option on world distribution. Earlier, President Gradwell Sears explained that UA was getting up a fund to finance production in order to get a continuous flow of top product.

RKO Short Subject Sales Manager Harry Michaelson, in announcing his acceptance of the presidency of RKO-Pathe, the company's short subject department, to replace Fred Ulman, who resigned to enter feature production.

Warner Bros. Vice-President Samuel Schneider is off to Europe on a trip of inspec- tion. Universal-International has concluded a release deal with Burt Lancaster for "Kiss the Blood Off My Hands." In the home office Jerry Pickard, for the presidency of RKO-Pathe, the company's short subject department, to replace Fred Ulman, who resigned to enter feature production.

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Producers Deny Attempt To Block Television

Representatives of the motion picture producers, appearing before the House Subcommittee on Education and Labor in Hollywood Wednesday, denied that there existed a conspiracy between the producers and the American Federation of Musicians to prevent the development of television.

The suggestion had been made to the producers by the subcommittee that the contractual agreement they had with the AFM whereby they would not permit music off their sound tracks or pictures displaying musicians to be used on television was part of such a conspiracy. The producers told the investigators that the AFL had insisted upon this clause even though all the major producer chiefs had protested.

Isaac Chadwick, president of the Independent Motion Picture Producers Association, an organization of thirty producers, said that he had agreed to the clause even though it meant a considerable loss to his clients in possible television rentals.

Chadwick added, however, that when the first year of operation had cost his clients $30,000 loss, the AFL had modified its wage agreements.

BULLETIN

Almost on the heels of the British announcement for freezing 75 per cent of foreign film rentals, Universal International General Manager Bill Scully announced that exhibitors would have to accept the fact that the loss of profits in the British market would necessitate a revamping of sales in the United States. Stating that U.I. would have $18,000,000 in product available during the next six months, the revamping, he said, would possibly include blanket releases in kev cities together with decreased clearance to provide quicker returns.

Exhibitors View Cut in Pre-Selling Advertising as Bad for Box-Office

Rumblings of dissatisfaction over prospects that distributors may cut consumer advertising to presell pictures, coupled with the fear that such cuts would meet with a drop at the box-office, were heard in various sections of the nation this week.

While exhibitors in the main were cautious in expressing opinions, the majority of those questioned indicated that they thought the job of building up an audience through national advertising was a vitally important one.

Outspoken in his opposition was Sid Lehman, head of Exhibitors Service, Inc., Los Angeles, which buys and books for 30 theatres in that area. Lehman believes that advertising and publicity curtailment is already showing harmful effects on the business.

Ninety per cent of the people must have their minds made up for them, he claims, and strong pre-selling is necessary to teach the ABC's about the film, such as who is in it and what the picture is about.

"Business is bad," Lehman declared. "Because of this, distributors should try harder to reach theatre-goers by increasing their advertising budgets rather than curtailing them.

"People are more critical but they still have money to spend. 'Dear Ruth' proved the point. Such things as sustained radio campaigns and clever advance ads hyped the business. Distributors are trying to save nickels and meanwhile are losing dollars," Lehman declared.

Other exhibitors were inclined to study the matter further before making any open comment.

In Harrisburg, exhibitors who refused to permit their names to be used, acknowledged that budget-saving might seriously hurt the box-office.

Harrisburg exhibitors have always gone in

Attlee Proposes Rental 'Freeze'

Great Britain moved to shore her tottering economic structure this week when Prime Minister Attlee made a series of rigorous suggestions to the House of Commons among which was a plan that would freeze 75 per cent of the film rentals of foreign films in England and allow the distributors to take out 25 per cent. The Attlee plan has the backing of labor and industry.

In New York Motion Picture Association President Eric Johnston called a directors' meeting to consider the latest development in the British situation. Johnston reportedly had submitted several plans to the English as an alternate to an ad valorem tax on film, one of which was said to provide for the retention of 25 per cent of the rentals.

UA Revolving Fund to Insure Top Product, Declares Sears

Company Will Invest in Future Pictures; Has No Plans to Acquire Theatres

United Artists will raise a revolving fund of $5,000,000 to acquire interests in pictures the company will distribute ("in order to assure a flow of top-bracket product") but there is no "immediate" plan to produce all the product VA handles, Gradwell Sears, new president of the company, declared in New York Wednesday.

Sears also denied that UA planned to buy theatres in the United States as a policy.

The veteran film executive, who started as a projectionist and came up the ladder selling film, declared that the new United Artists management—assumed by him, Executive Vice-President Arthur W. Kelly and Production Vice-President George Bagnall—was vested with greater autonomy than previous management and he said that the prior system under which the board of directors assumed management functions had been dropped. He pointed out that his membership on the board gave him a vote, thus ending the 2-1 tie which had existed under the old setup.

"You had a house completely divided, that way," he said.

Queried as to whether any changes were contemplated in the sales organization, Sears said he could not answer that question flatly but added: "I don't anticipate any changes.

Sears said he believes his primary duties will be devoted to the sales organization, because a distribution company is chiefly concerned with sales and that his own experience and background make him "sure-footed in that direction."

Speaking of the revolving fund, he said it had been decided upon because "any picture that is worth distributing, we ought to have a piece of.

Not a Pool

"We're not getting together this money as a pool for every producer (within United Artists)," he continued, adding that it would be used as a "guide to product" and to insure a steady flow of quality product.

As planned, Sears said, a one-package deal producer who had a picture which suited United Artists' needs, could get the company to take a financial stake which might be as high as 75 per cent.

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Asked if this policy would prevent the company from distributing pictures in which it had no financial interest, he replied:

"I would say, offhand that if Schlock came along with a 'Gone With the Wind' we'd handle the picture. . . . We're interested in any independent producer who will guarantee a consistent flow of quality product.

"It is the intention to change the character of the company to that extent. For a number of years this has been a golf course for independent producers. They came to play a couple of rounds, paid green fees and left."

United Artists' producers, he explained, had organized a committee which would be recognized by management. Sears declared he and
Fund To Assure UA Top Product Says Sears

(Continued from Page 9)

Kelly had called the committee and they had told him his presidential appointment was not a "panacea but at least had stabilized the situation and we expect to go forward from there."

Executive Vice-President Kelly, who started this week his three-year term in that post, declared that it would take him and Bagnall about 30 days to raise the revolving fund from the banks. Kelly said that England at the end of the month to see what can be done for United Artists there. The company to date has not received circuit playing time and Kelly said that J. Arthur Rank, while not guaranteeing 10th consecutive circuit time, had given him "encouragement."

Sears, in answer to a question, said United Artists' business was off slightly during the past few weeks when compared to last year, part of which he attributed to the fact that last year "Spellbound" was in circulation and playing to heavy grosses.

The United Artists president started his interlude in the local press. He also acknowledged that United Artists public relations might have been better and promised that the news of United Artists henceforth would be available through the company.

Man on the Cover

(See Cover)

Gradwell L. Sears, United Artists' latest president, entered the film business as a school boy, taking a job as projectionist in his home town, St. Louis, Mo. Except for a period when he hauled freight for Wells-Fargo and studied at the University of Missouri, or for the time when he fought with the 35th and 77th Infantry Divisions in World War I, he's always been a film salesman. He took a job after the war let him out as a lieutenant with the World Film Company, moved to St. Louis and then back to Chicago in 1920 with First National Pictures. He was southern and eastern division sales manager, from which post he resigned and later joined Warners as south and west sales manager, later becoming vice-president and general sales manager. In 1941 he joined United Artists as general sales manager and later was advanced to the sales vice-presidency. He's married and has two children.

Arthur W. Kelly, as executive vice-president, is the second of the management triumvirate consisting of Sears and Production Vice-President George Bagnall, a Welsh Irishman born in London who started as office boy for a vaudeville producing outfit and who by 20 was business manager of New York's top studio act he handled was Fred Karno's in which 17-year-old Charles Chaplin played a part. The friendship which developed then is constant today. The third name in the Kelly was away from showbusiness. During the war he served in the tank corps of both the English and United States armies and after that entered film business with First National. Later he was Chaplin's personal representative and has held various posts with United Artists. In 1944 he left to join Eagle-Lion as president; in 1946 he was named president of Signet Films.

Extends Free Kid Show Policy

Continuing its policy of presenting free movies for children, the Chicago Natural History Museum has booked "The Adventures of Chico" for Aug. 7.

Stricken in Booth

The crowd was looking at a passage in "The Hucksters" when Projectionist Charles A. Sturges of Loew's Theatre, Toronto, slammed the flag on his machine. Projectionist William McCaul, who worked with him, kept the projector going and called a doctor who found Sturges suffering from a heart attack. A veteran operator, Sturges is survived by his widow and one son, a Royal Air Force officer.

Rank and Associates Lose One Round to Nathanson

One round was lost in the legal battle of J. Arthur Rank and affiliated companies against the Paul N. Nathanson interests when Mr. Justice J. Genest dismissed the appeal, with costs, of Eagle-Lion Films, Inc., J. Arthur Rank Organization, both of New York, and (general Cinema Finance Corp., Ltd., of London against an order to allow service of writs against the defendants anywhere outside of Toronto. The order had been issued by Hon. Gordon E. Conant, Master in Chambers at Os- good Hall, on the application of the plaintiffs —Empire Universal Films, Ltd., and its affiliate, United World Pictures of Canada, Ltd.

The plaintiffs alleged that the defendants had failed to fulfill a contract awarding Hollywood product for distribution in the United World Pictures of Canada in the Dominion and asked for a court directive that the films involved were not to be distributed by any other company in Canada.

RKO Asks Dismissal of Its Anderson Percentage Suit

Attorney for RKO this week requested Judge Elywn Shaw in Chicago to dismiss the percentage suit their client had against the Anderson circuit. This move to dismiss reportedly marks another out-of-court settlement by Anderson leaving only Paramount and Columbia's claims unsettled out of the eight majors which originally filed suit.

Attorneys for plaintiffs and defendants had reached an agreement to settle out of court when the circuit agreed to separate audits, and, reportedly, to paying the full amount showed by each audit.

MGM Release Schedule; 'Green Dolphin' a Special

MGM this week scheduled three releases for September, two for October and announced that its $200,000 prize winner, "Green Dolphin Street," would be distributed as a special on the 1947-48 schedule with special national as well as localized campaigns. The releases announced were:


St. Louis MPTO Meets Aug. 18

A meeting of the Motion Picture Theatre Owners of St. Louis, Eastern Missouri and Southern Illinois has been called for Aug. 18 by President Fred Wehrstein, Chief topic scheduled will be a discussion between the American Theatre Association and the Motion Picture Theatre Owners of America.

Showmen Against Cuts In Pre-Sales Budgets

(Continued From Page 9)

for stunts and usually work well with the field exploitation men of the home office. The exhibitors add that their town is located when it comes to entertainment and fear any cut in effort to get people into the theatre. While one or two major companies have cut down their advertising allotments, these exhibitors said, the local runs have not materially affected to date, but this may be attributed to the fact that local advertising has been held at normal level and local exploitation is strong.

Missouri exhibitors were against any cuts in pre-selling pictures, but to date had not noticed it in their territory. They praised local advertising and service firms for efficient work.

E. V. Selke, advertising and publicity manager of the Minnesota Amusement Company said he had noticed a distributor advertising expenditures in the Minneapolis area. He was warm in his praise of the jobs done in the field by distributors and cited the campaign that 20th-Fox started on "The Miracle on 34th Street," in his territory, particularly commending the job done in the Twin Cities of Minneapolis and St. Paul.

PCC Offers Sales Plan For Percentage Pictures

A sales plan for percentage pictures playing smaller theatres which would limit each distributor to the number of dollars he could get in the rentals proportionately to grosses and the house's operating costs, was sent to major distributors this week by the Pacific Coast Conference of Independent Theatre Owners.

Claiming that playing time costs in smaller theatres on percentage pictures exceeded production and distribution costs, the PCCIT explains its plan as follows:

"On percentage pictures, not to exceed three per selling season, the distributor to be guar- anteed 15 cent per of the gross up to the point where the gross reaches the theatre's overhead plus such 15 cent film rental; then the thea- tre to receive an amount equal to the 15 per cent film rental guaranteed the distributor; thereafter the distributor and theatre to share dollar for dollar of the gross.

Edward E. Heller Dies Suddenly in Charlotte

Edward E. Heller, branch manager of the Kay Film Exchange in Charlotte, died sud- denly in a Charlotte hospital Aug. 1. He was widely known in film circles throughout the south, having been connected with the business for over 25 years. Born in Columbia, S. C., he opened the first Pathe office in Charlotte, and served as its branch manager until the Pathé and RKO merger took place, at which time he joined Affiliated as branch manager and remained with them until 1940 when he became branch manager of the PRG Exchange.

John D. Redmond Dies

John D. Redmond, 42, division manager for RKO in Minneapolis, died of a heart attack Monday at his home. He is survived by his widow and a daughter.
Hur-ry, Hur-ry, Hur-ry!
Step Right Up, Gentlemen, and Book These Sensational Siamese Stars In A

"SOCKO, MAMMOTH MUSICAL SMASH"

for PARAMOUNT Week
Aug. 31 – Sept. 6

* (DIGESTED FROM THE TRADE MAG RAVES)
One of The Most Remarkable Stills in History—from the big Carnival climax. Never before have so many stars appeared in a single motion picture scene.
The 40-Star Sensation that will launch celebration, August 31 to November 29

Produced by DANIEL DARE
Directed by GEORGE MARSHALL
Original Screenplay by Edmund Hartmann, Frank Tashlin, Robert Welch and Monte Brice
And Featuring These Songs by Frank Loesser:
"TALLAHASSEE"
"YOUR HEART CALLING ME"
"HE CAN WALTZ"
"HARMONY"
TO BRING YOU "PURE GOLD GROSSES IN ANY AND EVERY THEATRE!" — Boxoffice

A fan's inside movie thrills as she meets the stars... behind the scenes of a great motion picture studio.

Hollywood hot spots like The Brown Derby, Cocoanut Grove and Grauman's Chinese Theatre.

Two new stars for your boxoffice. "Mary Hatcher plays with verve and charm and Olga San Juan is delightfully funny." Hollywood Reporter

Surprise after surprise... and Ladd and Lamour are teamed in the biggest boxoffice surprise of all.
"Strongest name marquee value of the season." Daily Variety . . . "Paramount tossed the whole strength of its roster into it." Hollywood Reporter

"Bing Crosby and Bob Hope together in skits that are gems of humorous originality." M. P. Daily . . . "And their antics draw bellylaughs." Daily Variety

4 top directors and writers in cast: "Butler, DeMille, Leisen and Marshall portray themselves and do right by acting assignments." Boxoffice

Dramatic story of how the first baby adopted by the Variety Clubs became a successful movie star.

Big production numbers — 6 of them — including all the 40 Paramount stars on screen at one time.

Frank Loesser songs soaring to star popularity . . . including the reigning radio hit, "Tallahassee."
She's the girl you've dreamed about—in the show you've been planning for, for two years...the show Motion Picture Daily says is 'A grand, joyful tribute to Variety Clubs International'.

SET FOR TREMENDOUS VARIETY CLUBS PROMOTION!!!

7,800 VARIETY CLUB MEMBERS participating in coast-to-coast pre-selling for key and subsequent runs.

BENEFIT PERFORMANCES in 28 cities to spark first engagements with spectacular, space-garnering starts.

PHOTOGRAPHIC DISPLAYS of local Tent activities for eye-stopping lobbies and windows.

CIVIC CELEBRATIONS in many spots. Official receptions, gala parades, citywide circus atmosphere—pre-arranged by Variety Clubs.

ALAN LADD TRANSCRIPTION for broadcasting or live microphone interviews at public functions.

SCORES OF OTHER ANGLES all set and all in the Paramount pressbook. Get a copy immediately for the whole big campaign.
Fox 'Problem' House Plan
Starts Nationally Aug. 11

Twentieth Century-Fox's special sales plan designed to help small-town, small subsequent-run and "problem" theatres will be put into national effect on Aug. 11.

General Sales Manager Andrew W. Smith, Jr., announced from Minneapolis Tuesday.

Smith made his announcement at the North Central Allied Exhibitors' meet. The plan, originally announced at New Jersey Allied's convention in June, is intended to assist theatres with low grossing possibilities, has been on trial in the New Haven exchange area since June 30.

It provides for flat rentals on all 20th-Fox product booked into low-gross theatres, with the exception of road shows—and a maximum of three such buildings yearly. The terms on the percentage pictures are so graduated that 20th-Fox will not take its share of the gross until the theatre has realized its operating expenses. Above that it gives the exhibitor a varying percentage of the remaining rentals as profit.

At the break-even point 20th-Fox would get 15 per cent of the take left after operating expenses had been deducted. Twentieth-Fox's share then increases as the take increases. If 30th-Fox receives 20 per cent of the gross film rental, after expenses are deducted, the exhibitor would receive 20 per cent of this 20 per cent as profit. This works up to the point where the film rental reaches 35 per cent, at which point the exhibitor would get 50 per cent of the 35 per cent as profit. Where the distributor's share is 40 per cent or more, distributor and exhibitor share 50-50 on all taken in above the 40 per cent film rental.

Berger Approves 20th-Fox Sales Plan as Hypodermic

Termed the 20th-Century-Fox sales plan for low gross houses "not the answer but a welcome hypodermic at this time," North Central Allied President Ray Carver yesterday joined the ranks of exhibitor chiefs who have voiced approval of its intent. (Others endorsing it are: Gulf States Allied Theatre Owners President William E. Pruett, Associated Theatre Owners of Indiana President Trueman Rembusch, Independent Theatre Owners President Sam Carver.)

Berger's remarks were made at the NCA meet this week in Minneapolis. The directors of the organization again authorized Berger to place ads asking for a congressional inquiry of the industry in Washington papers, but left it to his discretion whether or not he would carry out the program. Berger had been previously authorized to do this and had announced his intention in June at the New Jersey Allied convention, but opposition from National Allied President Jack Kirsch, caused him to postpone it.

SPG Protests Fox Discharges

Protest over the discharge of nine employees in the 20th Century-Fox home office advertising and publicity departments which was scheduled to reach the Screen Publicists Guild this week was voiced this week by the Screen Publicists Guild. The Guild claimed that 20th-Fox net profit of $22,619,535 during 1946 repudiated any economic reasons for the discharge.

Cleveland City Tax

An administration-sponsored three per cent amusement tax was introduced in the city council of Cleveland, O., last week to begin when the state's three per cent tax comes off on Oct. 1. Affected in the bill as originally introduced are all theatres, dance halls, stadiums, baseball and athletic parks, circuses, amusement parks and their attractions, etc. A second hearing on the bill will be held on Sept. 2. The council will put daylight voting up to a referendum at the November elections, hoping to put an end to the controversy, President Ernest Schawick of the Motion Picture Exhibitors Association attended the council meeting.

Holland Removes 28 Week Limit for U. S. Films

The Dutch Government this week rescinded its unique ruling which hitherto had limited all American films imported into Holland to a total run of 28 weeks, thereby allowing American product to enter unlimited runs where business justified it.

The rule, which had been enforced only against American product was removed through the efforts of Motion Picture President Eric Johnston, Ambassador Herman Baruch and representatives of the Motion Picture Export Association.

It does not increase the number of pictures which may be imported—roughly about a 100 a year—nor does it remove the opposition to giving American product extended time which exists in the distributor division of Bioscope Bond, Dutch film monopoly.

Allied Artists, Monogram Join MPAA, MPEA on Sept. 1

Directors of the Motion Picture Association and the Motion Picture Export Association Tuesday approved the membership applications of Allied Artists and its parent company, Monogram, Eric Johnston, president of the MPA and MPEA announced.

The membership becomes effective Sept. 1 at which time Allied Artists vice-president Steve Brody becomes a director of MPA while Norton Ritchey, president of Monogram-International which distributes both Allied Artists and Monogram abroad, becomes a director in the MPEA.

The deal makes all Allied Artists product available to the MPEA for selective distribution in Bulgaria, Holland, Germany, Austria, Hungary, Roumania, Poland, Czechoslovakia, Netherlands, East Indies, Japan and Korea. It also makes available for MPEA selective distribution such Monogram product as has not already been sold in these countries by Monogram.

MPEA Reelects Johnston

The Motion Picture Export Association this week announced reelection of the following: President, Eric Johnston; Vice-President, Francis S. Harmon, vice of the film's General Manager; Irving A. Maas; Secretary, Gordon E. Youngman; Treasurer, George Borthwick.

Extends Theatre Leases

Lease on the Ambassador and St. Louis Theatres, held by Fanenson and Marco subsidiaries and the contracts to manage both houses which Fanelson and Marco had with the St. Louis Amusement Company have been extended to Dec. 3, 1947, without changes.

Michelson Nominated for President of RKO-Pathe

RKO Short Subject Sales Manager Harry Michelson this week was nominated for the presidency of RKO-Pathe, Inc., the company's short subject and commercial film producing subsidiary which will expand its production in the former field shortly, according to RKO Executive Vice-President Ned DePinet.

Michelson replaces Frederick Ullman, Jr., who resigned to enter feature film production for RKO with two productions scheduled—"The Window," and "TheBoy Cried Murder."

Other promotions in the shorts organization which followed Ullman's departure and the sale of its newsreel to Warner Bros., are:

Jay Bonafield, formerly production vice-president, who will move up to vice-president and general sales manager, and Douglas Travis, who moves into Bonafield's production job. Bonafield will personally produce the "This Is America" series, which were originally designed by Ullman. Also scheduled for continued production are the "Sportscope" and "Flim Flam" series, the latter of which will continue to be produced by Richard Fleischer. Added to these are two new series, as yet unti lted, which will total 19 reels. In addition the company will expand its commercial production unit in New York and New Orleans, cities, which will continue under the management of Harold Lewis, Phil Reisman, Jr., remains as editorial supervisor and Phillips B. Nichols as commercial department manager.

Sunday Movies Issue Still Alive in Harrisburg

Harrisburg showmen, wiser from the experience of 1945 when a strong church group, aided by technical mistakes, blocked them, continued to work this week to have the issue of Sunday movies left to the voters at the Nov. 4 general election.

The film men, who are working more or less on a united front this time have retained an attorney to advise them on the legal points and have engaged an advertising agency to keep the question before the public.

Other moves are posters in theatre lobbies asking "Do You Want Sunday Movies?" and urging the theatre-goers to sign registration cards handed out at tables under the sign. (The signatures will be checked later to make sure all petitioners are registered voters in the city since in 1945 it was neglect of this essential which assisted the church group in having the Sunday movies throw the movie referendum off the ballot.)

A staff of salaried workers will see to it that the petitions are properly filled in.

8 Ohio Cities Study Tax

Spread of city taxes on box- offices of eight more Ohio cities was predicted in Columbus this week. The cities that are said to be studying the tax which will be legal Oct. 1 when the present state three percent admission tax expires are: Portoria, Bucyrus, Findlay, Tiffin, Van Wert, Fremont, Mansfield and Shelby. All are said to have agreed upon a uniform ordi nance to prevent prospective movie patrons from going to tax free towns for their entertainment.
**SMPE Committee Personnel For Semi-Annual Meeting**

The Society of Motion Picture Engineers this week announced the following chairmen and committees for its 62nd Semi-Annual Convention at the Hotel Pennsylvania, New York, Oct. 20-24:


The New York Convention Committee—Leonard Soto, chairman; Martin F. Bennett, auditorium design; Carl Back, backdrops, coverings; Donald E. Hyndman, television; Paul J. Larrsen, television projection; Wm. C. keeley, lighting; Charles S. Perkins, acoustics; Harry Anderson, stage, maintenance; Seymour Seidler, ventilating, air-conditioning, promotional display.

Registration—Information—W. C. Kunzmann; Lunch and banquets—Lester R. Issac; Hotel, transportation—Oscar F. Neu; Membership, subscription—Lee E. Jones; Public address system—Harry R. Braun.

**Scientific and Educational Exhibition**—Robert T. Keroway, manager; W. W. Simmons, Chairman; J. W. Services, Sidney R. Moss.

**33mm Projection**—H. F. Heidegger—16mm—M. W. Palmer.

**Office Administration**—Boyce Nemer, executive secretary; Tom LeGouin, staff engineer; Margaret C. Kelly, office manager; Helen M. Stote, junior secretary; Tropical Films, publicity

**Publicity**—Harold Desfor, chairman; Leonard Bidwell, vice-chairman; 2 Officers in charge—President Loren L. Ryder; Past-President Donald E. Hyndman; Executive Vice-President, E. R. Spohn; Engineering Vice-President, John A. Maurer; Financial Vice-President, M. R. Bickus; Secretary-Treasurer, C. R. Rieck.

**Convention**—President, W. C. Kunzmann; Secretary, G. T. Lorance; Treasurer, R. A. Bertram.

**Fruneden Quits as RKO Theatres Division Head**

Resignation of Col. Arthur Fruneden, at present division manager for RKO Theatres in Cincinnati and Dayton to take effect Sept. 1 was announced Wednesday by RKO Theatres General Manager Sol A. Schwartz. He is the first RKO Division Manager to retire under the company pension plan.

Fruneden, a veteran of 45 years in show business, has had a varied career, covering almost all branches of the industry. Associated with RKO for 26 years, he joined the theatres department in 1921 at the Duluth Orpheum and then went to St. Louis. Later he became division manager for Detroit and in 1933 took over his present post.

Fruneden, who was active in war duties, is also Chief Barker of the Cincinnati Variety Club.

**Schneider Sails**

Warner Bros. Vice-President Samuel Schneider, accompanied by Mrs. Schneider, sailed for England Friday on a tour which takes him also to the continent. He plans a thorough survey of the entire motion picture field—production, distribution, and personnel.

**Syd Gross Joins Film Classics**

Syd Gross will join Film Classics next week as executive assistant to Ad and Publicity Director Al Zimbilist and in charge of the company’s news-exhibitor relations department. Gross has been ad and publicity director for the Rivoli Theatre, New York, for almost four years.

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**Is This a Fact?**

Over from New Brunswick, N. J., comes the story of a horror film which is getting bookings in connection with a live spook show. The distributor is selling the picture for $12.50 a night flat. National Screen Service is getting a $425-4 for the trailer.

**The Newsreels**

Paramount News this week reached its 20th birthday. Twenty years isn’t such a long time in the life of a tortoise or a parrot, but it surely stacks up in a fast-moving game like motion pictures and especially so for a newsreel company.

Paramount News this week reached that 20th milestone which means that it has covered a lot of fire, flood, shipwreck, and other disasters and that it built itself up into a top-ranking news outfit under the skilled hands of A. J. Richard, its chief editor. Richard is one of the pioneers in the screen’s news, entering the field as far back as 1910 with Pathé World when Charles Pathe introduced his reel to the American market. A practical cameraman himself, he’s covered everything from the Mississippi on a ramp to fraternal organizations doing a ditto.

Pathe this week is crowing over an eye-witness report of the Greek Government’s guerrilla fighting which its staffers, Evangelos Siotis, caught while the bullets were flying. Siotis went alone when the government struck at the guerrillas and further got a shot of a guerrilla testifying before the United Nations’ investigators as to who furnished the guerrillas with arms.

**Names**

Monogram General Sales Manager Morye Goldstein, accompanied by Eastern District Manager Arthur H. Greenblatt are off to New Orleans to talk over the premiere of “Louisiana” with Paramount-Richards circuit executives. Allied-Artists Vice-President Harold Mirisch is back from Hollywood. Republic Executive Vice-President James R. Grainger was in Chicago early this week for a two-day sales visit.

Twentieth Century-Fox Vice-President Joseph Moskowitz is back in New York after Hollywooding. Paramount International Ad and Publicity Director Paul Ackerman is home from his vacation.

Tom Waller, who is a publicity man known as an ex-newspaperman by the working press, whether he be holding solemn conclaves at Blake’s or The Pen and Pencil, took over his job as director of information for the New York office of the Motion Picture Association this week.

Loew’s Vice-President Joseph J. Vogel is vacationing through New England. Paul N. Lazarus, Jr. is back in New York from Hollywood and will remain in the United Artists post of ad and publicity director for the next campaign. Alfred H. Tamarain took over his duties as publicity manager there this week.

Paramount Assistant Employment Manager Srdi Msihoj is on vacation; Selznick Releasing Organization President Neil Agnew is back in New York from Hollywood conferences. August will be J. Arthur Rank Organization visitor month in the U. S. with Treasurer Robert Wealet first to get in, followed by Actor David Farrar, Production Chief Earl St. John and Sydney Box, head of the Gaumont/British Studios.

**FOREIGN**

Eagle-Lion this week was ready to carry out its long-announced plans to open 10 branches in the Latin-American with an appropriation of $300,000 to do it. Foreign Sales Manager Sam Seidelman at a luncheon held for the Latin-American press last week declared that branches in Mexico City, Cuba, Brazil, Chile, Peru, Uruguay, Colombia, Venezuela, Puerto Rico and Panama were certain to be set up in the near future months. Seidelman added that in addition to its product, E-L will handle other Rank pictures, Edward Small reissues, the 16-mm, Pictorial Films and probably other pictures. Present at the luncheon were A. W. Schwalberg, Harold Dunn, Nick Tronolone, Max Youngstein, Jerry Pickman, Mike Holfay, Arthur Jeffrey, Hal Denson, George Fleitman, Harry Koster, Lloyd Lind, Jerry Edwards. Bernard Jacob of Superfilms this week signed a deal with the Skouras New York theatres for a selective contract on 12 to 15 pictures a year. MGM International has taken over the Swedish film, “The World,” for world distribution; Paul Graetz, whose “Le Diable au Corps” is set for release soon will return to Paris shortly.

**Calendar**

**AUGUST**


12-13, MGM Canadian sales meeting, Royal York Hotel, Toronto.

12-14, Southeastera Theatre Owners’ Convention, Miami, Fla.


18, Meeting of the Mexican Picture Theatre Owners of St. Louis, Eastern Missouri and Southern Illinois, St. Louis.

19, Annual golf tournament, Atlanta Variety Club, at East Lake Country Club.

19, Annual Theatre Owners of New Jersey, West End Casino, West End, N. J.

31, Quad City Theatre Managers’ Association, Short Hills Country Club, East Moline, Ill.

**SEPTEMBER**

9-10, Annual convention Fox Midwest Amusement Company, Muehlebach Hotel, Kansas City, Mo.


19-20, ATA-MPTOA Ratification Convention, Sheraton Hotel, Washington, D. C.

20, Variety Club dinner for George Jessel, Mayflower Hotel, Washington, D. C.

Big Magazine Campaign Set for 'Unconquered'

A quarter-million-dollar magazine campaign, representing the heaviest expenditure of its kind ever to be made by the company, has been lined up by Paramount for "Unconquered," Cecil B. DeMille's, historical epic on Technicolor. The sum is about twice the magazine budget for "Blue Skies," Paramount's former record holder.

The campaign will appear in issues of general and fan publications with a total circulation of 61,363,909 and a mass readership estimated at 127,727,818. The promotion will last four months, ending in November.

Four-color ads will be carried in national magazines with a combined circulation of 27,249,487 and a readership of at least twice that. The publications will include Look, Collier's, Woman's Home Companion, Life, Saturday Evening Post, Time, Good Housekeeping and Ladies Home Journal. Two-color full-page ads will be carried in all fan magazines.

Full-column ads will be carried in publications with a total circulation of 22,880,904 and a reader interest of 45,761,887. Almost all of these ads will be in two colors.

**Campaign Headquarters Set**

Meanwhile, special campaign headquarters for "Unconquered" have been established by Paramount in the William Penn Hotel in Pittsburgh, where the picture will have its American premiere at the Loew's Penn Theatre on October 3.

Phil Koury, who handles publicity on DeMille productions, and Norman Siegel, in charge of special events at the Paramount studio, came in from the West Coast last week to become part of the promotional battery lined up by the company to tackle the national overall job of ballyhooing the premiere. They will operate as advance men, visiting all key cities on behalf of the picture.

Among those working on the campaign for the Pittsburgh premiere under the direction of William Danziger are Milton Mohr, Jeraldine Cooper, Mort Nathanson and D. John Phillips, all of the Paramount home office publicity and exploitation staff, and Charles Burke and Everett Thorner, the latter formerly associated with Liberty Films, which was recently acquired by Paramount.

**'Blind' Contest**

What might be termed a "blind" guessing contest was used by the Capitol Theatre, Smoky Mountain, Tennessee, to exploit a coming feature. Patrons were offered $18 in three cash prizes and 11 awards of tickets for guessing the title and the stars of the coming feature from viewing a trailer from which both title and the names of the stars had been removed. Cards were distributed among the patrons at one performance. On these they were to write their answers. First cards turned in with the correct replies were judged the winners.

**Unfinished Dance' Tieup Will Cover the Country**

William R. Ferguson, exploitation director for MGM, has completed arrangements for a national tieup with Capezio, Inc., manufacturers of ballet slippers and shoes, by which "The Unfinished Dance," Margaret O'Brien Technicolor starlet, will receive hundreds of direct theatre and playdate plugs throughout the country.

Feature of the national tieup includes the mailing of special letters about the film to more than 10,000 dancing teachers. Enlarged, colored display cards, carrying scene stills from the picture will be featured by the hundreds of Capezio retail outlets and 200,000 gift packages each carrying a credit line will be printed for distribution by stores and theatres, with an additional supply to be printed if the demand is great enough.

Each of the company's stores will be urged to cooperate with theatres in the matter of window displays, heralds, "Dance" ads, etc., and it will also be suggested that the stores hold contests with the theatres, offering ballet slipper prizes for the best letters on "Why I Love To Dance."

A special concentration on heavy promotional campaigns, including cooperative advertising with leading department stores will be given in New York, Boston, San Francisco, Chicago, Los Angeles and Hollywood, where Capezio Inc. maintains official headquarters.

Initial tieup of the national campaign already has been established in conjunction with the picture's world premiere at the Capitol Theatre, Charleston, W. Va., the middle of August.

**'Dear Ruth' Tieup Nets $200,000 in Ads, Displays**

An estimated $200,000 worth of space in newspapers and magazines, plus merchandising displays will result from tieups arranged by Paramount Studios for "Dear Ruth.

Joan Caulfield and Mona Freeman will be given a full campaign by Solo Products hair accessories and Bill Holden is tied in with Roylle Dollies in a $75,000 campaign in national magazines, newspapers and booklets. Miss Freeman will be featured in connection with Clapp's Baby Food, in magazines and displays and Miss Caulfield will be the central feature of a campaign by Hollywood Fashions.

**Good Tie-in Bill**

Manager James LaRue of Interstate's Kimo Theatre, Albuquerque, N. M., had a ready-made tie-in bill for the observance of Forest Fire Prevention Week. The feature, appropriately enough, was MGM's "Sea of Grass," whose short subject was the same company's "Red Hot Rangers," a Technicolor cartoon.

Accordingly, he utilized a show window which advertised both the feature and short subject (with the short getting top spot) and displayed fore-fighting equipment plus instructive placards put out by the Forest Ranger service.

**Let the Public Know**

Suggestion that the exhibitor put more effort to sell the British pictures he books was voiced this week by Samuel T. Wilson, theatre editor of the Columbus, Ohio, Evening Journal following withdrawal of "Great Expectations" at the Palace.

"It would seem economically smart," Wilson wrote, "since the theatre chains are committed to show a certain number of big British films, for said theatres to give these films a bit of serious attention and strenuous buildup to cultivate a public for them. If British pictures, as the contention is, play to a loss save in a few key cities, the fault may not be entirely with the playset as a policy employed is short-sighted and frequently deplorably bad and open to unfortunate interpretation on both sides of the Atlantic."

**Set $325,000 Promotion Budget for 'Stallion'**

A promotion budget of $325,000 has been set by Eagle-Lion to handle a series of day-and-date openings of its "Red Stallion," according to an announcement by the company. The film which will be world premiers simultaneously at the Majestic, Loew's and the Carthay Circle, Los Angeles, will follow in other top houses of National Theatres, Interstate, Paramount-Richards, M & P and other circuits.

Max E. Youngstein, director of advertising, publicity and exploitation, and exploitation manager Arthur Jeffrey will supervise the Houston premiere with studio publicity manager Sam Israel handling the Los Angeles opening. Jerry Piekeman, assistant director of advertising, publicity and exploitation, and Hal Hanson, advertising manager, will handle other major openings of "Red Stallion."

**Maine 'Life With Father' Clambake to Get the Air**

The American Broadcasting Company will broadcast the festivities at a mass State of Maine clambake, officially sponsored by Governor Horace A. Hildreth's Maine Development Commission in conjunction with the world premiere of Warner Bros., "Life With Father," at the Lake- wood Theatre, Skowhegan, Maine, on Aug. 14. ABC's "Headline Edition" with Taylor Grant will be on the scene, with a branch manager, where the play on which the film is based was first shown on Aug. 14, 1939. The entire series of special events for "Life With Father Day" will be broadcast, including details of a special dinner of Maine delicacies to be served to several hundred guests.
Ballyhoo Gets News Space for Gilman in Harrisburg

Two outstanding stunts arranged by manager Sam Gilman of Loew's Regent, Harrisburg, resulted in plenty of extra newspaper space and resulted increased business on "Fiesta" and "The Hucksters." For "Fiesta" Gilman arranged with a team of professional aerialists to dance on an 18 inch disc atop the uprigh sign in front of the theatre, attracting hundreds of people, including newspaper reporters and cameramen. The other space-winning project was Loew's participation in a contest with radio station WHGB in which nearly 4000 entries were received.

The "Huckster" stunt which involved the participation of several business places, including beauty shops, haberdashery, luggage and optometrist shops utilized full page advertising showing Clark Gable and Deborah Kerr in a scene from the picture, and required entrants to show their skill at ad writers. It got considerable newspaper play and a picture in the Telegraph. Three cash prizes and 35 tickets to see "The Hucksters" were prizes in the event.—HAR.

Suspense Angle Helps 'They Won't Believe Me'

The suspense angle was played up by the Hillstreet and Pantages Theatres in Los Angeles in their campaign for RKO Radio's "They Won't Believe Me." Patrons were urged to see the picture from the beginning and requested not to divulge the climax, which request was repeated in the advance theater. A small, one-color folder was also made up for street and parking lot distribution.

'Tieups Feature Lively London Campaign

Three of the eight window displays which featured the campaign for "Loves of Joanna Godden" at GB's Paladium Theatre, Palmers life. 'Loves of Joanna Godden ensures good entertainment.' The Wooden Doll Cafe paid for 500 throw-aways which tied the film in with their own new management and displayed notices regarding the film. Hundreds of "Joanna Godden" stickers were used the week before playdate and rubber stamped cards reading "Be sure to meet me at the Paladium. Love, Joanna Godden" were posted in letter boxes.

Since the film has an agricultural background, Land Army Girls were invited to a special screening which was reported in the local press.

'Not George Apley'

Dressing up an usher to resemble Ronald Colman as he appears in 20th Century-Fox's "The Late George Apley," manager Fred Greenway of Loew's Poli Palace, Hartford, Conn., sent the usher to parade the city's downtown streets. The sign on his back, "This is NOT George Apley, but you can see him at the Palace," injected a spice of humor that brought smiles to the lips of many passers-by, with benefit to the box-office.

'Unfinished Dance' to Premiere in Charleston

World premiere of MGM's "Unfinished Dance," starring Margaret O'Brien, will be held at the Capitol Theatre, Charleston, W. Va., the middle of August. The initial showing of the Technicolor picture will be heralded by a big campaign under the supervision of Howard Dietz, vice-president and director of advertising, publicity and exploitation. J. E. Watson, Cincinnati exploiter, has been in Charleston for the past few days assisting Charles Middleburg, operator of the Capitol, on the special campaign which will include cooperative "Back to School" ads with leading stores in the city, a tieup with licensees for Margaret O'Brien's merchandise outlets in Charleston, extensive radio advertising, and other arrangements for plastering the Metro records album on "Unfinished Dance" and competitive exhibitions between all types of dance groups.

'Kiss of Death' Trailer

A special teaser trailer featuring Walter Winchell has been prepared by the 20th Century-Fox studio for "Kiss of Death."

Star's Phone Interviews Spark 'Ridge' Openings

Van Johnson, star of MGM's "The Romance of Rosy Ridge," held a series of long distance telephone question and answer conversations with film critics in six cities this week as an advance publicity stunt timed to tie in with openings of the picture in the several cities. Eight Boston critics took part in the first of the East-to-West interviews, followed by conversations with newspaper representatives in Syracuse, Columbus, Akron, Washington, D. C., Rochester and Cleveland.

Interviews were handled by Harold Morton of Loew's Syracuse; Walter Kessler, Loew's, Columbus; Vincent Aldert, Loew's, Akron; Brock Whitlock, publicity head of Loew's in Washington; Lester Pollack, Loew's, Rochester and Ted Barker, Loew's, Cleveland.

Additional stunts have been arranged for the film's showing in Boston and include a Freckles Contest for youngsters, with a watch, presented by Van Johnson to be awarded to the winner.

'Hucksters' Gets Record National Mag Publicity

Advance and current national magazine publicity has been piled up in record quantities for MGM's "The Hucksters," with feature stories and layouts breaking well in advance of release date with the most important "plantings" appearing to time with the opening of the picture at the New York Capitol Theatre and during July when 1000 playdates of the picture were scheduled, according to an announcement from MGM.

In addition to fan magazine space yet to break, the New York Mirror Sunday Magazine has scheduled color covers on Clark Gable and Ava Gardner and the Daily News a color cover on Miss Gardner. See Magazine also has a four page spread coming on the picture.

Not included in the analysis are special features in the New York dailies nor many full page and one-half page layouts in rostragram sections throughout the country.

18 Staten Island Stores Plug 'Miracle' in Ads

Manager Henry Suchman of the Ritz Theatre, Port Richmond, Staten Island, induced 18 stores along Richmond Avenue, whose clearance sale coincided with his showing of 20th Century-Fox's "Miracle on 34th Street," to carry this copy in their advertising: "The miracle of values is on Richmond Avenue—"The Miracle on 34th Street" is at the Ritz Theatre." It was the island's most comprehensive cooperative advertising tie-up.

In his campaign on MGM's "It Happened in Brooklyn," Suchman placed an usher inside a barrel at a street ballyhoo. A sign on the barrel read: "For a barrel of fun see 'It Happened in Brooklyn.'"

Cherokee Indians to Tour In 'Black Gold' Tieup

A band of Cherokee Indians will tour the country and participate in parades in key cities through a deep arranged by Allied Artists and Sears Roebuck and Company, to plug AA's "Black Gold."

During their tour the Indians will camp and live on Sears Roebuck parking lots. The company will run cooperative advertising on the picture in local newspapers.
**Farmer's Daughter Charm Contest Stops Ticket Sale**

Bill Morton has hit the jackpot again—this time with a Loretta Young charm contest to find "Miss Charm of Providence" in his campaign for RKO Radio's "The Farmer's Daughter" at the Albee Theatre in Providence, L. I.

The contest expanded into a style show on the theatre's stage on the opening night of the film, with 10 finalists costumed in the latest spring fashions by one of the city's leading women's dress shops, and $300 in merchandise promoted as prizes. Attendance was so great at the opening, with a holdout crowd in the lobby, that the sale of tickets was stopped.

Any girl 16 years of age or over was invited to enter the contest by having her picture taken gratis by a downtown photographer who supplied prints to the theatre for display on a 9x7-foot lobby set piece which contained the rules for the contest. Among the valuable prizes promoted were a fur scarf, jewelry, orchids, a set of one dozen photographs, expensive pair of shoes, handbag, and many other items. Opening night audience decided the winner by its applause.

The lobby display was on view five weeks in advance and then moved into the main play area near the window of a downtown women's wear store. A seven-foot display occupied the window of a downtown market, National Max Factor-Loretta Young tiptoe netted a window in Lifget's main store with a $750 color television set in favor of Miss Young. Station WHM's Hollywood photo news showed the picture and playdates liberally for two days in advance. Three stations ran spot announcements. Five restaurants carried credit copies on their menus throughout the picture's run. More than 50 street cars and busses running in and out of Providence and nearby cities carried double-size car cards. The *Sunday Journal* gave a five-column pictorial layout, the customary ads and publicity in the other papers.

**Jack Randall Exploits Dual-Feature Program**

For his double bill of RKO's "The Devil Thumbs a Ride" and the 20th-Fox reissue of "Alexander's Ragtime Band," Manager Jack Randall of the Strand Theatre, Vancouver, B. C. used a double-stringed exploitation bow in his main stunt for "The Devil Thumbs a Ride." Randall sent a youth, dressed up to represent the devil, and carrying a three-pronged pitchfork, through the town thumbing passing cars for a ride. For "Alexander's Ragtime Band" he relied mainly on tiptoe with the leading music stores for window displays of records and sheet music of the film's hit tunes, with appropriate credit cards, and stationed an attractive young woman in front of the theatre to play "Alexander" music on a record player throughout the program's run.

Other usual promotion was done on both features.—*CIN.*

**Winner Won By a Nose**

A contest to find the Boston nose most closely resembling the famed proboscis of Jimmy Durante was staged by Loew's State and Orpheum theatres in said Boston for the showing of MGM's "It Happened in Brooklyn," in which Durante is one of the stars. Only entrance requirement was that contestants must be between the ages of 18 and 25 and have a nose that in some shape or form resembled that of Durante.

Photographs of contestants were mailed in to James E. Tibbets, manager of Loew's State.

Cash prizes of $50 went to the winners while each contestant received a pair of guest theatre tickets to see the film.

**AUdIENCE PICKS WINNING FARMER'S DAUGHTER.** A full-size model of a farmer's daughter, with hay, cow, rabbits and chickens in evidence, and the farmer's daughter going for RKO's "The Farmer's Daughter" at the Dipson Theatre in Batavia, Ill. Usherettes garbed with other props, by local merchants, were invited by audience applause. Shirley Moffett, who is seen in the cut in back, "I am the Farmer's Daughter. Traveling salesmen beware!" Photo No. 1 shows her wearing the winning farm costume; No. 2, in her milking costume; No. 3 with the extra-size lollipop which was a part of her costume, and No. 4 the contestants being interviewed on the Dipson stage by Harry Bridges of radio station WBTA. Photos and stories broke in the Batavia newspapers.

**Married on Stage**

A marriage on the stage of the RKO Brandon Theatre in Omaha as an exploitation stunt for RKO's "Honeymoon" was arranged by the company's exploiter, Lou DeFour. It was a "natural" for the picture, and as a means of calling it more forcefully to the attention of the public, the theatre advertised that the bride would wear the gown that Shirley Temple wore in the picture. Merchant tiptoes were made for gifts for the couple and a honeymoon trip totaling nearly $1,000 in value.—*O.K.*

**'Lady Luck' Aces**

Century's Brooklyn (N. Y.) Linden Theatre, Manager Bob Levy used a display with four aces, each representing a star in the picture, for RKO's "Lady Luck."

**Call Weight-Guessing Contest Plugs 'Dorseys'**

Guessing the weight of a live calf, the winner receiving it for "free meat" was an outstanding stunt promoted by Manager Charles Barnes, Jr., of the Granada Theatre, Kansas City, Kan., for United Artists' "The Fabulous Dorseys." Milgrim Food Stores contributed the calf, and Barnes proceeded to advertise the stunt. Person most nearly guessing the calf's weight, received the animal as a prize, either on the hoof or processed and packaged for the freezer locker.

Barnes took advantage of the Mutual Broadcasting Company's auditions a year ago to discover a girl vocalist who might appear in "The Fabulous Dorseys." Through station KCKN he located the girl who had won the local area contest but had lost out in the finals. With KCKN's platter jockey, who had conducted the area auditions, as emcee, she appeared on this Granada's stage four days during the film's engagement.—*K. C.*

**Used Page From Book**

A unique throwaway for 20th-Fox's "Razor's Edge" was fashioned by Manager Dick Trelter of the Sunnyside Theatre, Long Island City, by imprinting actual pages from the novel with this copy: "A page from W. Somerset Maugham's great novel, 'The Razor's Edge,' now a great motion picture," with cast and credits following.
Following the

Another Picture

Rita

HAYWORTH

Down to

in TECHNI COLOR!

MARC PLATT • ROLAND CULVER
ADELE JERGENS • GEORGE
Original screenplay by Edwin
Directed by ALEXANDER H.
A COLUM
"Jolson" Plan, of Great Size!

Larry Parks in Earth

James Gleason • Edward Everett Horton
Macready • William Frawley

Don Hartman • Songs by Allan Roberts and Doris Fisher

A Don Hartman Production

PICTURE
Dude Ranch Vacation
Plugs 'Homestretch'

A week's vacation at a New York state dude ranch in an essay-writing contest on "Why I liked the picture, 'Homestretch,'" was among the highlights of the exploitation campaign put on for the 20th-Fox picture by Manager Lou Cohen of Loew's Poli Theatre in Hartford, Conn., and his assistant, Sam Horwitz. Story on the contest broke in Hartford newspapers.

A juvenile coloring contest on an outline picture of Maureen O'Hara, Cornel Wilde and a horse obtained wide publicity for the film through the distribution of 2,000 heralds given to libraries which carried a bulletin-board notice that the outline picture could be obtained at the library desk. Prizes were $5, $3 and $2 in cash, with 10 pairs of guest tickets.

A third stunt that attracted much attention, and got a newspaper display, was a treasure hunt in Bushnell Park where Cohen and Horwitz hid cardboard horseshoes with "Homestretch" printed on each. Persons finding the lucky horseshoes presented them at the box office and received the prize named on a slip attached to the horseshoes. Some received cash, others free tickets.

Tip Sheets Distributed
Three thousand racing tip sheets, in the form of regular racing tip sheets, were distributed about town, with the words "Your best bet today is 'Homestretch'" with copy on picture, theatre and play date, and calling attention to races at three famous tracks which are pictured in the film.

A beauty shop ad with a picture of Helen Walker and theatre credits ran on the society page of the Hartford Courant. The "We, the Women" radio program gave 10 picture plugs based on the fashions worn by Miss O'Hara in the film. A still of Cornel Wilde with binoculars was planted in a window given over to binoculars in the Harvey & Lewis store with a 22x18lein card. A special "Homestretch" race was arranged at the local midget auto races, a month's supply of passes going to the winner. Usual billing was done and the papers carried pictorial displays along with copy.

Honeymoon Incidents Subject of Contest
A contest in which entrants were to tell, in letters of 100 words or less, the most serious or humorous incidents in their own honeymoon, was played up by Red King, manager of the RKO Memorial Theatre in Boston, to create a desire on the part of the populace to see the RKO picture, "Honeymoon." Entry blanks were placed in the lobby of the theatre, and prizes for the best letters were promoted from various Boston department and jewelry stores.

Contest winners were announced from the stage on the opening night of the picture. This piece de resistance of King's campaign attracted plenty of attention, but he did not overlook all regular promotion channels.

50,000 Color Entries
A tieup with the popular English children's paper, Mickey Mouse Weekly, in which children were to color an outline drawing of Randolph Scott, star of RKO's "Badman's Territory," resulted in 50,000 which plugged the showing of the picture in various playdates throughout England.

Sweetheart Week, Free Tickets for Soon-to-Weds Used on 'Waltz'

A "sweetheart week" celebration was put on by Manager Larry Levy at Loew's Colonial Theatre, Reading, Pa., for MGM reissue of "The Great Waltz." A tieup was made with radio station WEEU by which a representative of the station picked up from the management license bureau every day during the showing of the picture the names of those who obtained licenses on that day. The names were read over the air, with information that tickets were on the way to them to see "The Great Waltz" as guests of the management as a part of the "sweetheart week" celebration.

The "sweetheart week" idea was further carried out through the distribution of 4,000 die-cut colored cards in the form of hearts, 2,000 of one color being handed to women and 2,000 of the other color to men. Cards which matched entitled the male and female holders to see "The Great Waltz" as guests of the theatre.

Lost and Found Ads
The following Lost and Found ads appeared in the newspapers: "Lost—A young composer lured from his bride by champagne kisses—See the 'Great Waltz'..." "Found—A heart story for every woman in love, for every man who has strayed."

A special ad on the woman's page of a daily carried the picture of a theatre chair and the following copy: "This seat, and the one right next to it, will be waiting for you and your sweetheart to see..." Wednesday before opening another special ad was addressed to all women in love, urging them to see the film with their sweethearts. The sweetheart idea was further carried out, for a week in advance, through cards placed on the back of every other seat in the theatre—"This seat and the one next to it reserved for you and your sweetheart..."

An advance screening was held for representatives of the German Singing Societies and women's organizations, and specially printed postcards were mailed to members of the singing societies, calling their attention to the Strauss music in the film.

Ten five-foot cutout hearts in red were mounted atop the marquee during the showing.

Auto 'Fiesta' Ballyhoo
To exploit his engagement of MGM's "Fiesta," Manager Jack Sidney of Loew's Valentine Theatre in Baltimore sent three new Crosley autos, bannered with "Fiesta" copy to tour the city the day before the opening.

Unusual method of arousing interest in MGM's reissue, "The Great Waltz," was the advance ad shown above used by Larry Levy, manager of Loew's Reading, Pa., in his campaign on the picture.
"LOVE" IS SWEEPING THE COUNTRY

Day After Day, Date After Date,
How They’re Rolling In For

THE ENTERPRISE STUDIOS PRESENT
BARBARA STANWYCK and DAVID NIVEN
DAVID LEWIS’ PRODUCTION
ERICH MARIA REMARQUE’S
"THE Other LOVE"
with RICHARD CONTE

GILBERT ROLAND • JOAN LORING • LENORE AUBERT • MARIA PALMER • NATALIE SCHAEFER
Adapted from the short story "Beyond" by Erich Maria Remarque
DIRECTED BY ANDRE DE TOOTH

Here’s the LOEWdown...

JULY 31
NORFOLK
PITTSBURGH
PROVIDENCE
ROCHESTER
DAYTON
TOLEDO

INDIANAPOLIS
KANSAS CITY
EVANSVILLE
MEMPHIS
BUFFALO
TORONTO

AUG. 7
CANTON
LOUISVILLE
LONDON, ONT.

ST. LOUIS
BALTIMORE
RICHMOND
SYRACUSE
AKRON
NASHVILLE

AUG. 14
HOUSTON
BOSTON
BRIDGEPORT
NEW HAVEN
HARTFORD
ATLANTA

AUG. 21
CLEVELAND
NEW ORLEANS
COLUMBUS

SEPT. 4
HARRISBURG
READING
WILMINGTON

...and many, many more to come!

You can’t help loving "LOVE" from UA!
The Great Dawn
(Italian Dialog-English Titles)
Superfilm Drama With Music 83 mins.

AUDIENCE SLANT: (Adult) This has universal appeal, and the fact that it is in the language of sixteen countries more dilute one bit against its superb entertainment value. It is a thrilling, finely contrived drama with beautiful music that should delight all types of audiences everywhere.

BOX-OFFICE SLANT: If any picture from Italy ever is going to be well received in this country, this is a candidate for top honors. Properly handled, it can and should do big business all over the country. Probably best as supporting fare on double bills, but it can stand alone on pure entertainment merit.


Credits: Directed by G. M. Scutari; English titles by A. V. MacPhail.

Plot: Pierino Gamba is the young son of a woman whose wealthy father had disinherited her when she married the boy's talented but unrecognized musician-father. The father leaves Italy for France in an effort to find inspiration for his music and the wife and son are forced to turn to the old man for their living. A neighborhood priest who is possessed of an invariable sense of pitch and phenomenal musical talent, trains him, but is forced to do it surreptitiously, since the grandfather has come to hate music and musicians following his daughter's unfortunate experience with her husband. The priest arranges for the boy's debut as conductor of a great symphony orchestra which is an overwhelming success - much to the delight of the grand- father, who then cheerfully and enthusiastically approves of the reunion of the parents.

Comment: There is much in this Italian importation to make American audiences talk, chief among which is the utterly amazing manner in which a small boy, Pierino Gamba, thrillingly conducts the Teatro dell' Opera of Rome Orchestra on the stage of the Basilica of Massenio in Beethoven's Fifth Symphony. The story of the picture is not too important, but it is intelligent, excellently directed and produced and is interest-compelling throughout. And it serves to bring forth the phenomenal musical talent of young Master Gamba, through its fictitious early stages, when he is more or less in the background of the plot's development, through his primary musical education by the neighborhood priest, played incidentally with gusto, suavity and a fine sense of comedy by the delightful character of Michele Riccardini. Renée Faure as the boy's mother is beautiful and competent. Rosanno Brazzi as the father, Giovanni Grasso as the grandfather and Yvonne Samson as a lady who lives by her charms, all are excellent in supporting roles. But it is Pierino Gamba, around whom the action eventually revolves, who makes this a standout picture. It is beautifully done, thrilling, full of chuckles and eventuates as a warm, human story

checkful of some of the world's great music. It has universal appeal to the extent audiences will forget that it is in the Italian language, since the action is perfectly clear at all times. It should delight all types of audiences everywhere. It can and should do very well at box-offices all over the country. Probably best as supporting fare on double bills, but it can stand alone on pure entertainment merit.

Adventure Island
(Cinecolor)
Paramount Drama 57 mins.

AUDIENCE SLANT: (Adult) A sincere story with many tried-and-true situations this nevertheless develops as a lively adventure yarn that should entertain the less discerning audiences. Good for action houses.

BOX-OFFICE SLANT: Lack of namedraw reignates this to double bill situations where it fits very nicely.


Plot: Three beachcombers in jail on a South Sea island are offered freedom if they will take command of a ship whose captain has died. They take over, decide to steal the ship. They discover the cargo of champagne is really water and that the dead captain had intended to scuttle his ship for the insurance. His daughter had stowed away, causing a set-back in the plans and then the captain had died. The ship comes upon an unknown island, loaded over by a white man who had set himself up as a God to control the natives. He kills two of the men before he in turn is killed. The other man and the girl return to the ship and set sail for Australia, having picked up a fortune in pearls.

Comment: There is little that is new or even purport to be new in this nicely Cinecolored adventure yarn but the plot develops in a lively manner which should prove to be satisfactory for action fans. The romance which develops slowly but surely between Rory Calhoun and Rhonda Fleming does not impede in any important way the development of the action, but is competently handled by the two players. Paul Kelly and John Abbott are good as the captain and steward of the sailing vessel whose drunken proclivities touch off the action. "Adventure Island" will fit in very well on double bill situations and might stand alone in some few spots.

'I Know Where I'm Going'  
STV's London Reviewer (Jan. 5, 1946) called "I Know Where I'm Going" an "ingenious, black and strangely charming story," and stated that its appeal was to better class audiences all over the STR. Our London reviewer concurs after seeing the film this week. Now released by Prestige Pictures, the film runs 91 mins.

Blackmail
Republic Mystery 67 mins.

AUDIENCE SLANT: (Family) For the not too discriminating armchair detectives who will enjoy any picture, just so long as it is not too serious their enjoyment will be assured.

BOX-OFFICE SLANT: Should do okay in the action and subsequent houses.


Plot: A big-time gambler is being blackmailed for a huge sum of money, so he hires a private detective. Before this detective can get to the bottom of things, there are two murders, an exciting automobile chase, and what looks like a case against the gambler.

Comment: This one appears to have all the necessary ingredients for satisfactory murder-mystery fare. Several good fist fights, two murders and an exciting auto chase, but the balance of the picture lacks the action and suspense needed to keep the spectator interested in the proceedings. Its most likely spot, therefore, would be in the action and grind houses, or the theatres where the patrons will accept anything that challenges their ability to solve a crime. Principal roles are handled by William Marshall, Ricardo Cortez, Adele Mara, Stephanie Bachelor and Grant Withers. Director was Lesley Selander. Production was handled by William J. O'Sullivan.

Wild Harvest
Paramount Drama 92 mins.

AUDIENCE SLANT: (Adult) Though this picture co-stars Alan Ladd and Dorothy Lamour, their fans may not find it up to their expectations, mainly because it is a slow-moving tale, not too plausibly worked out. For excitement there are several rough-and-tumble fist fights.

BOX-OFFICE SLANT: Should bring in satisfactory returns if sold via the Alan Ladd-Dorothy Lamour-Lloyd Nolan names, and the "bad woman" role Miss Lamour plays.


Plot: A group of men go into business cutting wheat for the farmers. One of them gets mixed up with an unscrupulous woman, and from then on their troubles multiply. For he brings her into their midst, as his wife, and she makes a crook out of him. However, the others rally around to help straighten him out. Result: the woman is sent packing.

Comment: By selling the Alan Ladd and Dorothy Lamour names, and the exciting rough-and-tumble fist fights with which the picture is liberally sprinkled, "Wild Harvest" can be sold for a solid commercial performance situation. The trouble caused by an unscrupulous woman who gets mixed up with a group of hard-working men, pitting one against the other, is another angle, although
The Brass Tacks of Efficient
Picture Theatre Management

"PREVENTIVE MAINTENANCE"

By Jack Jackson

A few weeks ago I sat listening to J. H. (Jake) Elder, chief of construction and maintenance for the Interstate Circuit, wax eloquently on a subject that should be of high interest to just about everybody connected with motion picture theatres. Jake was talking about "preventive maintenance," a self-explanatory phrase that sounds a much needed caution in these days of high cost replacements and repairs.

It is difficult to call to mind anyone capable of treating the subject more lucidly and comprehensively than Elder, whose experience in this department of the theatre dates back some 30 years to the old Southern Enterprise days, the Paramount-Freblin span of expansion under Marty Mullins, and through several years in his present capacity. Jake has been over, under and all through the theatre mill and I believe you'll reap a golden harvest in dollars saved by following the suggestions he poured into my listening traps.

During the "boom" business period, the ability to properly and effectively handle mob scenes rated higher in the qualifications of a theatre manager than good housekeeping. Now with the change in conditions vividly reflected on the daily box-office reports the need for pegging housekeeping—which, after all is maintenance—as the top requisite of a capable theatre manager is all important. No man can be a good housekeeper unless he knows the contents of his house. Since theatres hold so many related and unrelated articles under their roofs it is essential that every manager keep an accurate month-to-month inventory of the furnishings and equipment over which he holds stewardship. As supplies are received they should be added to the list and the monthly consumption must be deducted if an adequate record of running expenses is to be kept. It is also well to keep a record of the repair expenses for each unit in order to determine when and where replacements and thorough reconditioning jobs are most needed.

Thorough Staff Organization Essential

Of greatest importance to the overall job of theatre maintenance is the thorough organization of the cleaning and service staffs since it is to the men of these departments that most defects are first noted or reported. If the service and cleaning personnel are on their toes the manager will be advised of the exact location of torn seats, seat backs, loose or torn carpets, loose or missing seat arm rests, faulty door checks, panic bolts, and other hazards to the safety and comfort of patrons. They will also be the first to hear about faulty seat coverings that cause runs in nylon, leaky drinking fountains that waste water and at the same time damage carpets and possibly the clothing of patrons. Dirty draperies or those that happen to be loose or partly detached from their anchoring will be noticed and promptly reported by a well-schooled cleaning and service staff. Burnout light bulbs, leaky plumbing in rest rooms, damage to uniforms, vermin in storage rooms, etc., will all be discovered in time to take preventive measures if proper training and instruction is given employees.

Frequent friendly chats with the projectionists can result in a unit of preventive maintenance that not only promises to cut down materially in booth operating expenses but may entirely eliminate breakdowns or closings from other than the most unexpected and unpreventable sources. All too frequently inquiry will develop that a manager only visits the projection booth when something goes wrong. The booth is the very heart of theatre operation and as such must be visited with every change of working personnel and thoroughly inspected at least twice a week. And DON'T go about it in a fault-finding manner. The manager's criticism of the projectionists should—I might even say MUST—always be of a constructive nature. Take the men into your confidence and let them know the problems that are confronting you in the way of needed economies. Talk over the use of short carbons and discuss the advisability of running the supporting subjects of the program on single reels to get the utmost use of carbon ends. Manifest an interest in the equipment and get them to show you how clean it is kept and how well the parts needing oil are attended. Take a landed at the rewind machine. Check the carbon takers for film patches and waste paper, etc. Check their wash room to be sure it is properly cared for by the porters and incidentally offer suggestions that will result in cleaner maintenance in case you find accumulations of dirt or refuse of any kind. Go over the safety devices carefully at regular intervals. Keep an extra supply of fusible links on hand for the shutter and door mechanisms to make sure that replacement is at hand in case of accident to these fire prevention devices.

\[Continued on Next Page\]

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Old Ideas Take Daze
Out of Hot Summer Days

How old ideas, if new ones prove elusive, can be utilized to take the daze out of summer box-office "takers" is featured in an article in a recent issue of Showmen's Trade Review, exploitation organ of National Theatres. Revamping of old ideas that have proved effective may necessitate a little extra effort on the part of the exhibitor, which matters little in the light of extra benefits to be attained.

The article selects for its exhibit of old stunts two that were put on at the Fox Theatre in Phoenix, Ariz., under the house management of Warren Faust.

One of his most successful, put on in 1944, repeated in 1945 and 1946 (and probably to be used again this summer) was an Old Fiddlers Contest—nothing new in showmanship indeed, but one that always hypens attendance at the Fox. First contest brought 10 fiddlers from near and far and they put on a hoe-down which drew a delighted and well-paying audience. Only needed accomplishment for a fiddlers' hoe-down is a piano on the stage and a good p.a. system with a standby "mike." Stunt is good for any off-night or to bolster a weak feature. The potential audience for such a contest has been increased through the sales of rural music in record shops and the jump in the number of performers heard in national as well as local broadcast programs.

Another box-office stimulator that Faust found very profitable was a prize costume party on the stage for children in connection with a Saturday feature-cartoons show aimed directly at juniors. Children rigged themselves up in all sorts of costumes, with theatre giving appropriate prizes for the most attractive, or the most outlandish, costumes. Such a special kid event once or twice a month, finds favor with the kids themselves and with adults and helps waylay Old Man Summer Depression.

Footlight Check

Bringing up the feet and borders at the start of the main feature is part of good showmanship. Get full use of the feet by seeing that the trough and reflectors are kept clear of dust.

Change-Maker

If that change-maker in the box-office gets out of order it can slow up your cashier and it might even account for the wrong amount of change being dispensed during rush hours.

Gets Fire Award

Morris Cummings, manager of the Elm Theatre in Camden, N. J., received the Bill Elliott-Jimmy Filider Award of the Week for his outstanding work in clearing the theatre of 50 children when fire broke out in the projection room. He saw a red glow at one corner of the screen 15 minutes after the show started, and opened all exit doors and conducted the children out, still singing the song they had started before Cummings saw the red glow.

The prize awarded him was a $250 Bulova watch and a $50 bond.
Preventive Maintenance Essential—Jackson

(Continued from Preceding Page)

necessities. Look into the film storage cabinets. See about the supply of replacement parts, cleaning and patching materials, etc. In addition to being the heart of the whole is the most vulnerable spot in your theatre. Visit it regularly—twice each day—check it thoroughly—twice each week—and by all means be friendly with the people in their hands rests the responsibility for the kind of a show that goes on your screen and that's what brings in the customers. Further it is possible for the men who run the machines to either save or waste your money. It all depends on how much attention you pay to their work and how much a part of the theatre you are able to make them become. I almost forgot to mention that a looksee at the generator and a request for any repairs you go along while they check the conditions of the sound equipment should also be part of your job—a very important part of your job!

Maintenance Rates High

Your house electrical maintenance man also rates high in your plans for adequate preventive maintenance. He is the fellow who looks after the stage equipment, the house lighting, the marquee and the sign, the fixing, the various this and thatts that are always in need of attention or his repairs. Keep a constant check on his activities—not a "bossy" but a friendly check—seek his advice about the cleaning and hanging of draperies, the state of bolts in wall fixtures and the like. Offer friendly suggestions about the occasional changing of the placement of set pieces, the attention to stage draperies, remote controlled curtains, etc. Let him in on your plans for changes and get his suggestions as to what economies can be effected in his department. Make the rounds with him every now and then when he is checking switchboard contacts, house motors, etc. Talk with him about the quantity and grade of oil to be used in his work and go out of your way to make him understand that you are vitally interested in the difficulties that confront him by your plans for understanding the landscape that stand in your own way.

Set Up Sentry System

If you are able to make genuine friends of the cleaning and service supervisors, the projectionists and the house maintenance man you will sound alarms about the condition of the various units of your operation in plenty of time to arrange for inexpensive but adequate repairs instead of extravagantly priced replacements. And, what's still more important, you'll eliminate carelessness and thereby minimize damage claims, customer complaint and the possibility of breakdown in any department of your operation.

According to my friend Elder: "Anything can be repaired and the cost of replacements are up from 70 to 100 per cent from pre-war costs." To that I can only add that the cost of repairs will be less expensive in the future than defective are discovered in their early stages.

Of course it is up to the manager to attend to the reports about poor condition promptly and to follow through to see that his orders about repairing are carried out to the least possible delay. Whenever a defect is found to exist it should be corrected AT ONCE. Delay only serves to magnify the hazard and increase the expense of corrective measures.

Elder stresses the importance of regularly scheduled visits to the roof because from that vantage point the manager can really see a great many features of theatre construction that are not apparent from any other point. The opportunities for preventive measures are rampant on the average theatre roof. The condition of the roof itself; gathering of water puddles from the last rain; accumulations of gravel that have piled up around drain strainers; accumulation of waste paper that blows onto the theatre roof from adjoining buildings; the condition of the gutter; the efficiency of theatre vents, parapets, etc. And while you're up there take a look at the roots of your neighbors and advise them of any fire hazard that is apparent. The tendency to call in a roofing company as soon as leaks occur is very costly. Any company is going to find everything wrong they can possibly anticipate so Jake advises you that you personally determine the source of your troubles and then arrange for repairs to meet demands. Be sure you get complete specifications from the roofers as to the kind of material to be used and the amount of work to be done in case major repairs are essential.

Clean Drapes Bi-Annually

Drapes around the theatre should be cleaned at least twice yearly and more frequently in houses where dirt or dust is a major problem. If you keep 'em clean they'll last longer—and that goes for just about everything else around the theatre. Check the ropes holding stage equipment to make sure they are still capable of holding the weight they support. You can lose a lot of money in the event one of these old ropes should give way and let the curtains and the like damage your screen. Make sure that panic bolts and door checks are kept in good order. If they are allowed to remain in damaged condition repairs are more difficult and expensive. Check the fire escapes regularly. Cables, counterbalances, steps, landings, etc. should all be gone over at least once a month. Should you find evidence of rust arrange for repainting but be sure that the old paint is first completely cleaned or the new job won't last.

Can Repair ANY Seat

I was somewhat surprised when Elder informed me that ANY seat, regardless of condition, can be repaired and made like new at a cost of about one-third that of a new one. The price of carpet has mounted better than 25 per cent so it is advisable to switch it around frequently to insure even wear. Don’t wait until the carpet near the door is threadbare before switching but do the job soon as the condition warrants. Moving the carpet from places of heavy traffic to the corners where it gets little use you will be able to cut replacement costs at least 20 per cent.

Watch your electric switch panels for corrosion and arrange for repair before the resultant poor circuit costs you real money. However don’t allow the clips to be cleaned while the board is alive or you may be paying funeral expenses. Corrosion and the local electrical overload will check for and locate the causes without any charge to the theatre. It’s one of their services so make use of it regularly and cut your light and power bills.

Last but not least Elder told me how to get rid of flies and other insects. He suggests that the front of the theatre be washed with a 5 per cent solution of DDT but admonishes that you be careful of the preparation of the DDT for it is not strong enough to injure patrons. He also admonishes about leaving the kind of rat poison that crystallizes, unless the containers are filled with water regularly, in the ventilating ducts or other places where a draft may blow the small crystals into the audience. Serious complications are liable to result from neglect.

I overlooked his suggestion that seats be examined regularly for loose bolts or connections because one loose part creates greater strain on the balance of the unit. Also, a note to the effect that plastic roofing cement can be applied by almost anybody around the theatre to care for small leaks.

Two other notes of interest were that placing a pad of cloth along the back of furniture resting against walls will prevent damage to the wall paint and that Lux is preferable to volatile liquids for seat cleaning.

Carpet Care Saves Money, and Prevents Accidents

A "must" in the theatre manager's obligation to his public is to keep the house carpets clean and in repair through periodic checks, in addition to the daily cleaning. This is no small matter, for clean carpets add not only to the comfort and enjoyment of patrons but to the "life" of the floor coverings, and is thus a safeguard of dollars.

A good grade of carpeting is less expensive in the long run than coverings of a poor quality which must frequently be replaced. Low-grade fibres give out under the pressure of millions of feet and the grinding of grime and dirt. The floor looks very nice on the stage, but dingsy and ragged in spots, endangering patrons entering in the dark who are apt to trip over them and suffer injury.

A good grade of carpet is more expensive in the beginning, but will outlive those of cheaper quality several times over. They are easier to keep looking bright and cheerful; their colors last longer before beginning to fade. They entail no more care than cheap carpeting.

But any grade of carpeting will prove expensive if the manager fails to take proper care of it. More daily routine of cleaning is not enough, since theatre carpets take a great deal of punishment daily. A good and efficient vacuum cleaner draws out a good portion of the dirt pressed into the carpets, but some grime still remains on the floor underneath and wears into the fabric. Carpets should be removed periodically and the floor thoroughly cleaned.

Even with the best of cleaning tools some dirt remains in the floors which gradually become dimmer and finally quite dingly. A thorough shampoo is then required to keep the coverings bright. Periodic thorough cleaning adds to the life of floor covering and eases the strain on the pocket-books. A dry cleaning job helps, but it must be thorough one.

Good carpeting is a necessity and not a luxury in any theatre.
Don Hall’s Ponca City Staff Meetings Carefully Planned For Maximum Interest, Zest

To combat the “world owes me a living” attitude of some wartime theatre personnel, Don Hall, Griffith’s Ponca City manager, has evolved a scheme, or rather an interesting approach to the problem that seems to be stemming this easy come, easy go attitude. Various ideas gathered from here and there have been institute in our procedure for conducting staff meetings, “which are for all service employees of Griffith’s Theatres in Ponca City, and are planned in advance in minute detail with no effort being spared to make them enjoyable as well as instructive. At the Ponca City meetings every employee is required to participate in one way or another which results in keener interest and more spirited cooperation.”

A fixed set of by-laws and regulations are followed during staff meeting procedure under employe officers elected every six months. These include a president, vice-president, secretary, treasurer and sergeant-at-arms, with all irregularities or discrepancies reviewed and decided upon by a Board of Arbitration, also consisting of employees.

A system of merits and demerits has added interest for all service employees. The system is “maintained for the purpose of insuring personal loyalty, order and the maximum of cooperation. Tardiness in reporting to staff meetings, for instance, constitutes two demerit marks against the offender. Absence is non-excusable, except in extreme circumstances. Various factors, as set forth in the by-laws and regulations determine merit and demerit ratings, with final opinion resting with the Board of Arbitration. Five demerits place the offender in the “Dog House” with listing of inmates being published in The Scoop, employees’ publication.

Manual Contains Rules

The Service Manual, outlining all general rules and regulations as well as specific rules for some assignments, also includes detailed instructions pertaining to public safety and fire prevention. All employees are given a Service Manual when employed and are required to bring the Manual to staff meetings for reference and discussion purposes.

There is also a “Gripe and Suggestion” box, kept under lock and key, which is available to employees at all times. The gripes, of course, may be anonymous. But suggestions must be signed in order to pass on credit where it may be due. The box is opened at each staff meeting by the chairman of the Board of Arbitration and each gripe and suggestion is openly aired after which they are passed on to the theatre manager concerned for whatever disposition he may decide to make. Suggestions are encouraged to cover all phases of theatre operation, from film merchandising to management problems.

Managers and assistant managers handle the “lecture” phase of meetings, which usually is in the form of a paper which has been prepared for group reading and discussion, with considerable time and thought given to the preparation of this part of the session to make it interesting as well as constructive.

One interesting phase of the meetings conducted under Mr. Hall’s supervision and investigation is an assignment to various employees to report on the more important forthcoming pictures. The manner and style of each employee’s presentation is left entirely to himself, although he must become familiar enough with his subject not to be permitted the use of notes.

Another, and perhaps the most important phase of the staff meetings, is an eagerly awaited Quiz Contest at which two team captains are elected and they in turn choose sides. Questions employed in the contest are designed to keep personnel keyed up on current and coming attractions, rules and regulations, facts concerning public safety and fire prevention, the history of motion pictures, etc., and are based upon subjects discussed at previous meetings and upon information contained in The Scoop. The questions are, for the most part, prepared by the manager and assistant manager, although staff employees are privileged to submit their own questions.

The losing team in the weekly Quiz Contest is required to entertain the winners at a party, so interest usually is at fever pitch, according to Mr. Hall, who states, “We are of the opinion that the Quiz Contest idea serves an excellent purpose, chiefly for the reason that it keeps the personnel keenly alert and show minded and adds incentive for taking more pride and concern in their work.”

A party fund, toward which each employee contributes a small amount each week (according to salary) is maintained for the purpose of defraying expenses for various social functions, flowers for the sick, an occasional going-away gift, etc., as another feature of the staff-management relationship, all of which are coordinated through the columns of The Scoop.

Employees themselves write almost all of the material contained in the next little mimeographed periodical, with appointed staff members doing the editing, typing of the stencils and the actual mimeographing. The manager and assistant manager help with its publication, except for the submission of certain articles.

MANAGER’S CHECK REMINDER

☐ Does your doormen merely fill the routine post of “ticket-taker” or does he reflect an attitude of genuine service—greeting patrons with a smile—thanking them—and making their entry into your theatre a pleasure?

☐ What good-will stunt have you planned this month? Is the time ripe for another orphans’ party, or treat for school boy traffic police?

☐ Lighting should encourage looking about at intervals to rest the eyes. There should be no unshaded lamps where they are likely to be seen. Sometimes glossy surfaces cause glare.

☐ Is your calendar marked to remind you of your theatre’s anniversary week? A real celebration demands advance planning.

☐ Is there enough light in the auditorium?

☐ Have you ever stopped the admission chiseler by telling him you couldn’t give him a pass but would be very happy PERSONALLY to buy him one? Or by asking the merchant if he’d GIVE you a new hat? After all, a pass represents COST and MERCHANDISE to you just as much as the hat does to the merchant.

☐ How efficiently did your staff handle your last capacity crowd? Are you satisfied that every effort was made to fill “single” seats?

☐ Is distortion or backlash discernible from any position in the auditorium?

☐ Do members of your service staff know the exact feature starting times of today’s attraction or is it necessary for them to refer to a schedule? A prompt reply to a patron’s inquiry is convincing proof that your staff is on its toes.

☐ Are you exercising proper supervision over employees who handle tickets and cash? Managers will create good morale by taking keen interest constantly in this branch of operation.

☐ Does the employe who is responsible for the Lost and Found department keep a close check on all articles turned over to him—informing you, your assistant and cashier daily of its newly added contents?

☐ Do you go about your work with pleasure? You know the man who radiates good cheer makes life happier for those with whom he comes in contact. You owe both your fellow workers and the patrons at least the courtesy of a smiling face.

☐ Do your cleaners permit sufficient amount of outdoor air to circulate through the house during morning cleaning hours so patrons experience a fresh, clean odor and not one of stale, foul air?
CHICAGO

A son, named Stephen Fertell, was born to Maryland Theatre Manager Jeff Fertell and Mrs. Fertell at St. Elizabeth Hospital. A daughter was born at Foote Memorial Hospital, Jackson, Mich., to Robert Baker, assistant manager of the Maryland Theatre, and Mrs. Baker.

Albert Sohler, 45, formerly Warner Chicago Theatres advertising manager, died in Los Angeles following a long illness. Two daughters survive. Norman Field, 75, formerly general manager of the Jones, Linick and Schaefer Circuit, is dead.

President Thomas Burke of the theatre janitors' union reports that the union has accepted the 15-cents-an-hour wage increase for men and eight cents for women janitors. The men now get $1.08 an hour, and women 88 cents. Both get paid vacations and seniority.

Assistant Manager of the Chicago Theatre Major Barney Nagle has returned from a two-week refresher course at Fort Sill, Okla.

Miss L. Mathiesen has been named secretary to Ideal Pictures President Bertram Willoughby.

John Panagasser is the new operator at the Marbro Theatre, succeeding the late Moe Morris.

Universal Exchange Manager Mammy Gottlieb has returned from a fishing jaunt in Canada.

Screen Actress Elizabeth Taylor, accompanied by her parents, is visiting relatives in Mimoqua, Wis.

The Fort Wayne Jefferson Theatre has placed an order for RCA sound equipment and a stage loud speaker.

COLUMBUS

Wedding of Manager Larry Caplane of the local KKO Grand to Miss Marilyn Judith Rose, daughter of Mr. and Mrs. S. M. Rose of Toronto, has been set for Sept. 6. Miss Rose was a student at the Ohio State University where she majored in dramatics. Caplane served three years in the armed forces.

A contour curtain, believed to be the only west of Philadelphia, has been installed by J. Real Neth in his Markham Theatre. It is similar to the huge curtain in New York's Radio City Music Hall. Neth plans to install a similar curtain in the State.

William Wardlow, Jr., who was doorman at the Palace, Grand, and Majestic Theatres before serving in the navy for three years as shipfitter, second class, is now in the ticket box of the Grand.

Independent Theatre Owners of Ohio Secretary P. J. Wood is ill at Grant Hospital.

Loew's Ohio and Broad Streets Press Representative Fred Oestreicher is vacationing in Jasper National Park. KKO Publicity Director John Barcroft has returned from a holiday trip to Bay City, Mich.

The downtown parking which goes into effect Aug. 27 will have small effect on theatre business in the opinion of local exhibitors. The city council approved the ban after the original proposal for one-way streets was defeated. Proponents of the parking ban believe it will speed up traffic and bring more people to the theatres and shops.

HARTFORD

A Hollywood camera crew was in the Hartford area for nine days, taking background shots for "Lights Out," a forthcoming Robert Montgomery - Universal - International production. With the crew were Jack Hively, director, and Al Santine, writer of the story.

Dean Barrett, formerly manager of the Astor, East Hartford, and Rialto, Hartford, has left for the west coast to work with a California theatre promotional setup.

Walter Lloyd, manager of the M & P Alyn, Hartford, and Mrs. Lloyd have returned to Connecticut, following a vacation in Florida.

Manager Jack Sason of the Warner State in Manchester, vacationed at Moosup. Relief manager at State was Fred Raimo of the Warner Circle, Manchester. Charlie Atamian, chief of service at the Warner Strand, Hartford, filled in for Raimo at the Circle.

Ernie Grecula, advertising and publicity director for Hartford Theatres Circuit, Hartford, and the Grecula family will go on a vacation August 10.

The annual Firemen's benefit show will be held for four days (Sept. 29-Oct. 2) at the State, Hartford.

Light on the Subject??

Los Angeles City Councilman John C. Holland is an official who wants more light on the subject. Specifically he wants more light in Los Angeles movie houses and is currently conducting a fight against poorly lighted corners in theatres, maintaining that they are conducive to improper conduct. Evidently the Councilman believes he should see what goes on.

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LOS ANGELES

Cashier Harriet Frank, of 20th Century-Fox, has returned from her vacation. Clara Denker, secretary to Warners' office manager Morrie Shipp, has been in the home town of New York, vacationing.

Warners' District Manager Henry Herbel heads the local delegation at the Blackstone Hotel in Chicago for the annual convention. Others include Branch Manager Fred Greenberg, and Salesmen Henry Slater, Jack Howland, Bill Walsh, Joe Rosenberg, and Frank Reimer. The entire contingent flew to the Wobler City.

Earl Zook of Warner Theatres headed the golf tournament on July 30, in which the theatre and distribution men played.

Sophie Smith, secretary to Warner Branch Chief Fred Greenberg, was welcomed back to the office after being out for five weeks because of illness.

Joyce Marcus, daughter of Ben Marcus, Columbia district manager in Kansas City, has joined the Film Classics office as secretary to office manager Milt Frankel.

James G. Moran, former Fox West Coast manager and secretary of the Associated Theatres Operating Managers, has been named secretary-treasurer of the Van Nuys Chamber of Commerce.

Ben DeDici is Pacific Coast manager for English Films, Inc., at 7166 Melrose Ave., which is a branch of the British Information Service. Ben is working closely with the British counsel-general in Los Angeles, since some of his films were made by the British government.

K. E. Simmons of the Congress Theatre has returned from a vacation with his family at Shasta, Cal.

KANSAS CITY

Fox Midwest Amusement Corp. has changed the date for its annual convention of managers and agents. The meeting is planned for the Muehlebach Hotel, and a mid-August date had been set. The main concern of the meeting will be to prepare for the fall showmanship drives. The September date in cooler weather was deemed as a more favorable time to get going on the drive.

Lawrence Lehman, manager of the KKO Orpheum Theatre, is vacationing. He may head west for a visit to the coast. Martin Maher, assistant manager of Loew's, Midland, has taken his wife and daughter south for about three weeks of fishing around Ft. Scott, Kans.

Old time picture fans got a chance to see one of their favorites last week when Rudolph Valentino's "The Eagle" played the Fiesta. Herman Elmer's theatre.

Miniature golf courses again are blossoming out, with at least a half a dozen going full blast, offering contests and prizes.

Managers are somewhat divided on whether the hot weather is helpful or harmful to summer theatre business. During the present run of 100-degree temperatures, some managers (Continued on Page 20).
SALT LAKE CITY

Harry Kerrer, sales manager in this territory and in Denver, for Pioneer Films, Inc., will spend a few weeks in Denver.

MG M West Coast Sales Manager George Hickey spent a few days conferring with Exchange Manager Carl Neddy here, leaving at the weekend for his Los Angeles headquarters.

Frank H. Smith, in charge of operations at the local Paramount exchange, attended the marriage of his daughter in Los Angeles to Frank Braley, son of Hugh Braley, Paramount official here and in Denver.

Eagle-Lion Branch Manager Art Jolley is on a sales trip in Montana.

Salt Lake City with a 13 per cent increase in business activity over a year ago is one of 10 cities showing the greatest gain in reports given by Forbes Magazine Map of Business Conditions for August 1, 1927, which also states that business has been improving over the past month in only two areas, Chicago and Albany.

Harold Wirthwein, assistant district manager and drive captain for Paramount, is expected to visit here immediately, it is announced at the local offices.

Columbia Salt Lake City Branch Manager Bill Seib is covering the larger towns of Montana.

WASHINGTON

Hardie Meakin, former manager of RKO Keith’s in Washington, is back in town where he will serve as Washington representative of RKO Keith Theatres, and also manager of the local RKO Keith’s, Sol Sorkin, former local manager, has been transferred to Keith’s at Flushing, Long Island, N. Y.

Carter Barron was host at a dinner preceding the auditions for the Capitol Theatre’s “Going Native” revue.

Sarah Amour, former secretary to Fred MacMillan, manager of Warner’s Earle Theatre, has accepted a government job in Japan.

The Local Variety Tent No. 11 was very busy this week with meetings and luncheons in preparation of full fund-raising activities, for the Tent’s 1947 welfare program.

Mr. and Mrs. George Peters of Richmond, Va., are vacationing in New York. Peters is manager of Loew’s in that city.

OKLAHOMA CITY

The Cueru Oklahoma Lions club saw a preview of the Cueru Livestock Commission Company, Jack Monroe, manager of the Rialto Theatre at Cueru, announced. The film was a Universal Variety View short.

Griffith Consolidated Theatres, Inc., owner and operators of the Ritz and Erie Theatres in Hugo, Okla., has completed transactions for the purchase of the Dixie Theatre from Raymond McMillin and Clyde W. Walker, Manager Hollis Herold has announced. In addition the company announced plans to remodel the Erie into a completely modern house.

ST. LOUIS

Local 6 of the St. Louis Theatrical Brotherhood has signed new contracts with the St. Louis Amusement Company and Loew’s, Inc., calling for an increase of $11.25 per week on members’ basic pay of $75.

Robert E. Johnson has been named director of advertising and publicity for the Fanchon and Marco—St. Louis Amusement Company in St. Louis, replacing M. L. Pleissner who resigned and went to the west coast with his family with no announcement as to his future plans.

Johnson formerly was assistant director.

The St. Louis Amusement Company has closed its Granada Theatre for two weeks for modernization and alteration of the front of the house.

Fox Midwest Theatres President E. C. Rhoden of Kansas City, accompanied by his wife visited Jacksonville, Ill., inspecting the firm’s theatres and viewing many charitable and educational institutions.

Arthur E. Kaye, 52, retired general manager and editor of the St. Louis Star-Times and who gave the city its first motion picture theatre advertising directory, died of a cerebral hemorrhage on Aug. 2.

BOSTON

Ben Rosenthal of the Levenson Circuit is summering with his family at Ogunquit, Maine, where the circuit operates both theatres.

Louis Gonick, a newcomer to the industry, has joined PRC as student sales agent. Maynard Sickels, National Screen Service, and Saul Levin, PRC, have teamed up their families and have taken a large cottage at Wareham.

On August 9, Madeline Conley, billing department of Warners, was married to James Hughes in Milton. Rhoda Gabowitz, confirmation department at Warner’s, has announced her engagement to Moe Steinberg.

Max Mellin, Massachusetts district manager for Warner Theatres in Boston, and Mrs. Melinoff, accompanied by friends, motored to Montreal, Quebec, Kingston, Ontario, Toronto, Buffalo, and back to Boston.

Notice was received by all exchanges of the death on July 14 of George Limberis, owner of the Olympia in Bangor, Maine. Limberis had been in failing health for some time.

Nate (“One Shot”) Ross, United Artists salesman, joined the sick list when he entered a hospital for an operation on his nose.

Morris Pouznner, head of Regional Chain Theatres, and Mrs. Pouznner announced the betrothal of their daughter, Janice, to Wilfred Maynard, New York City. The wedding date has been set for August 20 in New York.

PORTLAND

The golf tournament and get-together of Portland film row and Oregon exhibitors at Oswego Lake on Aug. 3 and 4 was full of enjoyment for the record breaking crowd which attended.

William Hibbert, operating theatres at Sheridian and Williamina, Ore., announces the early completion of his third theatre at Grand Ronde, Ore.

Indications are that many new theatres will shortly be under way in Oregon and all of the Quinset type, ranging from 400 to 600 seats.

Fred and Don Waits announce the opening of the new Forest Theatre at Forrest Grove, Ore., which is equipped with all Jewel Box accessories.

Oscar Phelps, veteran exhibitor, announces

RKO PRODUCER RETURNS. Rene Clair, second from left, was greeted by RKO executives on return to the U. S. following his sojourn in Paris to produce “Man About Town,” under an international deal between RKO Radio and Pathé Cinema. With the producer are Phil Reisman, in charge of foreign distribution; RKO President N. Peter Rathvon, and Ned E. Depinet, vice chairman of the board.

“Voice of Theatre Speakers” JOE HORNSTEIN has it!
Hold your horses!!

6 days
FROM TODAY
Clarence Day's LIFE WITH FATHER

COLOR BY TECHNICOLOR!

WARNER BROS. BRING IT TO THE SCREEN

After the longest stage run ever known!

(L8 STRAIGHT YEARS ON BROADWAY)
Gone Nuts?

Manager Eddie Mansfield of the Regent Theatre, Kansas City, Mo., is bugging patrons into his theatre by saying in his advertising, "We've gone nuts" and offering three western features, three comedies and a cartoon for the Saturday trade.

Ben Fuller, manager of the Grand and Miami Theatres, Union City, Ind., and wife are spending their vacation in Milwaukee, Wis.

Guy Hancock, salesman at United Artists branch, has gone to Ft. Lauderdale, Florida, for his health.

UA Office Manager Ray Thomas has been promoted to salesman.

Irving Rau, recently stricken with a blood clot on his left eye, is confined to St. Joseph's Infirmary, Louisville, Ky. His condition is reported fair.

Chris Kalafat, son of Alex Kalafat, head of the Kalafat Circuit, Garrett, Ind., recently returned from military service, has been appointed booker for the circuit.

William Neshith, Republic's home office representative, is at the local branch on business.

Christine Kirk, secretary, Allied Theatre Owners of Indiana, has returned to her desk after several days' illness.

Bill Thomas has joined the sales division at National Theatre Supply Co. He will reside in Louisville, Ky., and cover the state of Kentucky and southern Indiana.

Robert D. McRaven, 55, recently a salesman for Warner Bros., was found dead July 29 in his apartment. He had been a film salesman for more than 30 years, and was known by every exhibitor in Indiana.

MILWAUKEE

Warner Bros. reopened the remodeled and redecorated Alhambra this week. The old marquee has been dismantled and replaced with a larger one which covers the entire theatre and office building entrances. Ed Friedwald, a former GI, is the manager.

A 25-cent admission at all times is maintained by The Show (renamed from the Radio Theatre last June). The theatre, owned by Louis Machat, changed from a foreign-language policy two months ago and is now showing Hollywood films.

Mans and O'Reilly of St. Paul have sold the Hudson Theatre at Hudson, Wis. to A. G. and Ethel A. Peterson of Kasson, Minn. The new owners will retain their theatre interests in Kasson and in the Blooming Prairie Theatre.

The Lake Theatre Company, formed by stockholders in Rib Lake, Wis., has bought the Lake Theatre in that city. Officers of the company are: Ed Stamm, president; Elmer Taylor, vice-president, and Earl Edens, secretary-treasurer. The house was built last year.

The Fox-Wisconsin Downer Theatre here has inaugurated a policy of showing outstanding foreign films, mainly English, but some French pictures may be shown.

Cleveland

Morris Barck, who recently sold his Markey Square Theatre, left this week-end with his family for a month's vacation on the west coast. Ray Wallace, president of Tri-Theatres, Alliance, has taken his family to Atlantic City.

Norman Levin, Republic branch manager, is around again following his recent illness. Until he is able to resume at the exchange, Jules Livingston, city salesman, is at the helm.

Erie Theatre, closed the past several months, opened last week. Fred Russell took over the house. Co-operative Theatres of Ohio handles the booking.

Saul Korman, Detroit exhibitor, has acquired his second Cleveland Theatre. In addition to the King, formerly the Sunbeam, which he acquired in the winter, he has just closed a deal for the purchase of the Waldorf from A. C. Cole.

Warner Theatre Publicity Director J. Knox Strachan and his wife left to divide the next two weeks between Uniontown, Pa., New Rochelle, N. Y. and resort places in Maine. Also

(Continued from Page 30)
"SPINE-CHILLING!"  
- MOTION PICTURE HERALD

"BREATHTAKINGLY MAGNIFICENT!"  
- HARRISON'S REPORTS

"PROVES THAT ALL HOLLYWOOD'S RESOURCES CANNOT EQUAL THE EMOTIONAL IMPACT OF MAN'S STRUGGLE AGAINST NATURE... FILMED ON THE SPOT!"  
- MOTION PICTURE DAILY

ACTUALLY FILMED IN THE ALPS!

HIGH
CONQUEST

starring Anna LEE
Gilbert ROLAND Warren DOUGLAS

with Beulah BONDI · Sir C. Aubrey SMITH
John QUALEN · Helen THIMIG

Produced and Directed by
IRVING ALLEN

Screenplay by Max Trell
Original Story by
Aben Kandel
Based on the Book by
JAMES RAMSEY ULLMAN

MONOGRAM'S answer to the growing public demand for "Something Different!"
LONDON OBSERVATIONS

Debate Rages Over Rank's Dollar Earnings; London Asks Reduction in Charity Levy; Korda in Stride

By JOCK MacGREGOR

Arthur Rank has been widely criticized for not revealing his actual dollar earnings. While these figures would be interesting, they would be dynaunite in the wrong hands in the current film-for-food debate where facts are often misinterpreted and issues are fogged.

Already it has been learned how painfully little many leaders know about the cinema, which has merely become a political jousting ground, leave alone highly complicated financial. To appreciate the value money spent on exploitation as one item needs a thoroughly experienced mind.

The critics must realize for all times that though basically similar the tastes between the two nations tryiffer widely and because a film is a success here and that GFI enjoyed it with a British audience it is no criterion that it will be a hit in the U. S. where the players may neither be known nor understood.

There are still in existence people who believe sinister American influences keep British films down as they are frightened of their success. Others try to convince us that Holbywood employs English stars with the sole idea of putting them in bad pictures to ruin their reputations. It is intriguing to think that MGM spent a fortune on the screen rights of "The Hucksters" alone merely to spoil Deborah Kerr's chances. Many self-appointed critics not long ago howled over the bad influence the cinema had on children. Now they complain that Hollywood pictures are juvenile.

These people, who no doubt believe they are helping Rank in his American mission are forgetting his big and embarrassing jinx as his scheme is beginning to run smoothly and efficiently.

**First to appreciate the financial hardships borne by exhibitors is the London County Council which proposes a 20 per cent reduction in the Sunday opening charity levy for its area. Last year a flat 12½ per cent of the takings grossed £84,000 for charity.**

Unquestionably one of the most colorful showmen is Sir Alexander Korda. He was in a particularly happy mood when Clarissa Churchill, who, with David Golding, is forming his American press section, took me to see Sunday Night at the Carlton. He had just seen the rough cut of Paulette Goddard's "Ideal Husband" which he shot in a record-breaking schedule for a Technicolor picture of sixty odd days. He also had just bought a title of "My Own Executioner," produced on a modest budget, has turned out a sleeper.

Korda has a fine conception of the box-office and favors lavish opulence artistically applicable. Currently showing is the Vivien Leigh starrer, "Anna Karenina" with Julien Duuvier directing.

**After a goodwill tour of the provinces and Eire, Murray Silverstone introduced W. J. Kupper, 20th-Century-Fox's new managing director, to exhibitors and press at a Claridges reception. Mr. Silverstone is probably better known personally by British showmen than any other top American executive. In consequence there was a big turnout which included Alex Korda, V. O. Roosevelt, T. H. Godfrey and Harry Mears from the South Coast. It was a highly enjoyable affair and Kupper made a distinct hit with his potential customers.**

Two new Odeon house organs to appear are National Cinema Club Monthly Review and Civic. From the former which deals with junior cinema appears the children are tiring of movie operas and want more Tarzan.

The latter carries articles on Odeon personalites and activities and queries whether 83-year-old Mr. Watsoner with 34 years at the Darlington Empire is the oldest usherette. Any rivals?

Orson Welles, here to make three pictures for Korda, talked intelligently and amusingly with the press for two solid hours, but has not decided who he will finally do in this country. He enthused over rubbish's "Macbeth" and said that only the success of Rank's "Henry V" had made it possible.

South and East Lancs branch of the CEA is fighting 50 per cent rentals for subsequent runs.

Francis L. Sullivan, on completion of his role in Cineguld's "Oliver Twist," will appear on Broadway in "Duet for Two Hands." Marcel Helias has signed his independent production, "This Was a Woman," at Riverside studio for 20th-Fox release.

"Duel in the Sun" bows out of the cartoon after eleven weeks in a sun-baked West End. "Best Years" continues its seventh consecutive month in a first run house.

D. E. Griffiths has been elected President of the KRS in succession to Major R. Baker. Wee's crack from an exhibitor: "Business is so bad it is nearly down to pre-war standards."

REGIONAL

(Continued from Page 28)

on vacation are Marvin Samuelson, Warner assistant film buyer who is visiting relatives in Olean, N. Y., and Art Yount, Paramount booker, reportedly visiting in Virginia.

Wedding bells are jingling in the U. S. with exchange in anticipation of the marriage of Marion Zetek, ledger clerk, to Daniel Boss, a non-industry member.

The MGM exchange closed Monday at 1 P.M. so that the entire personnel could attend the office annual picnic at Phipewa Lake.

Lee Goldsmith has joined the local U. S. exchange as office manager.

The Frank Gross circuit has outrun its Film Bldg. location and is moving into the United Artists Bldg. at 1745 East 23rd St. Gross now owns and operates the Broadway, New Y and Maple Heights theatres of Cleve-

land and the Stillwell and Bedford Theatres, Bedford.

Charles Raymond, Loew's Cleveland division director, is in New York for home office visit.

Herbert Henry Horstemeier has joined PRC as office manager in the Cleveland branch.

DENVER

A record-breaking crowd is expected at the Rocky Mountain Screen Club golf tournament and picnic at the Park Hill Golf Club Aug. 14. Golfers will begin teeing off at 8, the softball games, one for the women, one for the men, will be played in the afternoon, along with other contests. Dinner will be in the evening, to be followed by a barn dance. Columbia Branch Manager Robert Hill is general chairman.

Wimona Neistand, chief inspector of Paramount, is still laid up, and is taking treatments for a leg injured in a recent auto accident.

With American Theatres Association and Movietone Pictures Theatre Owners Association consolidating, the Rocky Mountain Allied is receiving not only a lot of requests for information but memberships as well from New Mexico exhibitors. ATA was strongly entrenched in New Mexico.

Tom Bailey, who recently bought an independent exchange, has his initial first-run in the Broadway. The bill is "Meet John Doe" with "Flying Deuces," and the bill to follow will also be one of Bailey's—"Second Chorus" and "Heart of New York." Another of his films, "The Road to Hollywood," with Bing Crosby, is slated to go into the Denver this month.

Whit Hunter has bought the Gem, Colberson, Mont., from E. E. Bousbridge.

Charles Klein, Black Hills Amusement Co. general manager, Deadwood, S. D., has returned from a checkup at the Mayo hospital, Rochester.

Charles Walker, Salt Lake City, 20th-Century-Fox district manager, spent a few days here confering with James Dugan, branch manager.

Bernie Newman has opened his 450-seat Gem at Walsh, Colo.

Neal Beedley, Midway, Burlington, Colo., owner, is up and around after recovering at home following an operation.

The Old Town Theatre, cope, Colo., owned by Shaffer & Thomason, burned to the ground.

Sam Rosenthal, the Bison, Buffalo, Wyo., was in Denver on his way to Chicago, called there by the illness of his mother.

DES MOINES

Barney Rosenthal, owner of the Iowa Theatre at Waterloo for a number of years, has purchased the theatre building for $18,000. The Princess Theatre at Parkersburg has been purchased by Mr. and Mrs. H. B. Bagley of Milford, la., from Charles Hunereberg who had operated the house for 21 years.

The store visited two Iowa exhibitors, with F. L. Lisbona, Jr., owner of the Lince Theatre at Garden Grove, la., the father of a baby girl, and Clarence Jameson, owner of the Amazu Theatre at Muscatine, la., the father of a new son.

Fire caused an estimated $2,000 damage to the Ayrshire Theatre located at Ayrshire, la. The blaze was caused by an explosion of film in the projector, fire officials reported. A near (Continued on Page 32)
For the best in motion picture sound...

The Western Electric Mechanical Filter
cuts flutter to less than half the accepted standard

You can forget flutter when you use a Western Electric recording system with its new mechanical filter. The Academy of Motion Picture Arts and Sciences limits uneven film motion (flutter) to 0.15%...but the Western Electric filter holds it down to no more than 0.05% in any particular frequency band, and total flutter down to no more than 0.07%.

You can forget the filter, too—for it's a simple trouble-free mechanism that requires no adjustment. A precision fitted piston operates in a leakproof cylinder containing a damping fluid which was especially selected for its constant viscosity.

This mechanical filter is but one of many reasons why the new line of Western Electric recording equipment gives the best in motion picture sound. The line is made up of all new units—mixers, limiting amplifiers, noise reduction units, regulated power supplies and fully automatic recorder controls.

The Western Electric 300 Series, "Junior" member of the new line, for main channel, standby or portable service, records on either 35 mm or 16 mm film. The change-over is quickly made with simple tools.

Electrical Research Products Division
of
Western Electric Company
INcorporated
233 Broadway, New York 7, N. Y.
Hollywood Office—6601 Romaine Street
SHOWMEN'S TRADE REVIEW, August 9, 1947

REGIONAL NEWSREEL

(Continued from Page 30)

capacity audience was removed from the house in an orderly manner and no one was injured.

Mrs. Lilly Johnson and L. R. Giesne will open their new 450-seat Swan Theatre at Medi-
apolis this month. The name of the house has been changed from the Fox to the Swan.

A. O. Brunn has purchased the Royale Theatre at Lohrville, Ia., from William Laughlin and will take possession on Sept. 15.

OMAHA

Morton Downey, here for the Water Follies, gave Mayor Charles Leeman, a tie-collector, a hand-painted cravat with the singer's picture on it.

James Whiting, 53 years a stage hand and still with Paramount Theatre here, is in the hospital following a gallstone attack.

Hollywood's Bob Crosby will have Lieutenant Governor Bob Crosby as his house guest some time this month. This is a return for a dinner party given the singer by the Nebraskan last winter.

Eddie Cantor stopped off here enroute back to the west coast.

RKO employs will picnic at Linoma Beach August 23.

William Miskett, Tri-Suites Theatres district boss, is vacationing at Spicer, Minn.

Manager Gordon McKinnon reports the Spen-
cer Theatre, Spencer, ia., will be closed for an indefinite period for remodeling.

MG M's picnic is scheduled for Linoma Beach, August 17.

Oscar Johnson, who used to run the theatre at Falls City, Neb., and owns two in Los An-
geles, is vacationing in the territory. His brother, Carl, is an exhibitor at Red Oak, Ia.

Paramount's picnic was featured by a soft-
ball game with Branch Manager Don Hicks' outfit defeating Ras Anderson's team, 25-2.

Charles Feldman of New York, western di-
visional manager for Universal, spent several days here.

All United Artists salesmen were called in
by Branch Manager Don V. McLucas to at-
tend five screenings of coming attractions.

Reginal Healy, Paramount billing clerk, is
vacationing in Minnesota.

NEW YORK

The Federation of New Jersey Theatres this week came out against any amendment of the law in that state which would legalize bingo. The Federation was formed late last year to fight the municipal admission tax.

Paramount Theatre Managing Director Bob Weitzman has been appointed chairman for the entertainment committee of the Night of Stars festival in Madison Square Garden.

Gertrude Levin of United Artists was ar-
rangeing chairman for the farewell luncheon the crowd threw for Gertrude Stoll at Marianne et fils.

MG M Division Manager Jack Burns is back
in the office from Buffalo; Madeline Anderson
is back from vacation; ditto John Conniff; Vir-
ginia Aarons goes on vacation soon. Harry
Newman is off to vacation in Queens because he figures he gets enough travel to and from
New York.

New Jersey Allied this week came out flatly
opposed to booking pictures at advance admis-
sions as a policy "highly detrimental to the entire industry," which "arouses considerable ill-will and dissatisfaction among theatre patrons who either cannot afford to pay more money or pay it under protest because they don't get the benefit of proportionate reductions from the usual charge for inferior productions." The resolu-
tion passed called upon the membership to "resist all attempts by distributors to sell their pictures under this harmful and short-sighted policy."

Mrs. Harvey Cook, sister of George D. Bur-
rows, official of Monogram and Allied Artists,
died suddenly here last Monday. Burrows flew in from Hollywood to attend the funeral service.

Interior painting and redecorating has been
completed on the Fabian Palace Theatre at Port Richmond, Staten Island. The Stadium,
Tottenville, is scheduled for similar improve-
ments.

Laura Juliano, usherette at the St. George Theatre, Staten Island, announced that she
would be married this week.

Allied Theatre Owners of New Jersey will
hold its annual summer outing at the West End Casino, West End, N. J. on Aug. 21.

Harold Maloney, manager of Loew's Poli,
Worcester, and Mrs. Maloney are vacationing in New York.

Pete McCarty of Loew's advertising depart-
ment has returned from a brief vacation in
Ireland.

HARRISBURG

Senate Manager Bob Seldman has announced his candidacy for New Cumberland borough council on the Republican ticket. Marie Riegel, former Senate aide, has returned to the staff. A new candy machine has been installed at that house.

Betty Steinmuller, secretary to Gerry Wol-
laston, state manager, is preparing to enter
the State finals of the Miss America Beauty Pageant August 21 at the Zembo, here. She
was named Miss Greater Harrisburg in the recent preliminary contest.

Dr. Harry C. Cobb, manager of the Her-
shey Community Theatre, has announced a new policy of booking, in which he said the house gets films within a few days or weeks after their first-runs in Harrisburg houses.

Samuel Goldstein, Washington, D. C., has
bought the Paxtang Theatre, 3427 Berry Street, Paxtang.

Bob Westerman, assistant manager at Loew's
Regent, left for a week's vacation.

Another theatre sale as recorded in the Dauphin county courthouse indicates transfer of the Hollywood, Elizabethville, from Bryant West to the Hollywood Theatre and Realty Corporation.

PHILADELPHIA

Old Dan Cupid has visited Vine Street. Mary
Jane McCrothy, clerk at Universal-Interna-
tional, has announced her engagement. It looks
like the middle aisle for two of RKO's beauties: Jeanne Pacaccelo, stenographer, will say "I do" on Sept. 6 with Dov Glantz repeating it a month later.

The I. Hirst Enterprises has acquired the
Troxy, Philly's only burlesque house, from J. F.
Deadly for a reported $105,000.

Bill Porter, travelling auditor for Monogram,
was in from the coast and visited old friends
on the street. He was here many years prior
to going with Monogram.

Joe Carlin, head of the Stanley-Warner City
Sign Shop, is recuperating from a recent thy-
roid operation.

(Continued on Page 34)

HONOR UJA COMMITTEE. A farewell luncheon was tendered in New York last week to a departing delegation of Chicago Jewish leaders prior to their sailing for Palestine and Europe for a study of the needs of Europe's Jewry to be met through the $170,000,000 United Jewish Appeal Fund. Shown in the group (seated): John Balaban; Rabbi Jonah B. Wise; Nathan Cummings; Malcolm Kingsberg; (standing): Abram Pritzker; William K. Hollander; Harry I. Hoffman; Leon J. Canz, Irving Kupcinet and Leonard Goldenson.

New Microphonic Sound
J O E H O R N S T E I N h a s i t !
Focus on the future

More and more in the months ahead, your theatre grosses will depend on the high quality of sound that your sound system beams to the ears of your patrons—ears constantly becoming more critical and discriminating.

More and more, your box office will depend on the high quality of sound service; it will depend on the progressive Altec development of tested methods to make your equipment keep pace with the improvements on the way—and there are still more coming up!

For this high-calibre, unbiased, "eye-on-the-future" service, more theatres depend on Altec than on any other service organization in America.

Because Altec Service is nationwide, there is an Altec Service man ready to roll up his sleeves and go to work now, in your theatre, wherever in America it is located.

Altec Lansing "Voice of the Theatre" Speaker Systems are the choice of major first-run houses throughout the United States; they now are in the review rooms of all the producing studios; they are already installed in theatres of all seating capacities where exhibitors insist on the finest quality of reproduction that money can buy. America's leading electrical engineers consider Altec Lansing "Voice of the Theatre" Speaker Systems clearly above comparison with any other speaker systems on the market. See your dealer or Altec representative for complete information.
roid operation, and Dave Stalder, assistant to Ellis Shipman, who was in the same hospital as Joe, is back at his desk.

Consequences go to Bill Hertichrider, Stanley-Warner head booker, who lost his son in Pitts-

burgh last week. He was a former film sales-

man. Paul McGowan, who was on vacation,

was called back to fill in.

Bill Polise, dispatcher at New Jersey Mes-

senger Service, has moved his family to Wild-

wood for the rest of the summer.

The new Lincoln Drive-In auto theatre at Roosevelt Boulevard at Philadelphia City Line, Route 1, opened last Thursday. Manager is R. Bernstein.

Milt Young, Columbia sub-thumper, is in

Memphis for three weeks on a special as-

signment.

Jayne Nestel, secretary to Stan Smithers, Stan-

ley-Warner shorts booker, was a proud

mama when she saw her daughter's picture in

the papers as a "Variety Girl" greeting Col.

William McCraw, executive director of Variety

Clubs International, upon his arrival in Phila-

delphia for a luncheon last week.

Grace Wapner, stenographer at RKO, has

resigned.

MEMPHIS

Construction was started last week on the

800-seat New Magnolia Theatre at New Al-

bany, Miss, which is being designed as the

"flagship theatre" of the rapidly expanding

Flexer Circuit out of Memphis. The house will

be up to the minute architecturally and in

equipment. After the house is opened the Flexer

Ritz at New Albany will be remodeled. Albert

Hamilton will manage both houses.

Tommy Balbridge, advertising manager of the

Flexer Circuit, has gone to Minnesota on

vacation and while there will see David Flexer,

who will be in Minneapolis to inspect a new

drive-in theatre that Flexer-Drive-In-Theatres, Inc., is

building there.

Mako Theatres President M. A. Lighthart is in

New York to compete in the world and na-

tional bridge championship tournaments, being

held under the sponsorship of the Contract

Bridge League of New York City.

Theatre men all over the United States and

particularly in the South will be grieved to learn of

the death of Alonzo Locke, famous "Alonzo

of the Peabody," where he had been the

Negro headwaiter for 22 years. Motion picture

men from New York to Hollywood have con-

sidered themselves personal friends of the

widely-known Alonzo.

(Addt)

**Cartoon Show Series**

Manager T. J. Gifford of the neighborhood

Oak Theatre in Columbus, O., found cartoon shows such good attend-

ance builders that he has instituted a

regular series of them. The cartoon

carnivals were as popular with adults as

with the younger set.

**LOUISVILLE**

Reports on business received from the newly

opened theatres throughout the State are for

the most part good, while in some exceptional

cases business has far exceeded expectations.

In the majority of cases the new exhibitors

are new in the theatre business. If business

continues anywhere near the present level, it is

believed new locations for theatres will be

sought promptly.

A new Da-Lite Beaded Screen and Super-

Lite Projection Lens have been installed in F.

X. Merkle Theatre, Columbus, Ky.

Recently visitors in town included: Luther

Knifley, Art Theatre, Knifley, Ky.; R. L.

Harned, Empire Theatre, Sellersburg, Ind.; F.

X. Merkle, Rialto Theatre, Columbus, Ky.; Don

Steinkeamp, French Lick Amusement Co.,

French Lick, Ind.; Tony Cassendi, Virginia

Amusement Co., Hazard, Ky.; James L. Story,

Mary Agnes Theatre, Jamestown, Ky.; Gene

Lutes, Chalceres Theatres District Manager,

Frankfort, Ky.; L. B. Fiqua, Kentucky Thea-

tre, Eddyville, Ky.; Oscar Hopper, Arista

Theatre, Lebanon, Ky.; Robert Enoch, Eliza-

bethton Amusement Co., Elizabethton, Ky.;

Guy Craig, Columbia Pictures, Indianapolis.

A rare visitor in the Louisville area was C. E.

Harvey of the Lyric Amusement Co. of Green-

feld, Greenfield, Ohio.

Guthrie Crowe, president of the Kentucky

Association of Theatre Owners is back in town

following a speaking tour of the state in be-

half of one of the candidates for Governor of

Kentucky in the coming primary election.

**MINNEAPOLIS**

North Central Allied, in a bulletin issued to

members, urges exhibitors to contact congress-

men now that they're home, and ask them to

eliminate the 20 per cent federal admission tax

when they get back to Washington in January.

Irvine Sherman, Columbia home office repre-

sentative from New York, was at the Minne-

apolis exchange.

The MGM Club, which includes all personnel

of the exchange, had a picnic at Golden Valley

golf club. New on film row is Marge Overmire,

contract clerk for the club.

Much of film row is vacationing, Marjory

Ketchum, assistant cashier at Columbia, is visit-

ing in Iowa. Julia Proctor, shipper at National

Screen Service, is vacationing in Michigan.

I. W. McFarlane, NSS branch manager, is re-

laxing in northern Minnesota. Bunny Mat-

surine, bookkeeper at NSS, was in Chicago.

Emalie Olson, biller at NSS, was at Bar Har-

bor, Mich. Helen Marian, branch manager's

secretary at NSS, has left a two-week vaca-

tion in northern Minnesota. L. J. Miller, branch

manager of Universal, has been vacationing in

Omaha.

Universal-International's new product will

be played by Minnesota Amusement Company

on an extended basis over recent seasons un-

der new contracts negotiated between Charles

Feldman, U-I western division sales manager,

and Roy Miller, U-I Minneapolis branch man-

ager, with John Branton, buyer for Minnesota

Amusement. Previously, RKO circuits had on

its first-run time most of U-I's top product.

Variety Club of the Northwest again held its

annual golf tournament at Oak Ridge Country

Club on Friday (Aug. 4). The event included

a luncheon, dinner, refreshments and entertain-

ment, as well as special prizes for each tourna-

ment winner. Gilbert Nathanson and Bill Eison

were in charge.

**NEW HAVEN**

Both local newspapers, the Register and the

Journal Courier, will give complete coverage,

including gratis advertising, to the showing

of Paramount's "Variety Girl," sponsored by Tent

31, Variety Club of Connecticut, at the Para-

mount Theatre on Aug. 28. Arrangements, with

the papers were made by Thos. O'Brien, publicity

chairman for the Tent. Second Assistant Chief

Barker Rudy Franks, who is also publicity head

for radio station WELI, and James Milne of

WNHC, have agreed to give the local premiere

free plugs over the air. Proceeds of the engage-

ment go to the local Variety Club's charitable

activities.

The Leo Bonoffs of the Saybrook and Bonoff

Theatres in Saybrook, Conn., will celebrate their

25th wedding anniversary on Aug. 17.

Bill Brown, manager Bijou Theatre, is elated

over becoming a grandfather. A baby girl

was born to his daughter July 24.

Morris Rosenthal, manager Poli Theatre re-

cently celebrated his birthday, while his wife

Mollie was being congratulated on her appoint-

ment on the China Relief Committee.

Sidney Kleper, manager of the Loew Poli

College, is vacationing with his family at West-

brook, Conn. Ruth Bolton is taking his place.

George Freeman, manager of the Loew Poli,

Springfield, and his wife are vacationing in New

Hampshire, where he joined Carney from

Bridgeport handles the theatre.

Theatrical people throughout Connecticut are

condoling with Barney Pittkin on the death of

his father.

Ed Lynch, manager of the Roger Sherman

Theatre, New Haven, is showering local friends

with post cards from Hollywood where he is

vacationing.

Harry F. Shaw, head of the Loew Poli cir-

cuit, is serving on the New Haven United Na-

tions Committee.

Fay Baitner, motion picture star, will be

seen in Richard Carlson's new play, "The Skin

Below The Skull," at the Westport Country

Playhouse this month. Other film stars playing

the stratwhe circuit include Robert Alda at the

Playhouse, Greenwich; Zasu Pitts at the Play-

house in Irvington; Buddy Ebsen at the West-

port Country Playhouse.

Sympathy is being extended to Matt Saun-

ders, manager of the Loew Poli, Bridgeport, on

the sudden death of his sister, Mrs. Virginia

Swartz, in Chicago.

New manager of Murray Kaufman's Liberty

Theatre, Bridgeport, is Peter Columbo.

Michael Pearl, doorman of the Loew Poli

Theatre, Bridgeport, M. Murphy who hold the

same spot at the Poli, are vacationing.

Miss Margaret O'Conner, assistant manager of

the Majestic, is getting ready for her vacation.
ATLANTA

R. M. Kennedy, district manager for Wilby-Kiney, Birmingham, Ala., is spending his vacation in Florida; Francis S. Falkenberg, manager of the Alabama with his wife and children are back home in Birmingham, Ala.—spending a two-week vacation in Miami; Fred McCallum, manager of the Strand Birmingham, went to Miami on vacation; Vivian Harwell, owner of the Queen Feature Service, Birmingham, Ala., is home after a five-week vacation spent in California and western Canada; Miss Emily Franco of the booking department of Monogram's southern exchange has returned from two weeks in Florida.

Douglas R. Johnson is the new booker at the PRC exchange.

De-Pumkil Springs, Fla., will sit last Sunday morning. Recent vote was 445 to 224 in favor; and Johnson City, Tenn., is soon to vote on Sunday movies.

Moore Presents President Arthur C. Bronberg and Mrs. Bronberg are back from a pleasure trip to Savannah, Ga.

Ralph Peckham, local branch manager Film Classics, has appointed Doris Barber, formerly with MGM, secretary.

Jane Rantine resigned from Paramount Pictures and is now with the Screen Guild of Georgia.

J. T. Scott, formerly in the booking department Columbia Pictures, is now with Republic in the same capacity.

Kate Tanner and Johnnie Waite makes the third couple from PRC to be married in just a few weeks.

John Jarvis, formerly sales representative for Columbia Pictures in Atlanta and branch manager for Kay Exchanges in New Orleans, has joined Astor Pictures as a salesman.

J. C. Dempsey and J. C. Lynch have opened their new 500-seat theatre in Augusta, Ga., giving the town two colored theatres.

Miss Marion Hadley has returned to film row after a siege of illness.

Cliff Lancaster, husband of Rose Lancaster of Astor Pictures, is confined to his home by illness.

The Atlanta Variety Club will hold its annual golf tournament and outing at the East Lake Country Club August 19.

TORONTO

Warner Bros. Canadian Publicity Director Glenn Irton's announcement that he had re-signed that post after seven years, came something of a sensation in Toronto film circles. Irton said he had formed an independent Toronto public relations organization. Irton, McGuire and Associates, to promote a wide range of features, first of which, he said, would be the Canadian tour of the Vatican Singers. The firm will promote a number of exhibits at the tenth annual National Exhibition in Toronto. Headquarters of Irton's firm is Suite 507, 11 King Street West, Toronto.

Montreal has its third new theatre in recent months when the 700-seat LaSalle opened at Villa LaSalle, a suburb, under auspices of

New Ideal Theatre Chairs Joe Hornstein has it!
of Production at Home Lot

Mid-Summer Lull Slow Pac

A mid-summer lull that contrasts sharply
courts the activity on Hollywood lots during the
of a long last week, when one major studio,
Warner Bros., went dark momentarily for what is
described as a two-week vacation.

The completion of current production sched-
ules plus the increasing amount of location work
can do for work far afield from the home
plants explain the current slow pace in terms
of volume of features before Hollywood cam-
eras.

Of the long shots where shooting goes on
away from the Hollywood lots, is the Columbia
plant where "Sign of the Ram," starring Susan Peters and Alexander
Kaufman, is being filmed under direction of Edward
Smalls' "The Black Glove" before the completion.

At MGM they have worked the Technicolor
process on an underwater tango dash for "Roxie Montand," guided by
Dance Director Rudolph Valentino.
Director
Richard Thorpe has chosen Chester Clute as
a comedy routine with Peter Lawford and Jimmy
Durante in this same musical.

Monogram has resumed shooting and has
signed Gale Sherwood for the feminine lead
opposite Roddy McDowall in the Allied Artists
picture "Rocky." Though this picture is on
location at present, it is due to return to the
studio within the week, to film remaining se-
quences.

RKO, with nine pictures in work, only has
three going on the home lot. "Miracle of the
Bells," with Roy Rogers and "Woman of the
Wall," was a Leo Mc-
Cary picture "Good Sam," which stars Gary
Cooper and Ann Sheridan, with Frank Mc-
Hugh and Edmund Lowe, though not shooting
on the home lot, has begun production at RKO
Pathe; not too far from home.

Paramount, one of the busiest lots at present,
has launched work on "The Palsface," with
Bob Hope and Jane Russell co-starred. This
is the Technicolor picture Norman Z. McLeod
is directing. Harry Fitzgerald's brother, Ar-
thur Shields, was put in "My Own True Love,"
which stars Phyllis Calvert and Melyn Doug-
las. And for the Edward G. Robinson-Gail
Russell-John Lund picture, "Night Has A
Thousand Eyes," more than a hundred and
fifty extra players were called.

Currently filming at Republic are three: "Red
Pony," "The Gay Ranchero" and a serial
"G-Men Never Forget." Added to the Roy
Rogers-Trucolor picture, "Ranchero," was Tito Guizar. This will be Guizar's second appear-
ance in a Rogers film.

The return of the "Tap Roots" company from North Carolina to the backlog at Uni-
versal-International was the cause of much
consternation at the studio. The Civil War
which started in the red clay of North Car-
da, had to be continued, requiring importation
of some twenty barrels of the stuff for Tech-


NOW BEFORE THE CAMERAS

COLUMBIA. The Mating of Millie; The Sign of the
Ram; The Silver Arrow (Edward Small); Tex Granger
(Sam Katzman Serial);
SCREEN GUILD. The Prairie (Zenith).
EAGLE-LION. Northwest Stampede (Al Rogell in
Clavell); T-Man; Argosy; War Party.
MGM. The King's Rendit (Technicolor); On An
Island With You (Technicolor); The High Wall;
Versailles.
MONOGRAM. Rocky (Lindsey Parsons).
PARAMOUNT. So Evil My Love (Paramount British
Prod., Ltd.); My Own True Love; The Night Has A
Thousand Eyes; The Palsface (Technicolor).
PRC. Headin' For Heaven (Ace Prod.); The El Lobo
Mystery.
REPUBLIC. The Red Pony (Feldman-Kilestone); The
Gay Ranchero (Technicolor); G-Men Never Forget
(Serial).
RKO. I Remember Mama; That's Life (Goldwyn, in
Technicolor); Roughshod; Your Red Wagon; Tarzan
and the Mermaids (Lesser); Miracle of the Bulls
(Losky-MacEwan); Stafonis West; Good Sam (Rain-
bow Prod.).
S.R.O. Portrait of Jennie.

20TH CENTURY-Fox. Gentleman's Agreement; Gene
Gray of Wyoming (Technicolor); Daisy Kenyon; The
Snake Pit; The Tender Years (Alison).
UNITED ARTISTS. The Time of Your Life (Cogany);
Sleep My Love (Triangle).

UNIVERSAL-INTERNATIONAL. Top Roots (Wagner
in Technicolor); A Double Life (Hollinger); The
Scarlet Scout (Wagner); The Senator Was Indirect (Ian
John); Mortal Coils; River Lady (Technicolor).

WARNER BROS. To the Victor.

Robinson Signed by U-I; Other Castings Reported

Edward G. Robinson has been signed by
Universal-International for the part of the
father, Joe Keller, in the forthcoming version of "All
My Sons," the Broadway play which is slated
to go before the cameras in October.

Among other casting announcements of the
week in Hollywood are the following: At MGM, Cyd Charisse, after scoring in "The
Unfinished Dance," has been awarded a top role in "Red Danube," Technicolor musical to be
produced by Carey Wilson.

John Lund, Paramount announced, has been
set to star opposite Jean Arthur, who the forthcoming Paramount production "A Foreign
Affair," which Billy Wilder will direct. It is a
romantic comedy, with Lund as an officer of
the American Army of Occupation in Berlin,
and Miss Arthur as a Congresswoman head-
ing a Congressional investigating committee.

Elaine Marion, seen as the native girl in "The
Moon and Sixpence," will be Gene Autry's
leading lady in "A Little Spanish Town," Cine-
color western for Columbia.

At Monogram, Gale Sherwood was signed for
the feminine lead opposite Roddy MacDowall in
"Rocky," and Helen Woodford, Los Angeles
bank employee, was chosen. Allied Artists
contract for winning a photographic beauty con-
tests and will make her debut in "Smart Woman,"
Constance Bennett's first A-A feature.

At Columbia, who appeared in the Swedish
"Torment," has arrived in the United States for a
top role in "Tender Is the Night" for
Selnick. Jennifer Jones will play opposite him.

Waggoner Joins Republic as Producer-Writer-Director

George Waggoner, who produced and directed
some of Universal's top box-office pictures in-
cluding "Phantom Raiders" and "The Climax," and most of Maria Montez' pictures has
been signed by Republic to produce, direct and
write his own original story "Eagles in Exile"
and John Wayne has been set to star.

Sea Biscuit Story

Acquired By Warners

Rights to the film story of Sea Biscuit, famous
American race horse, have been acquired by
Warner Bros. from C. S. Howard, who owned the
great champion, Jack L. Warner has an-
nounced.

The picture will be called "The Story of Sea
Biscuit," will be filmed in Technicolor and
directed by David Butler.

"Hideaway" for Autry

Columbia has purchased "Hideaway," an
original screenplay by Dwight Cumnins and
Dorothy York, as the basis of a new Gene
Autry film, his fourth for Columbia, which will
go before the cameras when the star returns to
Hollywood from his annual Eastern rodeo
tour. It will be filmed in Cinecolor.
CLASSIFIED ADVERTISING

SOUND EQUIPMENT

RCA TRUMPETS WITH PM DRIVERS, $19.93; 2000-watt Multicellular Horn, $109.95; Caravan Microphone $3.53; Floortrands, $3.95; PA Systems, $59.95; Microphones, $5.95; PA Systems, 15,000 cfm $249.95; closed out sound systems. Write orders new. S.O.S. Cinema Supply Corp., 449 West 42nd Street, New York 18.

STUDIO EQUIPMENT

FOX MOVIE TONE WALL SINGLE SYSTEM units, 7 lenses; 1-1/1000" magazines; motor; galvanometer; tripod; etc. $955.00; Camera Lenses, $95.00 up; 500W Studio Spots, $85.95; Barnowl Floods, $51.50; Berndt 16-mm. Single System outfit complete, $993.00; Movicol, Sound, $795.00 up; ACE Film Viewers, $99.50; Hollywood Variable Area Recording System, $375.00; Eyemo 3 Turret; lenses; rackcover; magazine; freehand tripod; motor, etc., $195.00; New Mitchell 24V Motors, $259.50. Send for latest stocklist. S.O.S. Cinema Supply Corp., 449 West 42nd Street, New York 18.

16MM-35MM USED AND NEW SOUND AND SILENT Production Equipment. Cameras, Film Rollers, Lens, Disc Recorders, Tripods, Dollies, Lights, Booms, Reviews Sessionist for Cinex Tests, Service to Laboratories and Studios. We have in stock Artfilms, Cinephon and American made cameras. Write for Equipment Catalogue. The Camera Mart, 70 W. 45th St., New York, N.Y.

THEATRES FOR SALE

7 IOWA THEATRES: $1,500; 7,000; OTHERS. Particulars Free. Wilson, Abia, Iowa.

6 VIRGINIA THEATRES FOR SALE. Reasonable terms to responsible operators. Located in Norfolk, Portsmouth, Newport News, Jewel Productions, 105 West 46th St., New York City.


THEATER PROGRAMS

"SCREEN MOVIE STARS NIGHT" is the new amazing theatre program that's increasing the Box Office 100%. If you haven't started it at your theatre write for details. Motion Picture Amusement Co., Box 3427, Ybor City Sta., Tampa, Florida.

THEATRE SEATING

200 GOOD COMPLETE THEATRE CHAIRS, upholstered backs and spring bottoms. Reasonable. T. J. Arrington, New Haven, Ind.

BUY USED CHAIRS FROM RELIABLE SOURCE Write in confidence. Inquire about available seat covers, 1-25 up; 200 Venzer chairs, rebuilt, $3.95; 1,000 Heywood Wakefield full upholstered back, box spring cushion chairs, excellent, $4.95; (rebuilt $3.95); 400 General full upholstered back, boxspring cushion, rebuilt, $7.50. Write for stock list. S.O.S. Cinema Supply Corp., 449 West 42nd Street, New York 18.

WORTH MUCH MORE—PLASTIC GREEN LEATHERETTE, 50" wide, 60 yard rolls, $1.35 yd.; West Pacific, 391 8th Ave., Seattle 22. Leatherette Cement, $1.25; Gun Remover, $1.25 gal.; Loose Chair Cement, $1.75. S.O.S. Cinema Supply Corp., 449 West 42nd Street, New York 18.

THEATRE SEATS, PROJECTORS, FOLDING CHAIRS, Screen Tents, Sell 16-mm film, outdoor seats, fiber cases. Lone Star Film Co., 212 So. St., Paul St., Dallas 1, Texas.

LOST LEASE—400 Valour Covered backs and Spring filled cushions. All in excellent condition. Simplex mechanisms. Strong Lamps, R.C.A. Sound Excellent running condition—$500.00. Must act immediately. Dr. J. E. McGrath, 3 Lincoln Ave., Albany, N.Y.


PAIR REBUILT PROJECTORS—66 Projectors with Sound Heads $1200.00. Pair reflexes in reflector lamps with automatic feed $100.00. Pair 20 Amp Rectifiers $120.00. P. Saba, 116 N.W. 19th Ave., Portland, Ore.

GOLD SEAL 3 UNITE TICKET MACHINES, rebuilt, $155.50; Hand operated, $19.50; Strong Junior lamphouses, perfect, $135.00 pair; RCA sound system $255.00; Genuine Simplex rear shutter mechanisms, spiral gears, rebuilt like new, $420.00; Powers $155.00. Write us your requirements. Star Cinema Supply Company, 459 West 46th Street, New York 18.

SACRIFICING SURPLUS SOUND PROJECTOR OUTSIDE—New Zeiss Ikon 35-mm., $795.00; Used 16-mm. RCA $149.50; B & Howell, Ampro, Victor, DeVry, $195.00 up; Like new Amproar. $175.00; 35-mm. Lightning, 411 equipment, $125.00; Theatre equipment, $395.00; Rebuilt Super Simplex with RCA, $385.00. S.O.S. Cinema Supply Corp., 449 West 42nd Street, New York 18.

RCA BRENNER PROJECTOR MECHANISMS, $995.00; Neumann Rewind Tables, 30" high, $99.50; Barnwood-Lineee Twin 161 Hi 1 Rectifier lamps 65 amperes, rebuilt, $245.00; Miiograph K Projector Mechanisms with changeover, rebuilt $605.00; Century rebuilt $595.00; Super Simplex rebuilt, $605.00; Moviola Machines, 2 unit manual, $99.00; 3 unit, $135.00. S.O.S. Cinema Supply Corp., 449 West 42nd Street, New York 18.

FACTORY REBUILT HOLMES, NAVY TYPE, COMPLETE, $590.00 pair; DeVry XDC, like new, $950.00 pair; 2 unit hand operated ticket machines, rebuilt, $79.50; Simplex mechanisms, rear shutters, spiral gears, rebuilt, $330.00; Powers, $105.00. STAR CINEMA SUPPLY COMPANY, 459 W. 46th St., New York City 19.

FOR SALE—ONE PAIR STRONG LOW INTENSITY LAMPS with converter complete in good operating condition. $200.00. Dixie Theatre, 1309 S. Rampart St., New Orleans, La.

VENDING EQUIPMENT

SPECIAL: ONE CANDY CASE, 20x36x60, Neon Illum. two shelves. Two shelves. Capitol Theatre Supply, 1111 Currie Ave., Minneapolis, Minn.

NEXT WEEK!
Features and western series pictures are listed alphabetically by title under name of distributor. (Consult Title Index for distributors of pictures known by title number.) Numbers at left of titles indicate Motion Picture Herald classification. (SP in second column indicates special release sold separately.) At those extreme right give publication date of Advance Data; or Box-Office Slant. Title following title number indicates color process by which adjoining letter giving name of type of color thus: *F: Technicolor, *C: Cinecolor, *M: Magnacolor, *U: Trucolor, *V: Vitacolor. Audience Classification is indicated by letters following titles: A—Adult; F—Family. Listed below in inverted commas is type of story in accordance with following key:

(A) Biographical
(B) Comedy
(D) Drama
(Doc) Documentary
([M] Musical
([W] War
([F] Western

Title Index

Listed in the following index are titles of features (exclusive of western series releases) with name of studio as in first column. For data as to running time, stars, etc., refer to title under distributor company listing.

ALLIED ARTISTS

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<th>Time Rel.</th>
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| Alfie's Irish Rose | UA |
| A Day in the Life | UA |
| A Gentle Life | UA |
| Adventures of Don Coyote | UA |
| Adventures of Casanova | UA |
| Adventures, The | EL |
| Affairs of Tortilla Flats | Rep |
| A Lady Surrendered | Univ |
| Alien | Republic |
| Alexander's Ragtime Band | 20th-Fox |
| All About Adam | MGM |
| A Likely Story | RKO |
| Alphie McSlyth | Cinecolor |
| Always Together | UA |
| A Man About the House | Brit |
| A Man Called Dagog | RKO |
| Angel and the Badman | Rep |
| Angel and the Stork | RKO |
| Angel on My Shoulder | Warn |
| Annapolis | Warn |
| Arch of Triumph | RKO |
| Argosy Affair | MGM |
| Atlantic Scandal | UA |
| A Yank in the R.A.F. | Warn |

E

Bachelor and the Bobby-Soxer | RKO |
| Backlash | 20th-Fox |
| Barber of Seville | MGM |
| Battle of Monte Carlo | Warn |
| Beast With Five Fingers | WB |
| Beauty and the Bandit | Mono |
| Beware, My Etsy | Warn |
| Before He Met Rosita | Lop |
| Beginning of the End | MGM |
| Bella of San Angelo | Rep |
| Belle of Mexico | Warn |
| Belle of San Fernando | M.G.|
| Best Foot Forward | Warn |
| Beware of Pity | Brit |
| Beginning of the End | Warn |
| Big Clock, The | Para |
| Big Ten Scandals | Para |
| Big Town Again | Warn |
| Big Time | Warn |
| Black Arrow | Warn |
| Black Bart | Warn |
| Black Beauty | Warn |
| Blind Spot | Warn |
| Blackbird | Alibi |
| Blonde Braves | Warn |
| Blonde in the Dough | Warn |
| Blonde with a Dark Past | Warn |
| Blonde's Holiday | Warn |
| Blue | Warn |
| Body and Soul | UA |
| Bodysnatchers | Warn |
| Boomers | Warn |
| Born to Kib | RKO |
| Boys' Ranch | Warn |
| Boys' Round-Up | Warn |
| Brick Bradford | Warn |
| Brief Encounter | Warn |
| Bringing Up Father | Warn |
| Brown | Warn |
| Brown Derby | Univ |
| Brown Fox | Warn |
| Brown Shoes | Warn |
| Brown Stockings | Warn |
| Brown Stockings Strike Back | Warn |
| Brown Stockings, The | Warn |
| Buckaroo and the Badlands | Warn |
| Buffalo Bill Rides Again | Warn |
| Bulldog Drummond | Warn |
| Bulldog Drummond Strikes Back | Warn |
| Burning Cross, The | Warn |
| Burn Me, Dead | RKO |
| Bush Pilot | Warn |

COLUMBIA

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SHOWMAN'S TRADE REVIEW, August 9, 1947

COLUMBIA (Continued)

COMING

Smoky River Serenade
Son of Rusty, The
Sport of Kings (D)
Strawberry Ripe
Sweet Genevieve
The Long Round-Up
To The Ends of The Earth (D)
Two Boys (C-F)

When a Girl's Beautiful

967 Law of the Canyon (W-M-F)
966 Lone Hand Texan, The (W-M-F)
955 Over the Sand Patch Frontier (W-F)
965 South of the Chisholm Trail (W)
964 West of Dodge City

Westerns (Coming)

Buckaroo From Powder River
Last Son of the Boot Hill (W)
Phantom Valley
Six Gun Law (W)
Smoky River Serenade
Stranger From Ponca City

EAGLE-LION

Adventures, The

Daredevil the Mighty
Dark Stranger (*)

Lose Honeymoon (C-A)
Repeat Performance (D-A)

Adventures of Casanova
Caravan
Green Man (D-A)

Out of the Blue (C-D)
Red Stallion "C" (D-F)
Northwestern (C)
T-Man

FAVORITE FILMS CORP.

Broadway Limited
Darling Desperadoes
Of Mice and Men (D-A)

Sea Bandits

The Thief of Bagdad
Unholy Garden

Woman Chases Man

FILM CLASSICS

Devil to Pay

Jungle Book
Norse Cheese
Palmy Days
Return of the Fu Manchu (D-A)
Scarlet Pimpernel, The

Stella Dallas

The Chisholm Trail
The Thief of Bagdad
Unholy Garden
The Westerner
Woman Chases Man

METRO-GOLDWYN-MAYER

Prod. No.

117 Beginning Or the End, The (D-F)

Dark Delusion (D-F)

Flies "T" (D-M-F)

702 Galligan's Gold (C-D-F)

723 Great Waltz, The (M-F)

712 High Bar Flyer

Hush...Hush, Sweet Charlie (C-A)

It Happened at the Inn

118 Jolson Sings Again (C-A)

122 Lady in the Lake (My/A)

119 Little Mister Jim (C-F)

148 The Great Gatsby (C-D-F)

147 Love Laughs at Andy Hardy (C-F)

111 Mighty Sam (The)

115 My Mother Talks to Horses (C-D-F)

107 Rage in Heaven

130 Road to Glory in Dixie (C-D-F)

109 Secret Heart, The (D-A)

Show-Off, The (C-F)

712 Undercover Mission (C-A)

704 Undercurrent (A)

711 Yearning, The "T" (D-F)

COMING

Corylus H. Perry-Salter's Hot Shots...
T. Donaldson-T. Powers-A. Doran
Gene Autry-Glory Henry
Jean Porter-Jimmy Lydon
Gene Autry-Heather
Jean Porter-Jimmy Lloyd

A. Jergess-M. Platt-S. Dunne

968 Law of the Canyon (W-M-F)
967 Lone Hand Texan, The (W-M-F)
954 Over the Sand Patch Frontier (W-F)
955 South of the Chisholm Trail (W)
964 West of Dodge City

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Last Son of the Boot Hill (W)
Phantom Valley
Six Gun Law (W)
Smoky River Serenade
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**PARAMOUNT**

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### SHOWMEN'S TRADE REVIEW, August 9, 1947

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</tbody>
</table>
Title

Wild West: PRC
Winter Wonderland: Republic
Young Bess: MGM
Git Along, Little Dogies: UA
Wolf Call: Monogram
Woman in White: WB
Woman on the Beach: RKO
Wyoming: Y

Yankee Folly: Rep.
Yellow 1: MGM
You Can't Cheat an Honest Man: Univ.
Your Red Wagon: RKO

TITLE CHANGES

"Bob, Son of Battle" (20th-Fox) now
THUNDER IN THE VALLEY

"Mary Hagen" (WB) now
THAT HAGEN GIRL

"Scudda Hoo! Scudda Hay!" (20th-Fox) now
SUMMER LIGHTNING

"Song of the Winchester" (Mono.) now
RIDIN' DOWN THE TRAIL

"Woman Betrayed" (PRC) now
RAILROADED

NEW PICTURES STARTED LAST WEEK

MONOGRAM

Rocky — Principals: Roddy McDowall, Edgar Barrier, Jonathan Hale, Director, Phil Karlson.

RKO


WARNERS

To the Victor—Principals: Dennis Morgan, Viveca Lindfors, Director, Delmer Daves.

ADVANCE DATA

On Forthcoming Product

I LOVE TROUBLE (Col.) Mystery, Principals: Fredric March, John Hodiak, Claire Trevor, George Raft, Claude Rains, Director, Anthony Mann.

UNIVERSAL-INTERNATIONAL

CURRENT

Brief Encounter (D. A.)
Celia Johnson-Trevor Howard... 96... b/3/17
Brute Force (D. A.)
B. Lancaster-H. Cromyn-C. Bickford... 96... b/12/17
Bruck Prives Come Home (C.)
Abbe Abbott-Lou Costello... 96... b/2/17
Captive Heart, The (D. A.)
Michael Redgrave-Mervyn Johns... 87... b/2/17
Dark Mirror, The (My. A.)
D. O'Connell-William Tracy-M. Morgan... 87... b/15/17
Hold Back the Night (D. A.)
F. Farnum-C. Gilden... 95... b/15/17
Relax
132
Egg and I, The (C. F.)
Clarence Kolb-Katharine Hepburn... 170... b/3/17
Most Expectations (My. A.)
D. Hoffmeyer-New York... 109... b/17/17
I'll Be Yours (C. M.)
G. Peet-D. Bruce... 96... b/17/17

SMOKEY

Slippery Devil (D. F.)
A. Bowe-E. Caw... 164... b/17/17
Smoocher, The (D. A.)
B. Kelly-B. Geraldine... 164... b/17/17
Stairway to Heaven * (D. A.)
D. Niven-E.一天... 164... b/17/17
Swell Guy (D. A.)
Sonny Tufts-Anny Blyth... 98... b/12/16

SMOKEY 2

This Happy Breed * (D. A.)
Robert Newton-Celia Johnson... 102... a/12/17
Time Out of Mind (D. A.)
F. Calvert-S. Hammond... 88... b/12/17

SMOKEY 3

The Cheats (D. A.)
C. Eve-Blake Edwards... 88... b/12/17
Vigilantes Return * (C)
J. Hall-R. Lindsay... 87... a/13/17
Web, The (M.)
J. Prince-E. Raines... 87... b/6/17
Wicked Lady, The (D. A.)
M. Lockwood-J. Mason-P. Roc... 91... b/12/17
NATIONAL REVIEWING COMMITTEES’ CLASSIFICATIONS

FERILS OF PAULINE (Para.)

STEPCHILD (FRC)
FAMILY—National Board of Review, CLASS B—National Legion of Decency (reflects the acceptability of divorce).

THAT’S MY GAL (Rep.)

The authorities quoted in this column are as follows:

general federation of women religious—catholic board of censors—the committee is headed by Mrs. Arrezzò F. Burt, chairman, of St. Louis. Two reviewing committees were established—Mrs. Mary Lilly, New York, Eastern committee chairman, and Mr. John Prejean Thayer, Los Angeles, Western Committee chairman. Designations used: FAMILY—objectionable for Adults. MATURE—objectionable for Adults. FAMILY—14 years and up; ADULTS—older High School Boarders and Adults. ** indicates picture is rated as “Exceptional.”

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The reviewing committee consists of some 300 men and women of all ages, representing every section of the nation and every walk of life. Designations used: FAMILY—14 years of age and up; MATURE—objectionable for ages 14 and up; Schools M. Committee of the National Board of Review.

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Committee of International Catholic laymen. The review pictures and publications and its classifications for guidance of members of the Catholic Church and their families. Preceding members of the Catholic Church who join the Legion are required to sign the following declaration: I—Unobjectionable for General Patronage: Class A—Section I—I—I—Objectionable in Part: Class C—Commodious.
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Life With Father 15
Robin Hood of Monterey 15
Singapore 15
Son of Rusty 18
Stork Bites Man 15

PRODUCT GUIDES
Begin on Page 36

Vol. 47 No. 7
AUGUST 16, 1947

HOPE ATTLEE TAX WILL BE EASED

GRIFFITH'S DRIVE-IN EXPANSION

SEES FOUNDATION BAR TO 'ISMS'

BLAMES COAST UNION FOR STRIFE

Featuring THE MOTION PICTURE THEATRE
(Commences Following Page 34)
When the biggest theatre in the world set out to get the biggest picture it could find to start the biggest season of the year!

Starting in September
RADIO CITY MUSIC HALL

KATHARINE HEPBURN • HENREID
ROBERT WALKER

in M-G-M's Great Romance
"SONG OF LOVE"

A CLARENCE BROWN PRODUCTION

with LEO G. CARROLL • HENRY DANIEL • HENRY STEPHENSON

Screen play by Ivan Tors, Imogard Van Cuyck and Allen Vincent and Robert Ardrey
Produced and Directed by CLARENCE BROWN

A METRO-GOLDWYN-MAYER PICTURE
FROM WARNER BROS.

Now!

AT THE
WARNER THEATRE
NEW YORK

LIFE WITH FATHER

Life With Father

Clarence Day's "LIFE WITH FATHER"
IN COLOR BY TECHNICOLOR

WILLIAM POWELL
IRENE DUNNE
ELIZABETH TAYLOR

MICHAEL CURTIZ - ROBERT BUCKNER

RUDOLPH LINDSTEN & RUSSEL CROUSE
Of Course
Rita HAYWORTH
in Down to
in TECHNICOLOR
IS THE NEXT AT RADIO CITY

...because DOWN TO EARTH belongs in Columbia's gre
ATTRACTION
MUSIC HALL

Earth

PARKS

Larry

MUSICAL STORY tradition... culminating in "The Jolson Story".
Motion Picture Herald acclaims MIRACLE ON 34th STREET a box-office champion! Winner of Boxoffice Magazine Blue Ribbon Award! Maureen O'Hara, John Payne, Edmund Gwenn. I WONDER WHO'S KISSING HER NOW 4th Week Chicago—New York, holdovers, moveovers everywhere! June Haver, Mark Stevens—Technicolor.

Trade press critics this week will see two of 20th's great new attractions—MOTHER WORE TIGHTS starring Betty Grable with Dan Dailey—Technicolor too!... and KISS OF DEATH starring Victor Mature, Brian Donlevy and Coleen Gray. ("This One Was Written With A Machine Gun," Says Walter Winchell). Read the reviews next week!


EVERY EXHIBITOR looks to 20TH CENTURY-FOX
The British Situation

Although reports at this writing indicate that compromise may be effected with the British government on the 75 per cent tax on American films, it might be well to take stock of the situation as it stands at the moment.

Supposing that the 75 per cent tax sticks and the American companies stay out of that country. There is no question but that it would be a serious blow from the standpoint of lost revenue to the American industry, and Britain's theatres, also.

We recall that when Hitler started expanding, the market elsewhere in this great, big world was gradually being choked off. The industry here thought it was going to have a tough time keeping out of the red with the loss of so much foreign revenue. Yet, we did pretty good, thank you, and you, and you.

If you have to fight fire with fire then the first important step would have to be a deep cut in production costs in Hollywood, Hollywood "can't be done" claims to the contrary, notwithstanding. After which the domestic market and the balance of the foreign market would have to carry the freight.

The answer is not going to be higher film rentals or percentage terms in this country. Too many exhibitors remember how the salesmen used the loss of foreign markets before the war as the reason for higher terms here. Besides, many exhibitors cannot afford higher rentals now.

This industry is too big for any such set-back as this to hinder its continuing success. We will simply have to take stock and bring down production costs until such time as the British screens are again available on fair terms.

Avoid The Jitters

In recent months, too many of our companies were going overboard in cutting their advertising and showmanship activity under the questionable guise of economy.

It is not like our industry executives to get such jitters, but if they are now going to use this British situation to continue or expand those jitters then we may really find ourselves in a jam.

Box-office receipts in this country are not too bad, especially when there are good pictures available. Many theatres are still doing a fine business and the returns to the distributors are still in the high brackets. A steady flow of good screen fare will insure a continuation of high revenue but it will take the combined efforts of both the distributors and the exhibitors to make this possible.

If the jitters take hold of the home office executives, then it stands to reason that it will spread to the exhibitors too, and the net result may be a period of bad business all around.

The big companies and the small companies have tremendous sums tied up in completed product and pictures in production. To gain the fullest possible returns from these pictures the companies must advertise and exploit them to the nth degree so that the theatremen will do likewise in their respective communities.

By so doing, everyone will benefit and profit and we'll go on building this great industry as we have been doing for the past twenty-five years or more.

Jitters can do strange things to otherwise smart and sensible men. We sincerely hope they don't let it go too far in their frenzy to try and make up the loss of millions through the, so-called, savings of pennies by comparison. They will only succeed in hurting the potential revenue from our own country.

Fair Enough

Theatremen generally will second the motion of "Theatre Facts," official bulletin of Associated Theatre Owners of Indiana, in commending a tax assessor who holds that the athletic field of an educational institution should be subject to tax because the institution sometimes receives a percentage of gate receipts collected by private enterprises which lease the field for sports or other events.

The tax assessor holds that the educational institution "should not engage tax free in open competition with other businesses in the operation of its non-educational properties."

The IAO of Indiana bulletin further points out that a recent U. S. Supreme Court decision held that income-producing property held by charitable, benevolent and educational organizations is taxable.

There is no reason why such properties should not be called upon to share their part of the burden of local government, to say nothing of their unfair competition, when not so taxed, with local theatres, which are taxed.

—CHICK LEWIS
WHAT’S NEWS

In the Film Industry This Week

DISTRIBUTION—It was a jam-packed meeting for the British Film Producers Association in London—one of the largest in that organization’s history. The reason: British Studios announced at the meeting that eight American distributors took in halting film shipments to Britain after that country imposed a quota of 25% of their imports to foreign films, wanted to get together with the Americans to see what could be done to work out a solution. (P. 9.)

It wasn’t altruism or loving hands-across-the-see. It was hard fact. Without American films, the British were running up the possibility of having to curtail their operations since the British producers who were meeting, even with heroic efforts, can’t produce enough to keep the screens of Britain lighted six nights a week. If British exhibitors have to close, even part time, British producers will find lessening demand their way, etc.—the old vicious economic cycle.

The British producer move, which may be considered by the Motion Picture Association if there is any indication that the British Government will listen to the results of the discussion, could be wrong move. The exhibitors have already called upon the Government to do something; a good section of the British public doesn’t like the idea of not getting the films they’ve been accustomed to seeing.

All in all, the hope for a modified tax or some other plan is pretty fair. The American distributors want to do business in Europe; their drastic action was thought taken only because under the law they could only receive 25 per cent of their film rentals; the rest would go as tax. And with 25 per cent they can’t operate their British exchanges profitably.

One of the most immediate effects of the British act on the American industry late this week seemed to be that banks might be a lot more strict in their loans for production. This applied particularly to independent producers. Another possibility was that American production in Britain might be cut or discontinued.

Meanwhile the American industry was talking up, and up, for the loss of the British market through intensified selling on the home market and in the Latin Americas. The importance of the Latin-American markets was stressed by United Artists’ Walter Gould at a recent interview.

In regard to its advertising, publicity and exploitation to meet its wider production needs, RKO split this department into three divisions, NBC, exploitation with S. Barret McCormick in charge of the first, Paul Holliston of the second and Jerry Turner of the third.

Actor President Bob Savini reported that his plan of getting added playing time for his Negro features by putting them on 16mm film or selling them outside of theatres, had clicked with “Beware” and “Tail, Tan and Terrific.”

Organization of a new distribution organization covering 10 exchange areas, took place this week as United Film Distributors was formed in Memphis, and Selznick Releasing Organization President Neil Agnew announced that Pioneer Films would handle physical distribution for his organization in Canada.

LAW—In Hollywood Pat Casey, former labor leader for the Association of Motion Picture Producers (Johnston office), accused the International Brotherhood of Cinematographers of being responsible for the strike situation, while Columbia Vice-President B. B. Kahane, speaking for the producers, declared that the jurisdictional strike was purely labor’s baby and that the producers were helpless to do anything about it. He fixed the number of innocent bystanders unemployed as a result of this labor difficulty at 30,000.

In New York, the Screen Publicists Guild, apparently unable to get a hearing from 20th-Fox, President Spyros Skouras, picketed the Roxy Theatre, distributing pamphlets. The action followed warnings from some SPG members from the 20th-Fox ad and publicity department to effect an economy of approximately $49,000 yearly. Publicists claim this is a workers’ strike; the work they did is being spread to other members.

On the West Coast, 20th-Fox studios laid off 300 and stated this was routine applying to “transient help” because production had been completed on several pictures.

Back in New York the office workers, seeking pay rise and shorter hours, were handing out leaflets to everyone entering the building, charging that the company was expressing their need for wage increases. Angle is that the average film company employe is still in the very low wage class.

EXHIBITION—Steps to revitalize the reactivated United Artists Theatre Circuit, Inc., were taken this week as Stanley Meyer, formerly with National Theatres, was named a vice-president and general manager of both that circuit and of Metropolitan Playhouses as well as a director of the Skouras Theatre Corporation and the Randolfce Amusement Company. George P. Skouras was elected a vice-president and director of UA Circuit as well as executive vice-president of Metropolitan, and Lomond V. Temple is treasurer of both circuits.

United Artists Theatres, controlled by Joseph S. M. Nerney, has stirred the Broadway theatre operator and producer, controls over 300 theatres from New York to Texas to California. It is not connected with United Artists, the distributor. Meyer, who now heads its active operations, had been a district manager for the Los Angeles Fox West Coast branch.

Schine Circuit appointed Gus Lampe as circuit operation chief.

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TRADE SLANTS

WALTER E. GREEN

discusses

The Theatre Equipment Situation

as reported by

TONY KENNEDY

If you need new theatre equipment, go ahead and buy it at current prices. You won’t save any money by waiting—because prices are not going down. So, if the old house needs new equipment, you can get only chairs and carpets are now in acute short supply—the sooner the better things get fixed to keep the plant up to snuff in order to hold onto the customers.

That, above, is a paraphrase of the situation in the theatre equipment field. Walter K. Green, head of National Theatre Supply. (And if Walter doesn’t know what goes in the equipment phase of this industry, who does?)

“There are no indications,” he said, “of any reduction in the prices of theatre equipment—in the foreseeable future, at least.”

Then he makes these points as added factors: theatre equipment is not the type of merchandise that is affected by sudden shifts in general conditions of the over-all market; equipment items have advanced only 15 to 20 per cent from pre-war levels; wages in the manufacturing branch have gone ahead far more than that figure, and there is no indication that labor will work for less, or even be asked to.

The president of National-Simplex-Bludworth, Inc., and vice-president of General Precision Equipment Corporation—parent organization of International Projector and many other manufacturers of equipment—Mr. Green is in a position to see the picture from a superior vantage point. In addition, he has been associated with the industry, in the equipment branch, from its inception as a modern industry, and views things with the experienced eye of one who has seen the distribution of equipment develop from a mere “bicycle shop” type of operation to a national network of branches offering 24-hour service and stocking a heavy inventory of merchandise for immediate delivery.

The chair shortage in the field is matched only by the shortage of carpets. The latter, Green says, is now coming through in better supply and “in very fine—by theatre chairs, they are coming through, but at a rate that still leaves a tremendous backlog of orders unfilled—the rate of production so far has succeeded in cutting down the backlog, as of the end of the war, at the rate of 30 per cent of demand.

Theatre equipment business has been excellent. In 1946 National Theatre Supply did the biggest year in its history—which dates back to 1929. Indications are that the first half of 1947 will equal the volume of business for the same period in record-breaking 1946.

The one greatest need in the theatre field today, is the new theatre, in the building. A huge program of theatre building has piled up behind the blockade of shortages.
Hope Stirs for Cut in 75% British Impost On Films as U. S. Majors Halt Shipments

English Industry Opposes Levy; Seeks Meeting With Americans For Substitute

Hope that a solution could be found to the present Anglo-American impasse over the 75 per cent ad valorem tax which Great Britain placed on all foreign films, persisted late this week as British exhibitors called upon their Government to repeal the tax and eight major American distributors stood firm in their refusal to ship any more film to England as long as present duties existed.

The British producers also opposing the tax were seeking a meeting with the American distributors in hopes of working out an alternative plan.

The action of the American distributors, taken through the Motion Picture Export Association and the international subsidiaries of Paramount, 20th Century-Fox, RKO, Universal, United Artists, Columbia, Loew's (MGM), and Warner Bros., followed rapidly on the British Treasury's imposition of an import tax on foreign films which would take 75 per cent of their rentals and allow the distributor a 25 per cent remittance.

The decision reached by the eight majors, with whom Monogram will align on Sept. 1 when it becomes a member of both the Export Association and the Motion Picture Association, staggered the British as much as the British tax staggered the American industry.

At a 25 per cent remittance, the American distributors reportedly could not operate their exchanges abroad with profit. For this reason the figure was thought unfortunate since it was evident that the American industry wanted to reach an agreement with the British. The reason why the British Government imposed the tax so suddenly and arbitrarily is still a undisclosed fact.

It was thought in some circles that it wished to stop American films temporarily pending discussion of an agreement and of the forthcoming loan which the United States is expected to make to Britain.

In Britain, Labor-Parliamentarian Tom O'Brien, general secretary of the National Association of Theatrical and Kin Employees (Continued on Page 12)

London Scene

Foreign Film Tax to Alter Entire British Industry

By JOCK MacGREGOR

London Correspondent

Never has the British film industry been so shaken as it was at the announcement of the crippling ad valorem tax amounting to 75 per cent, and the not unexpected action of the American producers in retaliating by stoppage of film supplies to this country.

The result, if no change comes into the situation, will alter the entire industry from production right on through to exhibition.

Some observers maintain that the Dalton tax is a bargaining weapon for the entry of British films into America. Others are more practical about it.

The general run of cinemas may not be affected for many months. There are some 400

Available U. S. Product

6-Month Supply of American Pictures in England

British exhibitors apparently face no immediate dearth of American product as a result of the decision made by the major American distributors to stop shipping films to England since the imposition of a 75 per cent ad valorem tax.

Conservative estimates are that there is at least six months of American product, unplayed in Britain, which having entered the country before the new tax went into effect, can be rented without having to comply with the new (Continued on Page 13)

In Brief

The Anglo-American situation in brief follows:

Aug. 6—Official sources explained the Attlee plan, as it would affect foreign films, meaning a 75 per cent of a film's rentals and permitting 25 per cent remittance to the owner. (The Motion Picture Ass'n reportedly had proposed a 25 per cent freeze and a 75 per cent remittance.)

Aug. 7—The Treasury ordered a 75 per cent ad valorem foreign film tax which actually confiscates 75 per cent of the rentals and allows 25 per cent remittance.

Reaction—In the U. S. eight majors stopped film shipments to Britain; MPA President Eric Johnston assailed the move as invalid of existing tax and treaties.

In England: Those who disapprove American films approved the Government tax; those who like them didn't. Some labor, producers and exhibitors, who face a product dearth, were sharply critical.

The situation at press time—Hope for revision of the tax was seen as British exhibitors, some of whom faced eventual closing through dearth of product, were set to protest to the government and British producers were cold to the tax. In America distributors were preparing to recover loss of British revenue through intensifying selling in the American market with American exhibitor organizations cool to any thought of more film rentals and not thinking of boycotting British films.

Closed British Market May Not Affect Distributors' Advertising Policies

Efforts of the major distributors to make up in the home market what they anticipate losing in the presently closed British market, do not necessarily imply any increase in advertising or exploitation or by any change in advertising technique or media, a survey made this week by Showmen's Trade Review indicates.

Questioned on the possibility that some changes might be necessary in an effort to draw more dollars from the United States markets, Howard Dietz, director of advertising, publicity and exploitation for MGM, said:

"I don't think that's so. The way you can get more money from films isn't necessarily from advertising. The question is whether you get a larger net.

Some films, Dietz explained, develop greatly under increased exploitation; others do not show an income increase in proportion to the increased advertising or exploitation put into them.

"The place," he continued, "where the money should be stepped up is on the part of the exhibitor."

Paul Lazarus, chief of United Artists advertising, publicity and exploitation departments, declared in reply to a query whether the need for a greater home market would change his plans:

"Not at the moment. What changes there may be will have to be developed as we go along." He was unable to say whether this changed market problem would mean any change in advertising media.

Max Youngstein, director of advertising, publicity and exploitation for Eagle-Lion, a heavy plugger for its films, was very positive in his position even in view of different sales problems. "It isn't going to change it with us," he said.

Both Charles Schlaifer, advertising, publicity and exploitation director for 20th Century-Fox, and Maurice Bergman, eastern ad head for Universal, were out of town and could not be reached for comment.

Paramount had "no comment" on the situation. Columbia plans no change.

Majors Sue Mullers

Eight suits charging fraud on percentage picture returns were filed in the federal district court at Ft. Wayne, Ind., against Peter G., George and Charles Mullers, and eight separate corporations Monday by Columbia, 20th Century-Fox, Loew's (MGM), Paramount, RKO, United Artists, Universal and Warner.
CHICAGO’S HOT AND SO IS MITTY!

100° IN THE SHADE BUT MITTY SETS NEW OPENING DAY RECORD AND THE SECOND DAY TOPS THE FIRST!

OPENS AUG. 14
ASTOR THEATRE N. Y.
WUD 76 NL PD CHICAGO ILL AUG. 5 1947
9 SAMUEL GOLDWYN, SAMUEL GOLDWYN PRODUCTIONS,
1041 N FORMOSA AVE, HOLLYWOOD, CALIF.

9 I DIDN'T THINK THAT AFTER THE SENSATIONAL RECORD
BREAKING 25 WEEK RUN OF "BEST YEARS OF OUR LIVES" WE WOULD
IMMEDIATELY HAVE ANOTHER HIT FROM YOU, BUT HERE IT IS, "THE
SECRET LIFE OF WALTER MITTY."

9 DESPITE FACT OPENING DAY WAS HOTTEST AUGUST 4 IN
SEVENTY-SIX YEARS AND MERCURY HIT 100 DEGREES WE BROKE OPENING
DAY RECORD OF "KID FROM BROOKLYN," AND FOR THE FIRST TIME IN
OUR HISTORY THE SECOND DAY TOPS THE FIRST= CRITIC HENRY T.
MURDOCK OF CHICAGO SUN SAYS "IT IS DANNY KAYE'S BEST VEHICLE
SINCE 'UP IN ARMS.'" MAE TINTE, CHICAGO TRIBUNE, SAYS "YOU
CAN MARK UP ANOTHER SUCCESS FOR DANNY KAYE...VERY, VERY FUNNY
ROM BEGINNING TO END." JUDGING FROM AUDIENCE REACTION
CHICAGO AGREES WITH CRITICS.

9 I LOOK FOR A SMASH LONG RUN WITH "WALTER MITTY,"
ICAL OF THE MANY CONSECUTIVE GOLDWIN HITS TO PLAY THE WOODS.
WOULDN'T SURPRISE ME IF "THE SECRET LIFE OF WALTER MITTY"
S AN OSCAR. IT IS INDEED A COMEDY CLASSIC.=

JACK BELASCO, MANAGER, WOODS THEATRE

Entertainment in the Goldwyn manner
May Revise British Film Tax

(Continued from Page 9)

whose members stand to lose employment if law requires them to give up theatre operations, attacked the 75 per cent tax, declaring that even a “national emergency did not justify it.”

Almost simultaneously the Cinematograph Exhibitors Association declared the tax, followed by the decision of the eight American distributors not to ship film to England, threatened the majority of Britain’s motion picture theatres with closing. The exhibitor organization was to make representations to the Government.

No Alternative

It was, secretary, W. R. Fuller, declared that the tax left the exhibitor no alternative but eventually to close down, which in turn would ruin the British producing industry.

“It is no use discussing possible alternatives for filling up program after the supply of new American films have run out,” Fuller said. “The fact is there are none.”

He echoed a previously expressed opinion that America might serve for a time, but warned that these would eventually stop the public attendance at picture houses since they were not interested in reissues.

The exhibitor indignation lies in the fact that Britain’s industry makes about 60 pictures a year and with an all-out effort could not produce more than 100. This figure is not sufficient to keep even the J. Arthur Rank-controlled circuits going and the exhibitor who has no producer affiliation is in a difficult position.

Wednesday the British Film Producers Association held an emergency meeting to discuss an alternative to the present tax and also methods of stopping British production.

Though the motion picture industry in Britain and a good deal of the average John Bull looks askance at the tax, there was also a portion of the public which approved the measure, reports from London indicated. The elements which have been persistently attacking American films on moral, cultural or ethical grounds seemed pleased. Some even hazarded the opinion that it would assist the British industry.

There was also circulated reports to the effect that the American distributors, business men would prefer eventually to get 25 per cent than nothing at all.

In the United States the major American producers were looking for ways and means of avoiding what they would lose from the loss of the British market. The general tendency seemed to be that the home market would have to be worked so as to bring in a larger net picture by picture and that something would have to be done about production costs. More intensive working of the Latin-American markets also seemed in the making.

Want Bigger Rents

That an attempt to put part of this burden on the exhibitor was in the making seemed evident from privately expressed opinion. And as early as last Friday, plain-talking Bill Scully, general sales manager of Universal-International, came out with a statement that was regarded as making a bid for a greater share of the box-office for his company.

Cowlid’s optimism quietly seemed to be the order of the day in most companies. No re-trenchment orders appeared to have been issued, though one company did put out a notice that no overtime should be allowed to accumulate in the home office.

And in the main the distributors who decided not to send film to England after the tax had been imposed, seemed in a pretty fair trading position.

Block Shipments

Decision not to send films abroad was echoed by the eight majors last Friday after a meeting which MPA President Eric Johnston had called upon hearing that the British planned to freeze 75 per cent of the film rentals and remit 25 per cent to the distributors. This was an official interpretation given the Attlee plan insofar as films were concerned.

At the time Johnston had been trying to slave of the American Government with several alternate offers, one of which reportedly offered to freeze 25 per cent of the film rentals and remit 75 per cent.

While the four majors and Johnston were in conference, it became known that the Treasury had actually passed an ad valorem duty, to which Johnston was opposed in principle, and that the ad valorem duty which raised film taxes from a five-cent-a-foot import to 75 per cent of the rentals. The majors then decided not to ship film and Johnston issued a statement branding the tax as one which “conspires with the earnings on future imports of the American film industry.”

“If the British do not want American picture,” he continued, “they are, that’s one thing. If they do, they shouldn’t expect to get a dollar’s worth of films for a quarter.”

Johnston denounced the bill as violating the Double Taxation Treaty, the British American Reciprocal Trade Agreement of 1938 and the present British Union agreement. (The British denied this; the U. S. State Department was reportedly studying the possibility of such violations.)

Johnston added that the tax had been imposed “at a time when the American industry, conscious of Britain’s dollar crisis, had voluntarily suggested measures of a practical nature to help,” at once the drain on the British exchange.”

Johnston then departed to resume an interrupted vacation without revealing what the “suggested measures” had been.

In Hollywood it appeared likely that the Society of Independent Motion Picture Producers would authorize Johnston to speak for them in the move against the British tax.

British Tax Ups Value of So. Amer. Markets—Gould

Increasing importance of the Latin-American markets as a result of the British tax action was stressed by Walter Gould, United Artists foreign chief, in New York Wednesday.

Declaring “Latin America is one of our strongholds and of all these countries, Argentina is the most important one,” Gould stated that American distributors abroad had the edge of others because of the extent of their distribution set up which enabled them to get larger returns on pictures.

United Artists, he added, has returned to a pre-war policy of distributing foreign-made pictures abroad and will have deals with Mexican, French and English producers, to say nothing of the recent deal with Argentina’s Manuel Pene Rodriguez to distribute five of his pictures in Latin America with an option for world distribution.

Ende Joins Film Classics

Joseph Ende, formerly with Price, Waterhouse and Company, and formerly with Paramount, Warner Bros., RKO and Columbia, has joined Film Classics as comptroller.

Hollywood

‘Watchful Waiting’ by Studios on British Tax

By JAY GOLDBERG

Hollywood Bureau

Hollywood’s immediate reaction to the British tax was one of watchful waiting, with every studio alerter. Commitments before committing itself to a formally announced policy. According to a survey made by Showmen’s Trade Review, there are nearly 170 pictures in the hands of the majors to the worth of more than $200,000,000, that will automatically be shut out of the heretofore rich British market.

A spokesman for the Association of Motion Picture Producers, the major group, said: “We feel certain that if the tax remains in effect we will undoubtedly have to reduce production and cut down in every way. If this problem is not solved properly, with the cooperation of all branches of the business, it could put our industry out of business.”

(An international News Service report from Hollywood that studios had delayed setting dates for high-budgeted pictures and were expected to “mark time” in hope of a compromise in the British situation.)

A new note was injected into the situation by another producers’ spokesman who predicted that all as other countries have time to digest the British action, they, too, will levy prohibitive taxes. This authority warned therefore that American film-makers must start angling their product more for the domestic market than ever before—and forget about foreign markets.

United Artists is typical of companies affected, having the largest number of unreleased films of any company. 25 pictures worth more than $400,000. Even a small organization like Producers Releasing Corporation has 10 unreleased flickers, on the list of other companies are such movies as “Captain from Castille,” Fox’s four-million-dollar special, “Captain from Castille,” and the five-million-dollar production, “Forever Amber.”
Votes City Tax Cut

The council of St. Paul, Minn., has approved an amendment to cut the proposed municipal tax rate from one cent on each 10 cents to one cent on each 20 cents or major franchise thereof. The ordinance must lay on the table for eight days, but its passage by a 5-to-1 vote is equivalent to approval by the council. Independence theatres, led by North Central Allied, still have hopes of killing the tax, and have announced that, if necessary, they will seek a legal court test of the tax.

Schine Names Lampe Circuit Operations Head

Gus Lampe was appointed in charge of circuit operations for the Schine Circuit this week as 35 members of the managerial staff at connection. Variety has announced that he will go into the management of the theatres under the new contract. Lampe is a member of the management of the company's theatres in the states of Montana, South Dakota, and the Dakotas.

Astor 16-mm. Policy for Negro Films 'Successful'

Policy of putting his Negro features on 16-mm. film to play auditoriums and other halls in towns where he could not otherwise get a booking, or to open new markets for these pictures, has proved successful, Astor Pictures President Bob Savini said this week.

Savini started this policy with "Caldonia," "Tall, Tan and Terrific," and "Beware" early this year after he had been dissatisfied with the terms offered his pictures in some territories. The films have played Dallas and other cities in 16-mm. form with success, the Astor president said. In situations where bookings run normal, Savini is selling off the 16-mm. version with the premise that they play in no location closer to a regular theatre than 10 miles.

Say's Foundation Can Be Bulwark Against 'Isms'

The Motion Picture Foundation can not only be an innovation in American business which may be copied by other industries, but can be a bulwark against un-American 'isms.' E. V. Richards, president of Paramount-Richards Theatres, told the convention of Southwestern Theatre Owners in Miami this week.

The meeting, held in the rooms of the Variety Club, had as its opening speaker Bob Say's, president of the Motion Picture Foundation. Say's said that his foundation had been in operation for three years, and that the company's policy of promoting the public welfare would continue.

In a move to expand its advertising, publicity and exploitation activities to meet the increased activities of the companies in these fields, RKO this week split its advertising, publicity and exploitation department into three separate divisions whose work will be coordinated under the personal supervision of Executive Vice-President Ned DePatie.

Under the revamped set up, S. Barrett McCormick will head the advertising division as director. Terry Turner will take over the exploitation division as director there and Paul Hollister, eastern studio representative, will become director of the new publicity division.

McCormick, who has been with RKO for years, has developed a brisk and thorough advertising policy which has put RKO out in front in its advertising campaigns as indicated by the growing sales of its films. Among those most readily remembered are the ad campaigns on "Sister Kenny," "The Spiral Staircase" and "Bells of St. Mary's."

Turner, who has been associated with RKO for more than 10 years, is one of the industry's best known exploiters with campaigns such as those on "The Long Night," "Bad Man's Territory" and "Hitler's Children" to his credit. Hollister joined RKO over a year ago as eastern studio representative. He will continue these duties as well as heading the publicity division.

**RKO Splits Dept. 3 for 1**

S. Barrett McCormick

Paul Hollister

Terry Turner

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Ruling Perils Immunity To Tax of Ind. Colleges

A ruling which may eventually exempt Indiana university auditoriums, football fields, etc., from tax immunity when they are used for noncommercial purposes, was handed down this week in Washington Township by Assessor Paul E. Tegarden.

Tegarden’s rule, directed at Butler University Bowl and Fieldhouse, ruled that these were not taxable as long as used for college functions. But, it added, that the University received about 20 per cent of its gate receipts for the use of its facilities by private enterprises.

“When they do that they are violating everything under our college laws,” Tegarden said.

“Though I respect the part Butler is playing in educational training, it nevertheless should not engage tax free in open competition with other businesses in the operation of its non-educational enterprises.”

16 of 25 Griffith-ET Drive-ins for Oklahoma

Over one million dollars worth of drive-in theatres, most in Oklahoma, are to be built by the Griffith Theatres and Theatre Enterprises.

Construction on the 25 outdoor theatres will begin immediately and is scheduled to be completed by early 1948. Henry S. Griffing, executive vice-president of Griffith Theatres, said that 16 of the houses will be built in Oklahoma and are expected to operate six months of the year, beginning with the 1948 season.

This joint enterprise of the two companies will be operated out of Tulsa, Okla., where sections of the buildings are being assembled.

Locations named for Oklahoma were Shawnee-Seminole area; Holdenville-Ada area; Ardmore; Miami-Fisher area; Ponca City; Cordell-Clinton area; Sayre-Elk City area; Okmulgee-Henryetta area; Stillwater; Bartlesville; Altus-Frederick area; Enid and four at Tulsa.

For Theatre Enterprises, which is headquartered in Dallas, sites will be: Rosewell, N. M.; Carlsbad, N. M.; Hobbs, N. M.; Manhattan, Kansas; Junction City, Kansas; and Chillicothe, Missouri.

Republic Increasing Use Of Color This Year by 50%

Republic has increased its use of color in pictures by 50 per cent. Production Vice-President Allen Wilson claimed in Hollywood this week, stating that the current year would see 12 features and one short in color as compared with six features last year.


‘Dolphin Street’ Reaction In MGM Sectional Survey

MGM’s Motion Picture Research Bureau this week announced that it had experimented with a sectional survey of public reaction to “Green Dolphin Street” by showing the picture in a round-up cut at Beach, Calif., Glendale, Calif., and Flushing, Long Island, N. Y.

The public reaction was similar in all cities with regard to rating the picture and its stars, and in selecting the earthquake sequence as the most interesting sequence in the film. MGM plans to continue such experiments.

Books

A top booking of over 300 major key-runs is already in the bag for Paramount’s “Variety Girl,” musical based on an incident in the founding of the Variety Club International, according to Distribution Vice-President Charles Reagan.

Allied Artists meanwhile is putting out its chest over the 103 day-and-date bookings which it has garnered for “Black Gold” in Iowa and Nebraska, starting Aug. 29, and Colombia has a wide schedule of special openings for “Down to Earth” which is set to open at the Radio City Music Hall on a date as yet unset. Other special openings are Buffalo, Aug. 20; Cincinnati, Aug. 23; Pittsburgh, Aug. 23; San Francisco, Oakland, Sacramento, Stockton, Aug. 27; Baltimore, Aug. 28; Wheeling, Sept. 11; Altoona, Sept. 18; Erie, Sept. 19.

United Artists, which has reissued Robert J. Flaherty’s “Nuvi-ho of the North,” which first came out a quarter of a century ago, finds that Great Britain and other foreign markets are giving it quite a play; at the London Pavilion it opened its fourth week recently.

And MGM may find that “Bathing Beauty” is one of its top grossers by virtue of the international business it has done. In Latin America it was a record smasher; in Manila where the top run is 19 days it did $3; in Cairo, the nationalists put aside their prejudices long enough to look; in Britain and in Stockhlm it set up new marks to shoot at; in China a shortage of pictures caused the distributors to teach the natives to bicycle.

“The Outlaw” went into its eighth week at the Chicago Rialto on second-run.

Foreign

Shearing the sheep may turn out to be a big benefit for the United States motion picture industry.

For sheep shearing gives wool and the increased wool exports from Australia and New Zealand to the United States is big enough to insure a balance of trade and almost to assure there won’t be any dollar restrictions on film rentals in those countries.

Take the word of RKO’s Managing Director for that region, Ralph R. Doyle, who points out that sheep shearing gave Australia an income of $100,000,000 from the United States this year, while such pictures as “Notorious,” “The Bachelor and the Bobby-Soxer” have been bringing some of it back home. This, at a time when other countries are trying to shear the U. S. film industry, may soon be the practice of the majors singing “Baa, Baa, Black Sheep” in reverent choral style.

Brussels is saying that following the regular prizes presented at its recent film festival, the critics’ choice of the world which, with a profound love of brevity, is entitled La Critique Cinematographique Internationale, handed another prize to “Le Diable au Corps.”

Pioneer Films, Ltd., will handle the physical distribution of Selznick films in Canada, SRO President Neil F. Agnew announced Wednesday.

Names

United Artists Executive Vice-President Arthur W. Kelly flew for London Wednesday to confer with J. Arthur Rank and to look over Denmark, France, Belgium, Sweden and Switzerland. Film Classics General Manager Samuel N. Wheeler is off to Israel and to tour exchanges in the mid-west and on the coast. Paramount Advertising and Public Director Curtis Mitchell is off to Virginia for a two-week vacation while James A. Stixsmith, secretary-treasurer for Paramount in Australia and New Zealand, is visiting New York. Western Electric’s Bombay Engineer, Dennis Smith, is in New York busy over recording techniques. He’s to be here about a year, splitting time between New York and Hollywood.

Financial

Paramount reported estimated earnings for its second quarter, ending July 5, of $7,885,000 after providing for income taxes of $1.11 a share on the common. Same quarter last year was $10,305,000 or $1.36 a share of common. Dividend of 50 cents on common stock payable Sept. 26 was declared.

Quotes

“A moving picture exhibition is a device to enable the patrons of licensed places to see the images captured on the film. The television exposure is precisely the same thing, namely, to enable the patrons to see what might have been captured on a film, but which is brought to the scene directly from where the activity is taking place. So far as the patrons are concerned, both are devices for the accomplishment of the same end, namely, to see what was done.”—Judge Williams M. Hargest of Dauphin County Court in ruling that Philadelphia bars using television had to take out an amusement license.

Calendar

AUGUST:

19, Territorial meeting of Allied Theatre Owners of the Gulf States, Jung Hotel, New Orleans.

19-21, Trustees’ meeting of the Pacific Coast Conference of Independent Theatre Owners, Salt Lake City.

21, Meeting of all independent exhibitors of 1st Montana and southern Idaho, Utah Hotel, Salt Lake City.

21, Territorial meeting of Allied Theatre Owners of the Gulf States, Robert E. Lee Hotel, Jackson, Miss.

SEPTEMBER:

19-20, ATA-MPTOA Ratification Convention, Shoreham Hotel, Washington, D. C.


25-29, Annual convention of Theatre Equipment Dealers Protective Association, Shoreham Hotel, Washington, D. C.
Life with Father

(Technicolor)

Warner Bros. Comedy Drama 118 mins.

AUDIENCE SLANT: (Family) The vast audience awaiting this screen version of the most successful play in Broadway history will be rewarded with brilliantly convincing portrayals of the appealing characters, artistic and technical excellence of scenes occurring in a quaintly colorful period, and moments of glowing humor that abound in a richly human narrative.

BOX-OFFICE SLANT: A "Must" picture if ever there was one for the average theatregoer.


The scene is the New York home and those immediate environments into which the precisely-regulated lives of the family of Clarence Day project. Father Day (William Powell) is a blustering, ruggedly-individualistic man; his wife, Faith (Irene Dunne), a well-to-do family consisting of his wife Vinnie (Irene Dunne) and four young sons. Father would like to rule his household with autocratic authority, but so deeply does he love Vinnie and the boys that his commands more often turn into compromise, and even surrender. That's how it happens that, although Vinnie—shocked to learn that her husband has been told that he will not submit to such a ceremony now that he is an adult and family head, a final scene shows the whole family in a cab bound for a church for the wedding of the daughter of a rich friend, the son of the most prominent family in the city. The young woman does find out, however, orders the young couple out, firing the husband, and the wife goes to her mother's home to await the baby's arrival. With the advice of an invisible stork, the husband with the aid of the stork, the wife, and the baby, the husband can be baptized in quiet and remoteness by fellow parishioners of the church he regularly attends.

Comment: In every detail of characterization, scene and situation, this is a meticulously faithful screen transcription of the original play. And to discuss a play that holds the long-run record for the American theatre would be a waste of space. Surely, there must be "audience appeal" in "Life With Father." What average picturegoers will enjoy will be the skillful acting of William Powell as Father; the extraordinarily winning and wholesome Vinnie whom Irene Dunne makes so lovely to contemplate and behold; the authentic portrayals by Elizabeth Taylor and the others in this exceptional cast. For these and the great visual delights of vividly quaint scenes, settings and costumes revealed by the gifted color photography, are of the motion picture, by the motion picture and for the devotee of the motion picture. Characterization and humor, rather than plot and comedy, are the vital ingredients of "Life With Father." As was to be anticipated in translating the play into terms of motion picture, the latent element of plot becomes more pronounced. However, there is such lustiness of character and such chuckling good humor to these incidents and episodes in the life of a lovable and delightful family, that the dramatic quanyard—-the fact that Father has not been baptized and feels self-conscious about having the rite performed now that he is an adult—remains the only certain element of the sustained mood of humor and superb characterization which gave heart beat and life to the original. The incidents in the family life of the Days as revealed in this picture are, happily and probable word of mouth approval might put it close to the "sleepy" category.

Stork Bites Man

United Artists Comedy 67 mins.

AUDIENCE SLANT: (Adult) Some bright dialogue and ridiculous situations plus a sprinkling of excellent comedy bits make this good entertainment for average audiences.

BOX-OFFICE SLANT: Lacks initial name draw, but strong exploitation possibilities and probable word of mouth approval might put it close to the "sleepy" category.


Plot: A young veteran, a prospective father, is manager of a swank apartment house in which he and his wife live. He is terrified lest the apartment owner discover the impending event because of his stern edict against children in his premises. The owner does find out, however, orders the young couple out, firing the husband, and the wife goes to her mother's home to await the baby's arrival. With the advice of an invisible stork, the husband with the aid of the stork, the wife, and the baby, the husband can be baptized in quiet and remoteness by fellow parishioners of the church he regularly attends.

Comment: Just when the plot of "Stork Bites Man" threatens to become a bit, some hilarious incident pops up to make audiences forget the dull parts. There is some fast, chuckly dialogue, ridiculous situations such as Jackie Cooper carrying on silly conversations with an invisible stork and Gus Schilling as press-agent of an organization that supplies baby clothes, layettes, etc., giving instruction to Cooper as to how to care for a baby. These are pretty sure to roll audiences. There are nice performances from Gene Roberts as Cooper's wife, Sarah Selby as her mother-in-law; Emory Parnell as the apartment house owner and partici- pates in the action under the voice of the stork, heard but never seen. Production values are adequate and Cyril Endfield's direction keeps the story moving along at a neat pace, except for a few short sequences. The exploitation possibilities of "Stork Bites Man" with Veterans' organizations, housing authorities, etc., are enormous. Properly exploited the picture might come close to the "sleepy" category. Otherwise it is just suitable for double bill situations.

Singapore

Universal-International Drama 79 mins.

AUDIENCE SLANT: (Adult) An outstanding dramatic offering that will be found exceptionally good entertainment by all those who like good, suspenseful dramatic fare. They will enjoy, also, the fine performances turned in by the cast, especially Fred MacMurray's and Ava Gardner's.

BOX-OFFICE SLANT: Quality of production, plus word-of-mouth spread and the marquee strength of the Fred MacMurray and Ava Gardner names, should put this in the big grosses.


Plot: In Singapore just before the war, a young couple on their way to be married are caught in a Japanese attack. Believing the girl to be killed by a bomb, the man leaves Singapore. After the war he returns to recover some pearls and finds her a victim of amnesia, married to another man. A blow on the head restores her memory. After explaining to her husband, he leaves for the United States with her first love.

Comment: "Singapore" is a deftly-handled, superbly mounted and splendidly portrayed attraction that is bound to please all theatre-goers who like fine suspenseful dramatic fare.

(Continued on Page 18)
They're not just "Socko"
They're not just "Smashes"
They're not just "Terrific"
They're Boxof.

Welcome Stranger

"Giant, colossal house record in Detroit" tops "Going My Way" by 60%...

Tops "Going My Way" in Minneapolis 1st week...

Tops "Going My Way" in New York opening...

Tops "Going My Way" in Rochester opening...

Tops "Going My Way" in Kansas City opening...

Tops "Going My Way" in Fort Worth opening...

All-time record in San Francisco...

"Doubled average gross in Chicago!"—M. P. Daily

And N.Y. Sun’s "Best of the Crosby comedies... even better than 'Going My Way'," keys the Broadway bouquets for...

Bing Crosby - Joan Caulfield - Barry Fitzgerald

in WELCOME STRANGER

Wanda Hendrix - Frank Faylen - Elizabeth Patterson
Robert Shayne - Larry Young - Percy Kilbride

Directed by Elliot Nugent

Script by Arthur Sheekman and H. Richard

Nestor Carter by Frank Butler - Lyrics by Johnny Burke - Music by James Van Heusen

Produced by Sil C. Sog leg...
"Giant gross in Seattle," says *Variety*... And Variety headlines "Pauline's" performance everywhere: "Biggest of the year in Omaha"... "Best in weeks in Philadelphia"... "Rousing business in Denver"... "Solid in Baltimore"...

"Dear Ruth' remarkable long run film, St. Louis"  
—Variety

"Unusual power in 3rd week, Kansas City"—Variety

'Biggest in Philadelphia'  
—Variety

All-time, all-picture record in Beaumont, Tex.

Topping "Two Years Before The Mast" in holdover weeks!
Box-Office Slants

**Singapore**

(Continued from Page 15)

It is a credit to all concerned with its making for it presents what might have been just another dull, unconvincing story, in a garb that will be found outstanding entertainment.

And these qualities, plus the marquee strength of the Fred MacMurray and Ava Gardner names, and word-of-mouth spread, should put this film in the big grosses. The performances of the entire cast rate superlatives. Fred MacMurray gives his usual smooth, convincing performance in the role of the American who is willing to gamble his freedom against the British authorities catching him trying to smuggle through a fortune in rare pearls. Excellent is the portrayal Ava Gardner turns in as the young girl in love with him, but who, because of amnesia, has forgotten her past. Roland Culver is splendid as the man she marries after they have been together for three years in an internment camp, and Richard Haydn capable as the British officer. Thomas Gomez and George Lloyd give convincing delineations of real, undercover crooks and Spring Byington and Porter Hall act and look like the typical American tourist.

Top credit for a showman's back lot is given to producer Jerry Bresler, whose first Universal-International picture this is... and to John Brahm whose direction is responsible for the excellence of the pace, the suspense and the fine performances turned in by the entire cast.

**Body and Soul**

*United Artists* Drama 105 mins.

**AUDIENCE SLANT:** (Adult) Powerfully produced story that has splendid cast, top-notch technical work and strong human interest.

**BOX-OFFICE SLANT:** Ought to do well at ticket windows everywhere because of Garfield's name, plus word-of-mouth advertising.


**Plot:** When a young New York boy sees his father killed by gangsters, he determines to become a fighter. His career is against the wishes of his mother, but he manages to become world's champion. In the process he becomes too closely attached to a crooked promoter and a no-account girl singer; and forgets the ones who befriended him. At the last moment, although it means virtually certain death, he double-crosses the promoter and wins a fight he was supposed to lose.

**Comment:** This Enterprise production has just about all the elements that a top-notch box-office attraction should possess. There is amusing humor, a dramatic punch in the story; the cast, headed by John Garfield, is superb; and technical departments are letter-perfect, including Howe's great photography. Hazel Brooks scores solidly in her introductory appearance as the villaness, and Lloyd Goff as the crooked fight promoter is unforgettable. The fight sequences are among the most thrilling ever screened, and the final bout will have the theatre audience cheering almost as loudly as the extras in the film. Exhibitors can't miss with this release, all things being equal.

**Holiday Camp**

*Harley Camp* Reviewed in London

**RANK** Drama 97 mins.

**AUDIENCE SLANT:** (Adult) Exceptionally well produced and fast moving, this contains most ingredients for popular success. A warmly appealing poor man's "Grand Hotel."

**BOX-OFFICE SLANT:** For Britain this is a showman's natural, but in the U.S. where the players are little known, its technical qualities commend it for the art houses. With cutting it should get by on duels.


**Plot:** Shortly before the war, as an alternative to expensive hotels and dining boarding houses at the seaside, a group of holiday camps to provide every sort of amenity for the vacation at a moderate inclusive fee, were opened. This is the story of such an establishment and the people who visit it. They include: Jack Warner and Kathleen Harrison, a bus driver and his wife and Hazel Court, their war-widowed daughter; Flora Robson, a nurse for years of nursing an invalid mother, seeking to make a new life. Dennis Price, a sailor trying to forget a broken engagement; Dennis Price, a murderer posing as a war hero, and Esme Cannon seeking the romance which so successfully eludes her are among the varied campers.

**Comment:** This is virtually the poor man's "Grand Hotel." The holiday camp around which the many sub-plots revolve. Though his first directorial feature effort, it is to Ken Annakin's credit that the result is very evenly balanced. He keeps the many stories under more interest in all and letting none flood the proceedings. For an omnibus story, the construction is exceptionally good and with the many varied characters, there is no lack of popular appeal. Humor, drama, spectacle, romance, pathos, glamour and even suspense are skillfully blended in a homely manner. It is a faithful picture of life in these establishments. For Britain, it is a box-office and showman's natural. Millions have visited these camps and will associate themselves with the situations and characters in the film. For America its technical excellence and sincerely recommend it to the art houses for skilled as the players are, their names are not strong enough to lift it above duels, for which it is over long. Flora Robson gives a delightfully tender performance as the woman who dedicates her life to others, Jack Warner and Kathleen Harrison are natural as the working class couple. Hazel Court has never looked more attractive and rising Rank starlet Susan Shaw catches the eye for the first time. Dennis Price makes the most of the least credible character in the film.

**Kiss of Death**

*20th-Fox* Drama 96 mins.

**AUDIENCE SLANT:** (Adult) A powerful dramatic tale, of one man with plenty of cruelties and suspense that will keep most spectators on edge. Not for the timid.

**BOX-OFFICE SLANT:** Draw of the title and word-of-mouth it will develop, will keep business coming in. Has all the makings of a box-office winner.


**Plot:** In a juvenile detention camp, one of the crooks is caught and sentenced to 20 years because he refuses to squeal. His wife and children suffer; the wife begins to drink heavily, finally commits suicide. Worried about his children, and anxious to see them, the prisoner consents to talk. He is paroled and faithfully gives information to the State. Picture ends when he shoots it out with a kid.

**Comment:** An offering of this kind (good strong dramatic fare with splendid performances and a powerful tale of a man's struggle to overcome a clear-cut crime) in spite of the odds against him) has all the makings of a box-office winner. There's the draw of the title "Kiss of Death," the excellence of the product in general, the marquee strength of Victor Mature, Brian Donlevy names and the word-of-mouth that will develop, to bring in the business and keep it coming in. This is not a picture for the timid for it has lots of killings and crooked police scene (in particular will set anyone back on his heels) and the suspense it carries, due to Henry Hathaway's expert direction, is so powerful that it cannot be taken on the edge of their seats. Victor Mature's portrayal of the crook who turns stool-pigeon.

*Continued on Page 31*
Premiers, Heavily-Backed First Runs Feature of Week

Distributor-sponsored ballyhoo and advertising embracing local demonstrations, national radio, and big-scale advertising campaigns are among the new bigger attractions as showmanship beat the drums in various sections of the country this week.

From New England, scene of a novel world premiere as well as one of the most extensive radio stunts for a picture that was completing its first week of pre-release area premieres; to Houston, Texas, where another big-scale premiere took place; to Major evidence of full-scale exploitation getting into action in behalf of key-run engagements of newer pictures, RKO exploitation and publicity forces culminated their outstanding multi-theatre premiere for "The Long Night" with a big radio show emanating from Boston on Wednesday night.

That same night the Warner forces were traveling with a trainload of guests to the famous "Scarecrow" theatre at Snowbegan, Maine, for the premiere of "Life With Father" at the theatre where the play had its initial tryout on the stage.

On Tuesday, Max Youngstein, head of exploitation for Eagle-Lion, brought to a colorful climax his elaborately planned and expansive campaign in Houston for the premiere of "The Red Stallion."

The announcement pages of New York newspapers this week were embellished with punchy, large-space displays for first runs of "Welcome Stranger," at the Paramount; Goldwyn's "Secret Life of Walter Mitty" at the Astor; Universal's advertisements for the RKO productions, "Black Narcissus," at the Fulton (stage house converted for this showing), and "Frieda" at the Park Avenue.

The details of the outstanding radio tier featuring a mock trial in connection with the campaign in New England and Upper New York for "The Long Night" are covered in a special feature elsewhere in this issue.

The "Life With Father" premiere ballyhoo was set to extend over two days and around Snowbegan, with a national broadcast on the afternoon prior to the Thursday night premiere.

Fete, P.A. Tour, Pioneer Hunt, for 'Unconquered'

The Pittsburgh Chamber of Commerce will present Cecil B. DeMille at breakfast on the morning of the gala American premiere of his latest picture, "Unconquered," at Loew's Penn Theatre on Oct. 3. Heading those who will turn out to honor the Paramount producer will be Mayor David Lawrence, officials of the Chamber of Commerce, and film and industrial leaders of the city.

Following the breakfast DeMille will dedicate Point Park, which the state will maintain on the city's Golden Triangle, site of Fort Pitt, around which the action of "Unconquered" revolves.

An additional facet of the many-faceted campaign is the plan just projected for DeMille to make a personal appearance tour of 12 key cities, timed with local premieres of the film. The tour, to be accompanied by local fete, ballyhoo, etc., will not take off until immediately following the American premiere in Pittsburgh.

And just on the heels of this announcement comes another from Paramount to the effect that a national search is under way to find the pioneer motion picture exhibitor of the United States to be a guest of the company at the Pittsburgh premiere and at the De Mille banquet and other festivities being set up in the city which saw the establishment of America's first all-film theatre by the late John P. Harris, State Senator from Pittsburgh and founder of the Harris Amusement Company which his son, John H. Harris, now heads.
Mock Trial Stunt Sets 'Show History' as 347 Theatres, 61 Stations Bally 'Long Night'

The active part taken in the affairs by prominent political figures, such as police chiefs, district attorneys, attorneys-general, judges of various courts, etc., each taking the part of prosecutor, defender, judge, etc., and each preparing his own case for conviction or acquittal of the actor taking the part of Henry Fonda, who, in the picture, "kills for love" and is charged with first degree murder. The defense in all cases is based on the tenets of what has been termed in many actual cases as "the unwritten law." The fate of the man playing Fonda, after a real judge has charged a jury of citizens in each city as to the legal aspects of the case, and after two noted local attorneys have summed up for the prosecution and defense, rests with the radio audience and spectators, who serve as the jury.

This procedure follows that set up for the Boston and Buffalo trials which brought out in Boston, Herbert Callahan, famed attorney who only recently achieved acquittal of a man charged with first degree murder in a case given considerable prominence in Boston newspapers. He served as counsel for the defense. Judge Thomas J. Courtney of Chicago, who recently was defeated by a slim margin in a race for the Governorship of Illinois, was prosecutor, with each attorney adding excitement to the "trial" spontaneously and unrehearsed, by summing up vigorously in the manner that gained prominence for both in real cases, in real courtrooms.

For the Boston affair, Victor Mature played the role enacted by Henry Fonda in "The Long Night," with Jacqueline White taking the part played by Barbara Bel Geddes in the picture, while Ann Dvorak, one of the picture's stars, played her own role as "Charlene."

Thousands of persons in Boston, unable to get into Symphony Hall to see the Hollywood personalities enact their parts, jammed the streets outside the Hall and heard the proceedings via 24 loud speakers set up on all sides of the structure, which also had been entirely surrounded by the inevitable sun light arc lamps.

Following the Boston festivities, the Hollywood contingent immediately extrained with producer Robert Hakim for Buffalo to see the Little Theatre group take over their parts.

Arrangements to turn over full proceeds of the Boston event to that city's Children's Hospital were made between J. Wells Farley, head of the local hospital drive and Ned F. Depinet, executive vice-president of RKO Radio Picture. Proceeds of the Buffalo event went to the local Cancer Fund.

Meanwhile, other regional premiers for the film are being set up along the same lines with the Southwest affair now in process of organization with the entire territory to be covered under the supervision of Robert Hickey, aided by RKO Radio field men Edward Terinne, Dallas; Leo Young, Oklahoma City and Jack Quirk, New Orleans.

The film will break in Dallas and Oklahoma City September 11th and it is expected that more than 300 theatres in the Southwest territory will participate in the regional exploitation campaign.

Radio saturation along the lines set up in New England is now being arranged with deals already having been completed with the Texas Quality Network and the Texas State Network. TQN has the big and important stations in Dallas, Fort Worth, San Antonio and Houston while TSN covers 20 of the most important cities in the state. Deals are pending for several independent stations, also.

RADIO FORUM IN SESSION. Typical of the radio forums at which the views of prominent legal lights were broadcast for and against the conviction of Henry Fonda for the "unwritten law" murder committed in "The Long Night" is this gathering in Worcester, Mass. at which the following (1 to r) gave their report: 1. District Attorney; 2. City Solicitor; 3. Rene Brassard, attorney general; 4. John F. Kileen, attorney; 5. John S. Durham, district attorney; 6. Walter Berg, WAAB announcer; 7. William Buckley, attorney. Discussion followed a screening of the film.
Dance Instruction in Brooklyn Para. Lounge

Admission to the Brooklyn Paramount Theatre at night from Monday through Friday entitles patrons to free instruction in dancing the rhumba and the samba, the instructors being from the Arthur Murray dancing school. Classes are held from 8 to 10 p.m. in the lower lounge.

Credit this novel "first" to Manager Gene Pleshette and his publicist, Henry Spiegel, who plan the novel attendance promotion as a regular and permanent "extra activity." The theatre plan to up its free dance instruction on the screen, on posters and marquees, and in special display newspaper advertising. The stunt will not be tied up to any picture; it is merely a good-will gesture which will doubtless attract a host of youngsters, mainly due to the excellence of the instruction being given.

'New Orleans' Contest Gets Novel Twist

A novel twist to the radio contest that has become one of the standard promotion features on United Artists' "New Orleans" was provided by the Plaza Theatre, Stamford, Conn. As usual, the contest, based upon a question about jazz music, offered Louis Armstrong records, Kid Ory record albums, and guest tickets as prizes. In this case, however, Fred Hartman, star disc jockey of WSTC, who conducted the contest for one week on his 800 Club program, made a personal appearance at the Plaza to award the prizes from the stage.

Tells New Haven About 'Move-Over' Program

Assistant Manager Norman Levinson, Loew Poli-College Theatre, New Haven, energetically set up an inexpensive but effective exploitation program for the move-over engagement of "I Wonder Who's Kissing Her Now" and "Crimson Key" which included a radio contest for listeners to name bands playing different arrangements of the title song; several effective window displays and considerable disc jockey cooperation.

The radio contest was sponsored by the Music Corner store, which also carried a window display which had been used in the lobby of the theatre holding the previous run. The store also ran a cooperative newspaper ad.

Window displays also were set up in a flower shop, shoe repair shop and three radio-record stores. One entire half hour radio record program was devoted to the music of Joe Howard, with appropriate credits to the theatre and picture.

'Cynthia' in Radio Tieup

Elizabeth Taylor and Jimmy Tyler are featured in a 15 minute radio show sponsored by the magazine, Calling All Girls, as part of MGM's national promotion on "Cynthia." The 65-station broadcast begins this week with radio promotion in the cities from which the broadcast emanates and with additional promotion in 325 department stores throughout the country.
New Catch Tactics

Hypo ‘Dear Ruth’ in K. C.

Paramount’s “Dear Ruth” recently wound up a three-week run of gratifying proportions at the Paramount Theatre in Kansas City, but it required an almost complete reversal of form on advertising and promotion to accomplish the trick. In some early engagements the picture came off with moderate grosses, so the Paramount powers-that-be encouraged managers to try new tactics.

Paramount Theatre Manager M. D. “Babe” Cohn, determined to do something about it, made two important changes in the campaign. One was to come in with a flood of radio spot announcements (about 200 the first week), and the other was to change the tone of the display ads to a theme of testimonials on a “sell well” and “amusing picture for the whole family.”

The campaign was rounded out with a direct mail scheme whereby the theatre furnished penny postals for patrons to mail to friends telling how enjoyable the picture was; a personal appearance in the lobby by Joan Caulfield, in town to plug the forthcoming showing of “Welcome Stranger”; a sneak preview of the picture, and a broadcast of a wire-recorded interview with patrons who saw the sneak preview.

Cohn also took the occasion to survey patrons to determine the effectiveness of various types of advertising. Penny postals were distributed to about 500 patrons, with requests to check and return. Of 108 replies, 37 credited radio spots with influencing their choice, 28 credited newspaper ads, 25 heard about the picture from friends, 18 came because of the movie reviews, 13 saw the stage play and wanted to compare it with the picture, 12 read national magazine ads, 10 credited the screen trailer, five credited the theatre front, five the lobby posters, and 25 gave miscellaneous reasons.—K. C.

Covers Harrisburg Radio With ‘Ruth’ Publicity

With the aid of Paramount’s national plan to exploit its “Dear Ruth” manager Gerry Wollaston of Harrisburg’s State Theatre went all out in buying radio spot time to plug the film, which ran two full weeks at the house.

In addition to radio features which included a variety of programs in which movie goers were interviewed by a radio commentator, Wollaston bought 150 spots, blanketing the city’s three stations. He also obtained displays in three dime stores, bulletin boards at hotels, impromptu menus in restaurants and window displays in three radio shops showing Joan Caulfield displaying a Philco radio. Considerably more than normal newspaper advertising space also was part of the campaign.

Wonderful Home Comforts Plug ‘Wonderful Life’

A play upon the word “wonderful” in the title of RKO’s Liberty Film production, “It’s a Wonderful Life,” was used by Manager Leo Raelson of the St. Albans Theatre, St. Albans, N. Y., in his lobby exploitation for the film.

He placed near the entrance, close to the sidewalk, a rocking chair with foot rest, bed slippers, pipe and smoking stand. A 30 by 40 card above the chair read: “It’s wonderful to be able to go to a wonderful theatre like the St. Albans and see that wonderful hit. It’s a Wonderful Life starring Jimmy Stewart.”

Ties up ‘Buck Privates’ With Recruiting Drive

Harvey Fleischman, manager of the Park Theatre in Tampa, Florida, arranged a series of successful tie-ups for Universal-International’s “Buck Privates Come Home.” Tying in with the U. S. Army’s recruiting drive, an Army recruiting truck carried a special display on the picture and featured an additional poster reading, “The Army needs replacements but not like Abbott and Costello in Buck Privates Come Home.”

One of the local stores featured a potato peeling display in its windows tying up with the picture and a racing car was on display in the Park lobby, courtesy of one of the local garages.

Kisses, Flying Saucers,
Layette, ‘Ivy’ Promotion

“This ain’t ‘Ivy’ but it’s sweet” was the sign hung above a spiral of mistletoe in the lobby of the Home Theatre in Kansas City as one of the promotion stunts for Universal-International’s “Ivy,” devised by Manager Gene Hudgens and U-1 Exploiter Ralph Ober. Wary and uneasy females caught under the mistletoe had to pay the forfeit of a kiss. Isn’t this the first time that kisses (other than candy) have plugged a film?

A laayette was the prize offered by Harbour Longmuir, one of the city’s largest children’s wear department stores, for the first child named Ivy during the showing of the picture. The store also took a cooperative ad and displayed prominent signs in windows and interior.

From the roof of the highest building 500 ‘flying saucers’ advertising the picture were hoisted over the center of the city. Finders were entitled to pairs of guest tickets. Radio station KCCY and the Oklahoma City Advertiser helped to promote the flying disc stunt. The manager also ran a contest in which its readers picked out the titles of Joan Fontaine’s previous pictures.

Six of the city’s largest book stores plugged the picture through window display of the book upon which the film was based. Twenty stores in the Vezey drug chain featured an “Ivy” standee. To further stimulate sales, passes were awarded the clerks making the heaviest sales of the standee. Richardson Florist Shop featured ivy plants in its windows with credit cards. Phone calls for Ivy were made to hotels, ball parks and other places where crowds gathered. Newspapers were generous in the use of stories and stills and the disc jockeys of five radio stations were supplied with “Ivy” recordings.

Feature and Short Both Exploited by Alexander

With Ray Anthony and his orchestra, featured in the Columbia short, “Thrills of Music” No. 8, in Cincinnati at the time of his booking of the company’s feature, “Framed,” and the short, “Manager Joe Alexander of the RKO Albue in Cincinnati,” and his publicity director, Nate Wise, divided their exploitation campaign between the two. A number of radio appearances were obtained for Anthony who also appeared in person at the Fair store, together with his vocalist, Dee Keatig, where they autographed copies of their records.

A tie-up with the Cincinnati Times-Star on its national snapshot contest resulted in several awards for the feature, “Framed,” in that newspaper. The Fair gave it three full windows with playdate credit, using 40 by 60 and 30 by 40 blowups of the film’s stars. Cincinnati’s national tie-up with Jergen’s Lotion resulted in more than a hundred of the 11x24 streamers, promoting both “Framed” and its playdate, in windows of all the Dow drug stores in the city. It received radio plugs over four stations, one broadcasting from the theatre lobby.

Played 12 Records

Manager Joe Borenstein of the Warner Strand in New Britain, Conn., tied up with Birnbaum’s furniture store to exploit Universal-International’s “Song of Scheherazade.” He borrowed a record player and floor model and played 12 records of music from the picture daily. The store also gave the attraction a window display and gave it a play in its own advertising.—HFD.
Free 15-Minute Radio Quiz Stranger's Stand-by

Manager Michael Stranger of Loew's State Theatre in White Plains, N. Y., has, as a standby exploitation promotion, a regular free 15-minute radio quiz program. While the program is on, patrons at their telephones phone answers to questions asked in the broadcast, winners' names and addresses being announced at program's close. Stranger is assisted by Irving Kaminer in his promotion work.

Another standby promotion is an attractive counter display in advance and during current run of pictures in Grant's five-and-dime store. Still others are reader board and lobby display in the Roger Smith Hotel, and regular window tieups along the main stem. All of the promotion stunts were used recently for such varied attractions as Paramount's "My Favorite Brunette," and "Blaze of Noon" and MGM's "The Yearling" and "It Happened in Brooklyn."

Special stunts on "It Happened in Brooklyn" were the playing of records, promoted from Davega's with phonograph, played in the lobby at peak hours, with large cutout of Frank Sinatra alongside the record player, advance and current window displays in Davega's and in other music and record shops; three music stores distributing contest blanks on a Columbia quiz program, with 40x60 on contest, film, theatre and playdate.

Stunt specialized on "Yearling" promotion consisted of 2,000 heralds promoting a coloring contest of a picture of Claude Jarman, Jr., and the deer flag, with 100 cards of novelty buttons as the awards.

Stranger arranged a model airplane contest on Paramount's "Blaze of Noon." Entry blanks, with note attached, were launched from atop the Roger Sherman Hotel at the "blaze of noon" into the crowds below. The note read: "No! Not flying a saucer but Loew's 'Blaze of Noon' model airplane contest. Hurry! Get your entry in now!"

Roller-Massager

A roller-massager borrowed from a reducing salon was placed in the lobby of the Patio Theatre, Brooklyn, N. Y., by Manager Allen Grant as a display for Universal-International's "I'll Be Yours." Copy on sign around the machine was "Ladies, you're invited to get in shape for the day when you say 'I'll Be Yours.' Don't Miss . . . ."

May Uses New Orleans Hall to Promote Film

A New Orleans ball in Miami Beach's swank Cadillac Hotel was a publicity stunt for United Artists' Jules Levey picture, "New Orleans," which Manager Ed May of the Miami Beach's Lincoln Theatre put across with social success. The hotel bore all the expense. The program consisted of characteristic dances of New Orleans during the past 30 years, which were exemplified by leading dance teams appearing at various hotels and night spots. Theatre passes were given as prices during the ballroom dance.

May promoted a 15-minute radio interview on "Copa Cabana" program night before the opening, and personally plugged the picture. He also promoted a record album which got him free time on three radio stations which plugged the music of "New Orleans." Large window displays were obtained in two music stores, and 500 stickers plugging the film and its music were placed on 500 juke boxes throughout Greater Miami. Ten thousand heralds were distributed by a cleaning establishment with which May has a tie-up that has been of great value on different occasions, May also induced Brassards of New Orleans, famous ocean front restaurant, to take, and pay for, a large newspaper display ad.

Stages Beauty Contest

RKO City Manager Harry Schreiber is conducting the second annual Miss Columbus Beauty Contest on the stage of the RKO Palace Theatre, Columbus, Ohio.
**Store in 'Bess' Coloring Contest**

The J. C. Penney store in Monmouth, Ill., recently tied up with the Rivoli Theatre in that city for coloring contest exploitation stunt on MGM's "Gallant Bess." Directed toward the boys and girls of Monmouth, the contest offered 50 free guest tickets for the best, most original and neatest crayon coloring job on the outline sketch of a horse contained in the quarter-page ad which the store ran (and paid for) in the Monmouth Daily Review Atlas. Picture's title, theatre and playdate credits, along with instructions, entry blank with name, age, address and phone number of the contestants. Replies were sent to the J. C. Penney store which also gave out the free tickets to winners.

**Bathing Beauty Contest 6-Night 'Cheyenne' Plug**

A bathing beauty contest conducted from the stage of the Midwest Theatre in Oklahoma City, to select "Miss Cheyenne" of that city, gave Warners' "Cheyenne six nights" advance plugs, stunt was arranged by Marcell Braze and George Barnan of the Midwest. Winner of each night's contest was awarded a $25 govern- ment bond. Contest winner was decided by popular applause on the final night. After her award, she was sent to Cheyenne, Wyo., ac- companied by a newspaperwoman assigned by the cooperating newspaper, The Oklahomaan, to cover the contest and to send in daily community news on Miss Cheyenne's plane flight to Cheyenne and her doings there for advance publicity on Frontier Days. She was enter- tained at luncheons, interviewed and gave radio broadcasts as the "Frontier Girl from Okla- homa City."

Miss Cheyenne presented to Governor Hunt of Wyoming a letter of greeting from Governor Roy Turner of Oklahoma, and on her return presented to Governor Turner a Cheyenne hat and a letter of greeting from Governor Hunt.

Other "Cheyenne" stunts in Oklahoma City included a window display of the hat presenta- tion; a display of the costume worn by Jane Wyman in the picture with a blowup of the star and scene cards for her and Dennis Mor- gan; a cut of Miss Wyman in her costume in the Sunday Oklahomaan; opening day feature stories on her in both the Oklahomaan and The Times; and Burma Shave-type cards featuring stars and playdate spotted at busy approaches to the city, in ball pools and other concentrated areas.

**Merchants in 3 Cities Plug 'Miracle' in Ads**

Merchants in three Pennsylvania cities helped in the promotion of 20th Century-Fox's "Miracle on 34th Street" through newspaper advertising for film's showing at three A. R. Boyd Enterprises houses—the Boyd Theatre, Bethlehem, the Boyd Theatre, Chester and the Cinema, Allentown. Merchant tie-ups of the line set in the New York City campaign, the various stores taking large newspaper space to advertise their "Miracle Values" and de- volving part of the space to coming of the pic- ture to the theatre in their towns.

A special advance screening of the picture for outstanding personalities in the three cities resulted in quotations favorable to the film from such bigwigs as the mayors, heads of the chambers of commerce, superintendents of schools, etc. These were used in the theatres' advertising. The managers of the stands emphasized the family angle of "Miracle on 34th Street," personal- ly, resulting in it in a large scale ad barrage. Top grosses were reported by all three theatres.

**Davis, Powell Hold Contest for Parents**

A newspaper contest directed to parents was arranged by Manager Elmer Davis and his publicity assistant, Betty Powell, for the showing of MGM's "My Brother Talks to Horses" at the Bison Theatre, Shawnee, Okla. Parents were asked to write a brief account of the child's most imaginative experience as sug- gested by "Buck" Jenkins talking to horses in the picture.

**10,000 Letters**

To promote his showing of Universal-Inter- national's British production, "Odd Man Out," Roy Hule, city manager of Reade Theatres in Morrison, N. J., and Manager Berney Feld of the Jersey in that town, wrote and mailed 10,000 letters on the production, its stars, James Mason and Kathleen Ryan, and hailing the British-made motion picture.

**Atmospheric Displays Still Sell 'Em**

Moving the atmosphere of the feature picture outside to lobby or front entrance is still a good stunt for giving the theatre that "something new is added" flavor.

Among many recent successful applications of the idea are the two displays illustrated here.

Above, western hitching posts were featured in a setup that ballyhooed the showing of Re- public's "Springtime in the Sierras" at the Saddle Pal's at the Capitol Theatre, Philadelphia. Added attractions to the colorful front effects were the presence of three cowboys and a lone cowgirl, plus, of course, banners and posters on the theatre.

At left, Manager Dave Levine's display for "The Farmer's Daughter" at the RKO Albee Theatre, Providence, R. I., it was an advance at- tractor based on posters for the picture and employing a liberal use of stills.

**Gilman Takes 'Hucksters' Blurb as Promotion Slogan**

Taking the "love that soap" blurb from the MGM picture, "The Hucksters," for a promo- tion angle, Manager Sam Gilman of Loew's Regent, Harrisburg, Pa., altered it to "Love that 'Hucksters'" and plastered the town with it, to results that were good for a two weeks' run. Music stores altered it to "They play music" as a catchword for record, sheet-music, window and counter displays and had it imprinted on record envelopes—all tinged in with the film. Candy shops fell in line with "love that candy" imprints on bags. Book stores, circulating libraries employed "Love that 'Hucksters'" on book jackets and book insert cards. Small cards reading "We suggest you read 'the Hucksters'" then see the picture at Loew's." were tacked on the shelves of circulating Libraries.

The Three Harrisburg dailies gave the pic- ture much free space. The Telegraph in coopera- tion with radio station WHGB sponsored a jingle contest which was further publicized in a cooperative ad. Ten copies of the book were of- fered as prizes. The contest drew more than 400 entries.

For "Closed" cards for store doors informing the public that the stores which had customarily been open on Thursday nights for years, would be closed, were seized upon by Gilman. Under the store signs, "Closed Thursday nights in July and August," Gilman posted this copy: "Gone to Loew's to see 'The Hucksters' tonight.'"

In addition to radio reviews, the film was re- viewed by Rabbi Philip D. Bookstaber for the Beth-El Temple Ladies Auxiliary.
Theatres Management

Interstate Prepares 1947 Mirth of a Nation Show

Due to the success of its first film variety show, "Mirth of a Nation," the Interstate Circuit has prepared a new show for 1947, consisting of 11 "acts" which the circuit assures its managers are suitable for showing on their screens at any time. The program was arranged by Debbs Reynolds of the circuit, whom General Manager Robert J. O'Donnell sent to the Warner studios for that purpose, in association with Mel Blanc, the "voice" of Bugs Bunny and various other Warner cartoon characters.

"Mirth of a Nation of 1947" consists of all first-run shorts which, with one exception, have not hitherto been seen on Interstate screens. The one exception is "Facing Your Enemy" (Norman Foster's 1946 war manufacturing of the Colorado) which was included in order to use all three winners of Motion Picture Academy awards, the other two being "Cat Concerto" and "A Boy and His Cat." The rest of the film variety show consists of shorts and cartoons, with Desi Arnaz and His Band as an additional "come-on" for the youngsters.

Interstate executive offices have prepared a manual for the circuit's theatre managers which contains mats of ads in assorted sizes, press stories and pictorial layouts for the newspapers, assorted stills and lobby posters of different sizes. Copy for a trailer is included, and a radio transcription and announcement spoken in Mel Blanc's Bugs Bunny voice.

A page is devoted to selling angles, among which are cooperative tie-ups with the ASCPA on kindness to dumb animals as portrayed in "A Boy and His Dog," with stores and shops selling baby clothes and maternity dresses in connection with "So You're Going to be a Father." A special stunt is the free admission of children who bring a signed statement from their parents that there name is the same as that of one of the cartoon characters shown on the program—Bunny, George, Jerry, Butch, Woody, Desi, Judy, etc.

The "Mirth of a Nation" program is designed for balanced entertainment for the entire family.

The Time Element

In any well-regulated theatre the doorman, ushers, etc., should be able to answer questions about show times and coming attractions. The assistant manager, chief usher, etc., might be required to ask test questions of staff members to indicate their efficiency along these lines.

Check Decorative Surfaces

Blacklight decorative surfaces are still new enough in most spots to be possibly neglected in cleaning. But they will lose part of their appeal if dust is allowed to accumulate on the surfaces. Include this on the cleaning crew's routine.

Personal Check

A personal check at frequent intervals is the only method that will make a manager SURE that the projection room door is kept scrupulously UNlocked during operating hours.

There's two ends to every horse and this retrenchment nag that's been stomping around the corral of theatre operation is no exception. So, let's see what the critic looks like from both ends 'cause you'll never know his age or inclinations by confining your examination to his posterior assembly.

A careful check of existing conditions in this business will convince any impartial observer that the morgals of the industry are pretty equally divided as to which end of the retrenchment filly was being examined when various units of current curtailment programs were inspired.

I've been listening attentively to the expoundings of some pretty big men as to the need for economy. Moreover, I've done considerable chinny with the "men of figures" who care for the bank balances. By inference from the one and open assertion of the other I believe I uncovered the principle reason for the retrenchment surge.

When the "men of figures" reported on finance to the "men of money" it developed that the percentage of dollar return has been considerably less during the recent boom years than it was during hard times. The drop in percentage of gross remaining after expenses alarmed the men of money and they immediately began checking for some means of recovering the difference by paring expenses.

Reduced to simple reckoning here is a hypothetical example of the kind of reasoning at least partly responsible for the heavy wailing of cutley: Back in the days when the admission dollar was harder to get than a seat on the S-15 to Jamaica it was proved that for every $1,000.00 that made its way into the cash drawer, $100.00 remained after discharging all obligations. During the recent boom years, when the admission dollars were as plentiful as Spanish Moss in Louisiana swamps, it developed that for every $10,000.00 that was literally thrown into the tills by the long lines of waiting amusement seekers, only $700.00 remained free and clear of obligation. In other words it would seem that the "men of money" are dismayed at the drop in dollar-for-dollar tally and utterly dissatisfied with the increase in overall earnings.

The figures are, as I said, purely hypothetical but the reasoning is as clear as I can make of the premise expounded. Such figuring may make sense to some but to me it possesses the pungent odor of having originated too close to the crupper strap.

Good Times Compensate for Bad?

I agree that the majority of the "boomtime" profits have been plowed back into the business in the form of bigger productions, finer theatres, etc. But, does not such practice come under the heading of what the plowers consider as "sound investments"? Isn't it expected that the bigger productions and finer theatres will bring added dollars? Hasn't it always been true of this business that the good times have more than compensated for the bad times? If that isn't so, pray tell me how the businesses now presided over by the "men of money" ever grew to their present proportions?

I agree that costs of operation are on the escalator and that—in most situations—two employees and sometimes three are required to fill the job performed by one person during the "hard times" period. But it is also true that prices have increased—not much but reasonably—and that attendance has hit new peaks. It must also be admitted that hard work—the real, genuine nose-to-the-grindstone variety—is a child of necessity and seldom prolific during periods of plenty. It is difficult to vision this normally immutable law of nature as bending easily to the economy edicts or retrenchment preachings of the men of money.

The picture, as it appears to me, is one requiring an overtime job from every figment of gray matter that can be mustered into service. We have been enjoying business that can best be described as "fabulous," and reports of earnings indicate that, nationally speaking, the pace is being well maintained. There are situations where things have dropped off to the "wonderful" and "very good" classifications and it is for the purpose of keeping profits of the top brackets from falling and lifting profits of the lower to the top levels they once held that most of the retrenchment moves were inaugurated. The gray matter mentioned above has a full time task in coming ways and means of pruning superfluous activities, paring surplus or unused manpower, reducing and/or eliminating needless expenses and rearranging sales effort ex-

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Jackson Urges Managerial ‘Horse Sense’

(Continued from Page 25)

petitely calculated to attract patronage.

Those who believe that a chore of this kind can be efficiently and properly handled by edict from centralized control are camping at the wrong end of the horse. Each theatre is individual and requires special consideration of its various problems of retrenchment and re-aligned effort. The complexities that enter into the maintenance of profitable and thriving relations with the patronage potential of one theatre are—with few exceptions—without counterpart in divergent areas. The same approach that will find acceptance by the customers in one situation will be vigorously rejected by those of another.

The identical effort that fails miserably in one locality will prove a powerful customer magnet in a neighboring vicinity. General orders promise to accomplish nothing other than managerial confusion, organizational chaos, disturb customer and business contact confidence and require expensive corrective measures.

‘Killer’ Prescriptions

Let me list a few of the ingredients of current retrenchment prescriptions that, to my way of thinking, hold greater promise of killing than curing:

Orders to eliminate all newspaper advertising space other than the regular daily papers may seriously affect the revenue of theatres in college towns where attendance of the school student body is the difference between profit and loss; in communities where certain religious factions hold sway and publish a periodical. And, there is always the theatre where the customer pattern is better covered at less cost by the neighborhood paper than by the sparsely circulated and high rated publication.

Orders not to spend one nickel without authority from home office supervisors can result disastrously if followed to the letter. And the heck of it is that many of the managerial tyros do follow the instructions of their superiors to the letter. So many things can happen that demand immediate cash outlay that their enumeration here is prohibitive but to list a few:

Oil for a heated motor, wax for a brand new paint, fuses for a blown electrical circuit, fluid for door checks, replacements for torn or stolen posters.

Can’t Always Anticipate

It is impossible for any manager to anticipate such happenings and be prepared in advance. If he abides by the retrenchment rules and his operation is impaired or closed, his customers given cause for complaint, he is branded as an idiot who should know better than to obey such rules. If he ignores the rules he is in the ill graces of the superior who wrote them.

Orders not to buy anything locally that can be supplied from a circuit warehouse can bring on the same difficulties. Local merchants will have a certain degree of influence with their employees, their families, their friends and an indeterminate number of social and business connections. Unless the manager rates exceptionality and abrasive ability the local dealer is certain to feel himself discriminated against and retaliate in kind. In such cases the theatre attendance is certain to suffer far in excess of the minor increase in profit if any enjoyed through warehouse purchases.

Ordering at least three bids be gotten before negotiating for repairs or essential replacement is another hot potato that can not only search the fingers of theatre owners but melt into useless bulk a big wall of the coin that passes through the ticket window. How many communities are there that can boast three outfits capable of handling refrigeration problems, major electrical difficulties such as generator troubles, roof leaks and no end of other items that can and do go out of commission without warning and require instant attention and remain closed were the manager to obey the orders and go on a flying trip for bids in such places where the required number of qualified establishments existed? How much customer dissatisfaction, revenue loss, etc., would be incurred while he was indulging in his fool’s errand. And, finally, how long would he hold his job if he complied to the letter of his orders? And, again, how much of the blame for the costly error would the superior who issued the orders be willing to accept?

Actual Excerpts

The items listed above are not hypothetical but excerpts from real communications, written within the past few weeks by men of wide experience in theatre operation. I could go on with many more that promise to accomplish more in the way of harm than good for the operation. I do not accuse, but believe these to be sufficient to at least encourage the managers to whom such edicts are directed to solicit detailed instructions for their theatres—such solicitation may result in the protection of their own and their superior’s job. I haven’t seen the orders, but there is every evidence that distributors are also guilty of some edicts originating at the wrong end of the retrenchment horse. A marked falling off in advertising space in trade journals indicates that this very important link between producers, distributors and the fellows charged with selling the product of the man is the street is being side-stepped. I say side-stepped because the space in fan mags is on an increase. In my book, the distributor who figures he can do his own selling direct to the public and eliminate all the middlemen—the same distributor with retailing his merchandise is making a very serious mistake. Admittedly that there are an immense number of fan mags distributed—but not many to theatre owners or managers—there still remains a vast majority of folks in every community who depend on the reputation of the theatre manager as a capable judge of moving pictures. The best, surest and least expensive way of getting theatre managers hopped up over a soon-to-be-released picture is by the liberal use of space in trade journals. Should it be that there are orders issued to curtail trade paper advertising—and there is every indication that such orders exist—then I’d seriously recommend that the originators check to make certain what end of the retrenchment rag they are observing.

Horse sense is one of the most highly desired attributes of the theatre manager, but you gotta be kinda stalewise and keep a weath er eye peeled to make sure the nag don’t turn round when you ain’t lookin’.

Emergency Lighting

Thunderstorms sometimes are severe enough to knock off all power. This should occur a panic might have to be faced if there is no provision for emergency lighting.

Role of the Manager’s Assistant Important to Theatre’s Success

Because the wide-awake manager keeps a keen eye on the condition of his theatre and its equipment, the comfort and pleasure of his patrons, the assistant manager can help materially in making the operation of the theatre a success.

There is temptation for the assistant to think his role is of minor importance, that he has only to carry out his manager’s instructions, leaving all important decisions to his superior. It is a mistaken idea, which, if carried out consistently, soon makes him disfavored and useless, until he becomes a burden and not an asset. He should never labor under the impression that the theatre’s success depends solely upon the manager.

There is an important responsibility attached to his job. The neatness and snap of the service staff, the thoroughness with which the cleaners freshen up the theatre’s appearance, seeing that equipment is in good running order are as much a part of his duties as the manager’s. The latter alone cannot perform all the duties that devolve upon the executive head of a modern film theatre. All these details of management require a constant attention and it is the assistant’s duty to relieve his superior of many of the necessary, if at times annoying, details.

He should not confine his activities to detail work that should be taken care of during the morning hours before the house opens, or during the afternoon hours. Most of his time, during performances, should be spent on the floor, checking the neatness and cleanliness of the lobby, foyer and rest rooms, and always available to answer pleasantly any questions or comments from the part of patrons. Misleading to their comfort and pleasure is as much a part of his duties as of the manager’s. He should follow up the cleaning crew to see that no part of the house has been left dirty or cluttered up, with double attention to the auditorium which is a good part of a theatre’s “come-again” to patrons, especially when it is kept pleasant in atmosphere, of which perfect cleanliness is a necessary part.

He may do personally to please a patron helps build goodwill—that “come-again” atmosphere every theatre should strive for. Little personal attentions give patrons the feeling their patronage is appreciated.

The manager cannot be in the theatre at all performances; he is often called away on matters pertaining to bookings, to the upkeep of the house and its equipment. It is up to the assistant to be able to meet all emergencies that may develop, and to meet them tactfully and peacefully regardless of the cause or reason. When the manager gives him added responsibility, it is for a good reason and shows his superior’s confidence in him—a confidence which should not be betrayed. Such should be the unflagging, unassisted capabity, is a preparation for promotion—possibly the management of a theatre and an increase in pay.
HARRISBURG

Opposition to the attempt to get a local option on Sunday movies for Harrisburg has started, with the Ministerial Association of Greater Harrisburg and the United Council of Churches banded together as opponents, and backed up by a group of church workers. Meantime a corps of more than 60 canvassers was busy making house-to-house contacts to get the required 3000 names on petitions which must be filed 60 days before the Nov. 4 general election, asking that the question be placed on the ballot.

Theatre managers headed by E. G. Wollaston, are going all-out this year in their efforts to at least get a vote on the matter. Assisting Wollaston, who is chairman of the state, are: Sam Gilman, Lees’s Regent; Jack O’Rear, Colonial; Bob Sidman, Senate; Francis Devoter, Rio; and these neighborhood exhibitors, Walter Yost and Bob Handley, Penway, Grand and Roxy; Mark Runions, Capitol; Bill Whyte, Star; Bob Kay, Broad; and Ira L. Schiffman, National and Rialto.

Gerry Wollaston, State manager, and his family, have returned from a visit at their former homes in St. Mary’s and Ridgeway. Mary Rudolph, State, is on vacation.

Jack O’Rear, manager of the Colonial, started his vacation two weeks ago, then, when his wife, Charlotte, began work on the Sunday movies campaign, he decided being at home alone wasn’t much fun, so reported back to the office. Rachel Luciano, cashier at the Colonial, is on vacation, as is Nancy Breon, usherette. Florence Stiegelman, Colonial cashier, is back after a trip to Massachusetts. Genevieve Funk, secretary, plans a vacation “out home” next week, Franklin Maury, Colonial assistant manager, went to Reading Sunday to bring home his wife and son who were there on a visit.

Charles Noble, operator of the Colonial, had his jaw broken by a city dentist when having eight teeth pulled.

At Loew’s Regent, Clara Huber, staff member, is on vacation, and John Sines student assistant, returned from a trip.

KANSAS CITY

Vacations are in order for several theatre managers. Hugh Siverd, Plaza Theatre, Charles Barnes, Granada, and Kreeger-Dilender, Regional, are back in California. Roger Ruddick, Brookside, took off for New Orleans. All are Fox Midwest managers.

The Electric Theatre at Springfield, Mo.—a Fox Midwest operation—will get a new front and will become the P.T. Theatre in the next week. Roy Hill, the manager, and Mrs. Hill last week became proud parents.

Russell Berg, branch manager, and five hands returned last week from the Warner Brothers sales convention in Chicago. All agreed it was the hottest few days ever spent in Chicago.

Pete Peterson, operator of the Plaza Theatre, Greenfield, Mo., was back on film row last week after a vacation trek to Oregon.

Paramount Western Division Sales Manager G. A. Smith and Harold Wirthwein, drive captain, met at the Paramount exchange with branch officials and salesmen this week. The two sales officials are making a tour of exchanges in the western division.

Paramount Exchange Office Manager A. H. Chaffee took off on a vacation jaunt to Minnesota, Aug. 15. Mrs. Chaffee and son Paul went along for stops in Duluth and Wisconsin.

Mrs. Florence Marvins is taking a two-month leave of absence from her duties at the Paramount exchange.

The new Drive-In Theatre on the Kansas side is expected to open within the next couple of weeks.

HARTFORD

Theatremen in this area have been congratulating a fellow manager on a promotion. George E. Landers, manager for many years of the E. M. Loew’s Theatre, Hartford, has been promoted to district manager of the company, to look over the house in Connecticut and Western Massachusetts. He will continue to headquarters at the Hartford theatre.

Vincent O’Brien is new manager of the Hartford Drive-In, Newington, and Dan Finn, son of the circuit’s general manager, has been named assistant to O’Brien.

The new 725-seat theatre at Dover Plains, N. Y., for which Irving Rutherford, Hartford architect, drew the plans, is expected to open around Oct. 1. Cost is reported at $140,000.

Free Football Movies

The Municipal Recreation Department of Milwaukee is sponsoring free football movies at various of the city’s playgrounds. Large crowds are on hand and they include adults as well as youngsters. A movie put out early in August showed the Green Bay Packers playing a game, which brought out as many adults as children, all being Packers’ rooters.

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(Continued from Page 27) is just back from a vacation. United Artists Book Joe Madsen is recovering from an attack of "shingles." MGM West Coast Sales Manager George Hickey is spending his Hawaiian vacation in Waikiki and will have returned to the office by the end of the week.

Harry Karrer, sales manager here for Pioneer Films, is spending his vacation in Denver as representative of the company.

Manager Art Jolley, PRC-Eagle Lion sales representative in Salt Lake, is back from a successful swing into Montana.

OMAHA

The local press gave a final salute to James Whiting, 72, who first became affiliated with Local No. 42, Theatrical Stage Employees, 58 years ago. He died in a local hospital a week after his fiftieth wedding anniversary. Among theatres for which he worked were the old and new Boyd’s, Grand Opera House, American, Tropicadero, Gayety, the Academy of Music and the Orpheum for which he was working up to his recent illness.

Don Shane, Paramount manager, headed west with his family for a vacation. He is trying to line up at least 100 theatres in the territory for an area premiere of “The Long Night” in November. A big press and radio program will spur it. Branch Manager Jack Rentro and Lou DuFoure, publicist, left last flight for London to confer on plans.

Anita Bruno, MGM stenographer, has returned to work after a month’s leave during which she cared for her parents who were injured in the tornado at Pender, Neb. Ralph Goldberg, local circuit owner, has returned from a New York business trip.

The Uptown Theatre Corporation, headed by Albert M. Self, has construction underway on a new 700-seat theatre at Sioux City, Ia. H. S. Holtec Construction Company has the building contract. Cost is expected to run about $75,000.

Martin Wuebben, better known for his auctioneering and farming at Wynot, Neb., has bought into the theatre business at West Concord, Minn. Wishing wells have been placed in the State, Military, Town, Dunlee, Avenue and Military Theatres. All proceeds will go to the Children’s Memorial Hospital, a pet of the Omaha Variety Club.

Ed Cahn, Universal salesman, will spend his two-weeks’ vacation at home. Clarence Blubaugh, MGM salesman, is spending his vacation in his Minnesota cabin.

Ruby Swetela has resigned as an inspector at MGM. Recently her husband was appointed chief of the police department’s traffic bureau.

SHOWMANSHIP. The sale of tickets to the Aug. 28th benefit premiere of Paramount’s “Variety Girl” for the charity fund of the Connecticut Variety Club in New Haven was launched with showmanship. The first sale, as camera-recorded above, was to New Haven’s Mayor William C. Celento. Making the sale is Barney Pitkin, costumed in symbolic Chief Barker fashion. Harry Rosenblatt and Harry F. Shaw of the New Haven Tent witnessed the transaction.

Los Angeles

This month sees the 21st anniversary of Eddie Blackburn with J. E. Brulatour, Inc. George Kane and Marilyn Gilinsky announced their engagement. He is manager of the Carthay Circle, while she is a student of UCLA.

The beautiful new Culver Theatre in Culver City was opened Aug. 13, with a premiere of “Red Stallion.” House was built by Principal Theatres.

Exhibitors Service, Inc., recently added the Lyric, Monrovia, and the Rita, South Pasadena, to its list of clients for buying and booking.

C. A. and William Glenn Balch, architects, designed the new drive-in theatre near San Diego, which is being built for William Oldknow. The grading and paving have already been consummated and work is proceeding on the reinforced concrete screen structure.

Stanley Meyer, who recently resigned as co-first-run district manager for Fox West Coast in Los Angeles, has been elected vice-president and general manager of United Artists Theatres. He will move to New York, where he will spend the next six months at the circuit’s home office.

An all-Paramount wedding occurred Aug. 1 at the Little Church of the Flowers in Forest Lawn. Betty Smith, who works for the local branch office, the daughter of Frank Smith, Paramount’s Salt Lake City employe, was married to Jack Braly, son of Hugh Braly, the company’s western district manager.

President Robert L. Lippert of the circuit bearing his name, who is also vice-president of Screen Guild Productions, has acquired the new 40-car El Monte drive-in near Burbank, Calif., making 37 theatres in his string. He takes over operation immediately and expects an Aug. 25 opening. Lippert has also remodeled the 350-seat Round Up Theatre in the San Francisco.

Philadelphia

Gloria Porter, inspectress at Columbia, left last week to become a bride. She will make her home in Maryland after the ceremony.

Lynne Evans, runner-up in Oscar Neufeld’s “Miss Philadelphia” contest last year, has been signed by 20th Century-Fox for seven years with an option.

Dave Moliver of the Principal, has announced that he plans to reopen the renamed Aurora the latter part of August.

Jack Feldman, who recently left Temple Hospital, is now at Jefferson for more operations and treatments. His friends are requested to get set in case he may need blood transfusions.

Progress on the new Universal-International exchange building is coming right along, and one man who was instrumental in getting this job is Jimmy Ashcraft, because they are working right outside his window.

Bill Brooker, Paramount exploitation man, now enjoying a much needed vacation, was one of the judges of the “Miss Greater Philadelphia” contest.

Al Koh, manager of the Stanley-Warner Mainsham Theatre, celebrated his 25th wedding anniversary this week.

Lester Wurtele, Columbia circuit sales manager, spent his first summer vacation in 18 years at Cape Cod.

Moe Davis, vice-president of Al Davis, Monogram branch head, is being acclaimed as “Queen of the Blintzes” since some localities had the opportunity to sample her prowess.

Washington

The District Commissioners agreed to meet with Carter Barron, A. Julian Brylawski, Fred Kogod and Louis Bernheimer regarding the District recreation department’s free movies. It was the claim of the MPTO that the program utilizing District government property is in competition with owners who are paying taxes.

The 20th Century Fox Family Club held its annual picnic at Joe Bernheimer’s summer home in Franklin Manor, Maryland.

Wade Skinner, secretary to Warner’s John J. Payette, will leave for a two-weeks’ trip with the Naval Reserve in September.

Vacation notes: George Werner, assistant in Warner Bros. booking department, is spending his vacation in Southern Maryland; Earle Yates, purchasing agent, same company, is at Bear Island, Canada; John Marcon, manager of the Metropolitan Theatre, returned from a trip to Windsor, Canada, and Detroit, Mich.

Thomas W. Baldridge of Winchester, Va., Middle Atlantic representative for MGM’s promotional department, was married at Winchester last Saturday to Miss Dorothy deGrange, daughter of Mr. and Mrs. Henry Clay deGrange.

The Nelson Theatre, Mount Jackson, Va., which was a fire casualty last winter, reopened with impressive ceremonies, and many important political figures of the state present. Tom Baldridge, MGM’s in Blackheath, was master of ceremonies.

"Voice of Theatre Speakers”

JOE HORNSTEIN has it!
INDIANAPOLIS

William Wallace, who operates the V and Corry Theatres at Veedersburg, Ind., has returned from a western trip with his family.

John D. Austin, Versailles, Ind., has closed his Austin Theatre for remodeling and general repairs.

Verne S. Garrell, who operates the Isis Theatre, Winamac, Ind., has returned to his duties after a month's fishing in Canada.

Eagle-Lion District Manager Harry Mandell spent the week in Indianapolis, conferring with Sam H. Abrams, exchange manager.

Helen Thaus, bookkeeper at RKO, is spending her vacation at the May Bros. Clinic, Rochester, Minn., for a complete check-up and rest.

Republican District Manager William Baker spent Wednesday at the local branch on business.

L. S. Ayres & Company, one of the largest department stores in the city, purchased tickets for the store's entire organization to see "Miracle on 34th Street" the night of the 5th, at the Indiana Theatre.

Norma Lattimore, booking clerk at MGM, is confined to her home by pneumonia.

Donald S. McLeod, office manager, MGM has resigned, after serving the company 20 years.

DENVER

A welcome with a western flavor was accorded Hugh Braly, district manager, and Harold Wirthwein, assistant, when they stopped from a plane on their way to attend a Paramount sales meeting here. The entire Paramount force was rigged out in western attire, and as a gag they had burros for Braly and Wirthwein to ride to town from the airport. But they took only the two, and when they had ridden out of the airport a car was waiting for them and they finished the trip in style.

Pat McGee, Cooper Foundation theatres general manager; Ralph Ayer, assistant; Frank Roberts, comptroller, and J. Lee Raklug, legal counsel and one of the Foundation directors, were in New York on company business.

Ray Bartlett has named his new Artesia, N. M., theatre, the Lomaland. Milt Hosfield, Fox Intermountain film buyer, has left for California to attend a National Theatres film buyers meeting, following which he will go on vacation.

Nat Wolfe, who recently sold the Commercial Film Exchange, has gone to Glenwood Springs, Colo., for a vacation prior to a trip to New York to visit relatives, after which he intends to locate on the west coast.

Steve Mason will open his new Felix, Hagerman, N. M., this month.

Work on remodeling the Avalon, Grand Junction, Colo., is about completed, and the theatre will be reopened as the Cooper with a gala show Aug. 27. The house is the first to be named in honor of the founder of Cooper Foundation—J. H. Cooper, who died last year.

Paul Anderson, manager the Trail, Colorado Springs, Colo., and Evelyn Jansen, were married.

NEW ORLEANS

George Papps, veteran of 14 years service with 20th-Century-Fox and for the past nine months with Screen Guild and Film Classics in New Orleans, has assumed duties as exchange manager for PRC. Papps was with 20th-Century-Fox from 1932 to 1941, Milton Duree, whom he replaced, has been offered a position as sales manager for the New Orleans territory.

Charley Waterall, operator of a string of theatres at Pritchard, and a number of other Alabama towns, was in New Orleans this week calling upon Luke Comor, Warner Bros., exchange manager, and others persons along film row.

Goodman Broggi was on the row this week booking pictures for the New Theatre which recently opened next door, La.

Southland Theatre, owned by Don George Theatres, opened in Bossier City, La. (across the river from Shreveport), last week. House has been completely refurbished and is being managed by Jay Sproles, who had theatres on the other side of the river before the war. He's a native of Dallas, Tex. House will operate on Friday, Saturday and Sunday, featuring action movies mainly.

BOSTON

The Independent Exhibitors, Inc., is now in roomier headquarters at 46 Melrose Street. The new setup provides a much larger meeting hall as well as a private office for Business Manager Ray Feeley and an exhibitor conference room.

Ralph Roberts, owner of the Powers, Caribou, Maine, paid the district one of his rare visits.

The Motion Picture Salesmen's Club will sponsor a testimonial dinner for Tom O'Brien, with a tentative Sept. 10 date.

The Warner Bros. sales department went to New York City last week to meet with the home office and west coast executives.

United Artists New England sales staff heard an address last week by producer Hal Roach at the regional meeting at the Hotel Stater. Grace Rosenfield, Roach's New York representative, was present.

Kenneth Douglas, Jr., has retired from the Massachusetts Theatre Equipment Company, and has joined his dad at the Capitol Theatre Supply Company. Ed Coulth of the former company will carry on at the old stand, and retain the firm name and assets.

The many industry friends of George Sumner will be sorry to learn of his recent death at his home in Cochinute. He at one time was manager of the Giles houses in Framingham, but later in the insurance business.

Ansel Sunhorn, well-known exhibitor and legislator of New Hampshire, has returned from a prolonged fishing trip in Maine. (Continued on Page 30)
LONDON OBSERVATIONS

Rash of Re-Issues Expected If U. S. Product Stops; Cause As Well As Effect of Tax Puzzles Film Men

By JOCK MacGREGOR

One may well ask what has prompted the Government to take the drastic step of a prohibitive import tax against an industry where dollar expenditure is but four per cent of the total and who, if any, have been their advisors.

While it is apparent that CEA Secretary W. R. Fuller was in the know (it was he who first suggested that the 75 per cent was a tax, not a freezing of remittances in that amount), it is blatantly obvious that he was no partner to such a plan as finally evolved.

J. Arthur Rank appears to be the heaviest loser under conditions as they stand now. Both from the production and exhibition end of the business he seems to be hard hit. He has invested millions in films to build goodwill and prestige overseas. Now a new formula may have to be adopted in the studios. In the exhibition branch, he will be faced with a seller’s market on the stocks of American pictures already in this country.

While the first reaction was that many cinemas will have to close with stoppage of pictures from America, it must be remembered that the Continent was without British or American product for many years.

This observer’s opinion is that the exhibitor will squeeze through, though I hate to think what may happen in the way of rentals. Hollywood will suffer, but no doubt will concentrate on those foreign markets where British films are playing to recoup the cut in revenue from England.

One distributor pertinently asked me: “Are they going to cut our quota obligations? They can’t have it every way!” This is quite a point.

The times were most unpatriotic as a welcome for Steve Brody and Norton Ritchey, who arrived on the Queen Elizabeth for talks on their product.

Mr. Ritchey felt that it was too early to comment, but was of the opinion that Government policy was ill advised and since no new pictures were likely, it would encourage the plugging of oldies.

Jules Levey was another visitor from America to be amazed by the order. However, as concerns this current picture, “New Orleans,” he was in the happy position of having got it into the country some weeks before the tax became effective.

In town for business talks with Sir Alexander Korda and a chance to see his relations, is Cary Grant. According to present plans he is to do a picture with Carol Reed early next year.

Warner publicist Gayne Dexter suffered a nasty accident in Paris when reading a paper on the airfield. The slipstream caught the sheet, cutting his eyeball. He is at work with a black eye-shield making him look rather like a showmanship stunt for the re-issue of “Captain Blood.”

The anti-Hollywood Beaverbrook press, through the Daily Express, planned an International Film Festival for London this winter, but the British Film Producers Association and the Kinema. Reuter’s Society have declined to support it.

MGM have lodged an appeal in the judgment against them in the libel action brought by BBC critic Arnot Robertson.

The massive agreement signed between the BEPA and the Association of Cine Technicians regarding wages and conditions gives a full paragraph to the subject of tea. Yes, the Denham lads and lassies are to be allowed ten to fifteen minutes during the morning and afternoon for tea, between the hours of 10 and 11 a.m. and 3:30 and 4:30 p.m. Indeed, everything stops for tea.

Visual Education Dealers Elect Anderson President

Olson Anderson, an audio-visual education dealer of Bay City, Mich., was elected president of the National Association of Visual Education Dealers as that organization concluded its largest convention to date in Chicago last week.

Others elected with Anderson, who succeeds Bernard A. Cassino of Toledo, are: Vice-Presidents, Merriman H. Holz and Hazel Callaway; Secretary-Treasurer, Rca Kraft Birch, and Directors, M. L. Steepelworth and E. H. Stevens. All officers and directors are elected for a year.

In addition the following zone directors were named for a three-year term: Ernie Ryan, E. E. Carter, D. K. Hannett, Howard K. Smith.

MINNEAPOLIS

Film Classics is reportedly trying to buy the Minneapolis franchise, one of the few remaining, which is currently leased to Joe Wolf.

Irvell Mills, for 14 years with 20th-Fox, has joined the sales staff of Monogram to cover Minnesota. For the past four years Mills was assistant to the prairie district manager at 20th-Fox.

The Minor circuit in Wisconsin has acquired the Grand and Orpheum, Monominee, Wis., from Charles M. Redmond, Chicago broker, who successfully bid for the properties. The Minor circuit had bid for the houses originally, but lost out. Possession will be given September 1. Purchase of the Orpheum is outright, but the circuit will have a lease on the Grand.

Harlan Seeley, De Smet, S. D., exhibitor, has purchased the LeRCrain, Colman, S. A. A. Peterson, owner of theatres at Kasson and Blooming Prairie, Minn., has purchased the Hudson, Hudson, Wis., from Paul Muns and Don O’Reilly of Minneapolis.

New Microphonic Sound

JOE HORNSTEIN has it!

(Continued from Page 29)

Catherine Perrick of MGM and Joanne Long of Universal, spent last week vacationing at the Sebasco Estates, Sebasco, Maine. Sally Hochberg of MGM is on a month’s vacation and leave of absence at Falmouth. Mrs. Frank Dervin is on a two-week vacation at Wibby Lake, Vt.

Vacationers at 20th Century Fox include: Joan Gunn, secretary, who is at Plum Island, Newburyport; David Svirsny, booker, the White Mountains; Vincent Smythe, booker, Cape Cod; Shirley Sicker, billing clerk, Connecticut; and Dorothy Keyes, ingressor, Poland Springs.

PITTSBURGH

A testimonial dinner was held Monday evening at Webster Hall by about 200 film rowties to honor J. J. "Ike" Sweeney and Charles B. Kosko, both of whom were recently promoted; Sweeney, formerly a sales representative for KKO-Radio, was appointed Republic branch manager here, and Kosko, sales representative in Pittsburgh for 20th Century-Fox, was promoted to branch manager at the Buffalo office for that concern. Each of honor was presented with a set of luggage.

The marriage of Miss Ida Helen Wolf, cashier for Paramount and niece of Betty and Rosalie Miller of 20th Century-Fox, to Raymond Markley, local musician, took place Thursday of this week.

The engagement of Miss Gloria Flanders to George Bradburn, and Miss Dolly Bosko to Thomas Ragan was announced last week. Both brides-to-be are Paramount employees.

Film row was saddened to learn of the death last week of the son-in-law of Michael Manos, head of the Manos Circuit.

A son was born to Mr. and Mrs. Ray Woodard at the hospital in Franklin, Pa., last week where the father manages the two motion picture theatres owned by his father-in-law, L. T. Houghton, veteran exhibitor of Montgomery and Weston, W. Va.
ALBANY

Chas. A. Smalkowitz, assistant zone manager of New York State Warner Bros. Theatres, is to be honored by the First Army which will award War Department Certificates of Appreciation for assistance in recruiting activities during the war period.

Ben and Dorothy Smith (the Pan-O-Film salesman) recently celebrated their 25th wedding anniversary. Ben set the mark by figuring in a slight accident, falling off a veranda and injuring himself directly above the left eye. He was rushed to the hospital where he was fixed back together with six stitches taken on his forehead. Ben bounced back nicely and is once more his smiling self.

Joe Miller, sales supervisor for Film Classics for Albany and Buffalo, is very happy at the announcement that his district finished first place in the recent sales and liquidation drive.

Joe Callahan, formerly salesman for Universal, Syracuse, is now working for Film Classics in charge of the Albany territory.

It's nice to see Joe Weinstein, Warner Bros. Theatres booker, back on the job again after a case of whooping cough.

Helen Wesper, 20th-Fox branch manager secretary, was thrilled at her recent visit to the various exchanges in Ray Moon's district. She was selected Captain of the girls for the forthcoming Andy Smith 17-week drive and addressed pep talks to the girls in New York, Boston, New Haven, Buffalo and Albany exchanges.

Herman L. Rupp, assistant eastern sales manager, who recently underwent an operation is back on the job, 20 pounds lighter but feeling in good form.

New employees at MGM include Charlah McDonald, new booker's secretary, and Marie Forget, new cashier.

ST. LOUIS

Owners of the St. Louis Shubert Theatre have let contracts for alterations and improvements, consisting of a boiler room and a heating installation.

The Negro pickets who have been picketing Fanchon and Marco's Fox Theatre during early evening hours as a protest against alleged discrimination because the whites of the city feel should be followed by the Negroes who patronize their own places of amusement, recently transferred their noon activities to Loew's State Theatre.

MILWAUKEE

J. Fowler has sold the Tri-Town Theatre at Lindstrom, Wis., to Robert Halstead who has been coach and instructor at the Amery, Wis., high school. Fowler still owns the theatre at Forest Lake, Minn. Halstead announced he would make improvements on the theatre.

The new Valley Theatre at Spring Valley, Wis., opened the last day of July. First week's bill, "Canyon Passage" and "Pinocchio," drew good crowds.

George Miner and Harold Chainson of Miner Theatres have bought the Grand and Orpheum Theatres in Menominee, Wis., and a site for a third theatre, from William S. and Fred H. Smith who had started building the third house but had gotten only as far as the foundations. A session will be taken on Sept. 1.

The Eastwood in Madison has a new marquee, the original one having been in use since 1928.

The 50-year-old Allamanta Theatre in Milwaukee, formerly the home of legitimate attractions, has been remodeled and redecorated and opened on Aug. 8 as a film theatre. First booking was "Ivy," first-run, to be followed by "The Great Waltz," "Marked Woman" and others.

Hodag Amusement Company President Peter Romanel announced the company would completely remodel the Majestic Theatre, Rhinem- lander, Wis., installing new front-marquee, box office, concrete floor, seats, light fixtures, decorations, air conditioning, etc. Romanel became actively interested in both the Majestic and the Oconomowoc last January. Company's secretary-treasurer is John B. Schuyler, who is also general manager of Delfit Theatres, Marquette, Mich.

CRYING WOLF

20th-Fox (7511) Territorial 7 mins.

The black sheep cries, "Wolf!" for the excitement it causes, but it is not an original idea. The wolf really makes a swoop, gathering up the black sheep and leading home for dinner. It is just in the well known nick of time that Mighty Mouse hears cries for help and speeds to the rescue, bringing all of his mighty muscles to bear to defeat the wolf and his pals.

BOX-OFFICE SLANTS

Kiss of Death

(Continued from Page 31)

in order to take care of his two daughters is one of the best things he's done to date. For in spite of the obvious crookedness of his life, he manages to win the sympathy of his convincing, realistic interpretation. Brian Donlevy, who only appears in a few scenes, is splendid as the assistant district attorney, and the performance of Colleen Gray proves that she is worthy of star consideration. One has rarely seen a more natural interpretation of a psychopathic killer than that of Richard Widmark in his role. It is bound to attract considerable attention. Production credit goes to Fred Kohlmar. The absorbing, forceful screenplay was written by Ben Hecht and Charles Lederer from a story by Eleazar Lipsky.

SHORTS REVIEWS

Climbing the Matterhorn

(Entertaining)

Monogram Anscolor 20 mins.

An entertaining and informative pictorial essay on the climbing of the famous mountain in Switzerland. Filmed in Anscolor by producer-director Irving Allen last year, it is a fantastic story mingled with scenes of a young Girl Scout Troupe making camp at the foot of what the natives in the town of Zermatt call "the bad mountain." It then goes on to portray the hazardous task of climbing the mountain, by following the movements of a young couple and their guide. It is exciting and filled with suspense, for the threat to life and limb is easily discernible every step of the way. Even the near tragedy these people encounter, has been caught by the camera. The excitement of a rescue party adds further drama to the story.

Let's Sing a Western Song

(Superb)

Univ. (2384) Sing and Be Happy Series 10 mins.

The Gordonaires from Fred Waring's Orchestra are heard, but not seen, in this short subject made up of western songs. The singing is wonderfully clear, pleasant and musical, with none of the so-called modern discordant harmonies interpolated to spoil appreciation of such songs as Deep in the Heart of Texas, Wagon Wheels, Red River Valley and Home on the Range. Words of the songs appear on the screen for audience participation, but most audiences probably will want to relax and just enjoy this superb short subject. Perfect for almost any type of program.

The black sheep cries, "Wolf!" for the excitement it causes, but it is not an original idea. The wolf really makes a swoop, gathering up the black sheep and leading home for dinner. It is just in the well known nick of time that Mighty Mouse hears cries for help and speeds to the rescue, bringing all of his mighty muscles to bear to defeat the wolf and his pals.
NEW HAVEN

Annual outing and golf tournament of the Motion Picture Theatre Owners of Connecticut at the Racebrook Country Club attracted around 200 industryites from Connecticut, New York City and Boston. Dinner and the awarding of prizes closed the all-day affair with Herman Levy, MPTO general counsel and secretary of the MPTO of Connecticut, presiding, assisted by President George H. Wilkinson, Jr., of the Connecticut organization, Ted Jacocks, Harry F. Shaw and Lou Brown. The "Chick" Lewis golf trophy was won by Bob Murray.

The Capitol Theatre, Bridgeport, is undergoing modernization which will include new floors, new seats, new drapes and other interior changes. A new box-office and marquee will be among the other improvements. The theatre is managed by Otto Esposito. The American, Bridgeport, is installing new balcony seats.

Harry F. Shaw of the Loew Poli Circuit and Henry Needles of Warner Theatres are huddling with union representatives from Bridgeport and Waterbury on new contracts.

Lillian Jeffery, secretary to J. R. Vogel of Loew's Inc., and her sister, Mrs. Henry Glassberg, mother-in-law of Lester B. Isaac, Loew's projection department, were in New Haven over the weekend visiting Mr. and Mrs. Harry F. Shaw.

New members of the Variety Club of Connecticut Tent 31 include Lou Cohen of Loew's Poli, Hartford; Harry A. LaVine of Monogram Pictures, N. Y.; Howard K. Richardson and Otto L. Teff of the State Theatre, New Britain, and Morris Greene of New Haven.

Gasoline Ban

Because 17 persons were injured in the explosion of a gasoline-operated popcorn machine in Omaha, the city council has an ordinance in work which would ban the use of gasoline in popcorn machines.

LOUISVILLE

Kentucky Association of Theatre Owners President Guthrie F. Crowe last week attended the Cincinnati meeting called to organize the Cincinnati exchange area for the Motion Picture Foundation and reports all elements of the industry attended and were enthusiastic about the Foundation and its aims. Columbia Branch Manager Allen S. Moritz was elected national trustee; Herman H. Hunt, circuit operator who has been the Foundation's temporary chairman, was elected permanent area chairman, and Ralph Kinsler, area secretary. The following II were elected to the area committee: Hunt, Kinsler, John Krebs, Arthur Mannheimer, L. J. Bugie, Crowe, Jack R. Keegan, Phil Chakieres, Charles R. Mitchell and Maurice Chase. Hunt called another meeting for Sept. 9.

J. M. Ingrain, prominent Kentucky theatre architect with main offices in Louisville and a branch in Bowling Green, will open another branch in Paducah with Norman Eddings of Metropolis, Ill., as manager.

Columbia Indianapolis Branch Manager Guy Craig ran into some bad luck when he went to Louisville last week to buy his new convertible Buick. He took along the license plates of his old car so he could drive to his new home and is reported to have been fined $15 for using the old plates. Then, when he neared Columbus, he ran off the road, overturning the car which was badly banged up. Crowe was shaken up and bruised but escaped serious injury.

NEW YORK

United Artists Broadway Theatre closed last week for remodeling.

The Schine circuit held its annual division and group managers' meeting this week at Gloversville with J. Myer Schine and Louis W. Schine welcoming the delegates. A golf tournament at the Fine Brook Country Club, followed by a steak dinner, wound up the meeting. Among those present were Clint Young, Joe Schwartzwalder, Lew Hensler, Jerry Fowler, Gus de-Paw, Harold Sliter, Frank Nolan, Reynold Wallach, Harold Goldsmith, Norman Prager, Harold Defrain, Arnold Feldman, Robert Anthony, W. S. Eckard, Harry Unterforst, Abe Cohen, Toby Ross.

Ralph Lanterman, city manager for Walter Reade at Monmouth, N. J., recently was the subject of a front-page picture story; Murray Mienberg, city manager for Plainfield and Scotch Plains, is still getting congratulations on his Fourth of July celebration.

Century Circuit's Helen Beckerman, who manages the Brooklyn College, is on three months' leave of absence in Hollywood. Harry Gilbert, her assistant, takes over in the meantime.

Pix Theatre's Manager Sam Cunning is off to a Hollywood visit.

Charley Heggman, assistant elevator starter at the Film Center, is a grandfather. His daughter, Mrs. Harriett Frey, gave birth to a 8 lb., 7 oz. son, named Jeffrey.

Film rowdies attended and were enthusiastic are: Warner Booker Dan Ponticelle, who went to Ashbury Park; New York Booker Pete Saglembein; 20th-Fox's lovely Estelle Herman, who is off to Spring Lake, N. J.; United Artists Ben Levine.

Warner Booking Chief Archie Berish is back
pioneer

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Baltimore,

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president

of

United Artists.

Abraham Baltimore, 78, who died July 29 at
Elmira, N. Y., was a pioneer motion picture
theatre exhibitor, having opened his first thea-
tre, the Lyric, at New Castle, Pa., in 1908.

ATLANTA

John Javis, for the past few weeks doing
special sales work for Astor Pictures of Georgia,

is now sales representative for the Selznick Re-
leasing Organization.

Universal-International Assistant General
Sales Manager A. J. O'Keefe was in the city
visiting Atlanta Branch Manager Jim Partlow.

The latter recently returned from Florida and

Cuba where, he reports, theatre business is
good.

Toddy Pictures' Atlanta branch is undergo-
ing a face lifting. Offices and vaults are being
remodeled at a cost of $8,200. The company will
release all its pictures on 16-mm. film.

S. B. von Deldem, Midgetograph sales man-
ger here, has returned from a trip to Florida.

His secretary, Ann Humann, is back from a

two-week vacation at St. Simons, Brunswick,
Ga.

Eddie Atkinson is the new sales representa-
ive for Screen Classics here. He was formerly
with Paramount.

John Stanley Carscallen, formerly with sev-
eral major exchanges in Atlanta, has joined
Screen Guild as special representative.

PRC Office Manager Ed Ashworth was mar-
ried Aug. 11 to Miss Loretta Grey, Bobby-Ann,

daughter of Astor Pictures' Mrs. Rose Lan-
caster, will be married next month.

CLEVELAND

Downtown business has held up better than
expected in average of continued high temperature
which Marston's "I Was Michael's Girl Now" as
the top draw. Air-conditioned theatres are not

suffering boxoffice-itis, but those not equipped
are crying the summer blues.

New drive-ins are being opened in this area
on an almost weekly basis. Last week it was
Sam Crile's City of Palms drive-in just beyond
Youngstown environs. This week it is

the Marion drive-in at Marion, built and op-

erated by Horace Shock who has two outdoor
theatres in Lima. And later this month Milton
Youngstown's Sky High drive-in just beyond
Youngstown is scheduled to open. At East

Liverpool Larry Black, who operated the Star

Theatre before it was dismantled, is building a
drive-in which will be in operation this
season.

Due to excessive heat, many of the local

exchanges which are not equipped with air-
conditioning, closed at 4 p.m. this week.

The RKO exchange had almost as many
employees on the sick list last week as there
were on duty. Arthur Goldsmith, salesman, had
a little heatstroke. W. N. Schaeffer, manager,
to St. Vincent's Hospital for treatment. Jack

Stevenson, shipper, suffering a return of trouble
contracted in service, was at Cire General Hos-
pital, and Blanche Knoblach, booker, was in for
only a few hours a day following a recent
appendectomy.

NEW YORK

New York City's unit of the Motion
Picture Foundation was formally or-
organized when a 17-man standing com-
mittee was selected Monday morning
preceding over by acting chairman Max
A. Cohen.

Elected to the committee are: Cohen,

Gibson, Eyenkle, Tyndall, Kravitz, Hammond,
Kingsberg, Dave Levy, Arthur Mayer,
Ray Moore, Walter Reade, Sr., Sam
Rinzler, Sam Rosen, Edward N. Rugoff,
Bert Sanford, Fred J. Schwartz, Joseph
M. Seider, George Skouras, Solomon
Strausberg and Joseph Vogel.

SYNOPSES

Cuba's Mounted Police was
shown by Mr. C. E. Pruneau, Trave-
ler of the Motion Picture Founda-
tion, at a meeting held in the
Manhattan Hotel.

Mr. Pruneau pointed out the

importance of national defense
in the Cuba situation and the

 need to protect American
interests in the region.

He also discussed the roles of

local law enforcement agencies
in maintaining order and

preventing crime.

The meeting concluded with a

roundtable discussion on

current trends in moviemaking
and their impact on the

motion picture industry.

All members were encouraged
to continue their contributions
in this important area of

national security.

—ed.
British Tax Aggravates High Cost of Production Headache

Hollywood hummed with excitement and no little resentment over the news from London that a 75 per cent tax would be slapped on films, and informed sources here agreed that production would be very sharply affected. The revisions, most likely, will be severe with respect to budgets—provided there is any way to shave budgets without lowering box-office appeal or entertainment values.

From the standpoint, Hollywood lots are now at a low representing a very sharp drop from the accustomed pace in effect since before the war. Only 46 features were rolling at the end of last week. That represented a drop of two from the previous week and is 18 less than a year ago.

The dawdling pace of production is indicated in practically every studio. One prime example is MGM, where there are only two features rolling: "On an Island With You" and "Luxury Liner." The latter started Aug. 11, with Joe Pasternak producing and Richard Whorf directing a cast headed by George Brent, Frances Dee, Jane Powell, Lauritz Melchior. Warner Bros. has one picture in work, but nothing doing at the Burbank lot—the film being made is "To the Victor," which is no nearer the home studio than Paris, France.

Universal-International is one of the few plants still maintaining a hefty shooting schedule, with six pictures in work. Rachel Kempson, English star, checked in last week for her American film debut in "Mortal Coils," starring Charles B. Fitzsimons.

With the completion of "Gentleman's Agreement" ahead of time, 20th Century-Fox has only a trio of flickers before the lensmen, including "The Snake Pit." Republic exercised its option on the services of director Phil Ford for another year and assigned him to "Marshal of Amarillo," which began last week, with Allan "Rocky" Lane starring.

RKO Radio was set to start "Race Street" on Aug. 18, with George Raft and Marilyn Maxwell co-starring. PRC will start "Open Secret" on Aug. 19, with Marathon Pictures doing the honors. John Ireland has been set as male lead in this film on Fascism in America. Columbia started the first in its series of action musicals, with "Rose of Santa Rosa" getting the nod. The only location used by Paramount's "My Own True Love" has been set up 15 miles north of Malibu for sequences representing England's Cornish coast. Binnie Barnes, comediene, was signed for the Phyllis Calvert-Melvyn Douglas vehicle. Second group of the studio's production crew which will film backgrounds in Berlin for "A Foreign Affair" left last week by plane from Hollywood for New York, en route to Europe. John Alvin was added to the cast of "Rocky." Lindsay Parsons' Monogram production starring Roddy McDowall, Phil Karlson is directing on location in the High Sierras. The troupe returns to Hollywood this week, where the film will finish at Nassour Studios. Monogram also started a new Johnny Mack Brown.

'Time Of Your Life' In

William Cagney's "Time Of Your Life," screen version of the Saroyan Pulitzer prize play of that title, was completed at the General Service Studio last week.

The picture, which started in production on May 5, stars James Cagney.

ROLL THEIR OWN. Lewis D. Collins and Stuart Erwin, director and star respectively, of "Headin' for Heaven," discuss the script of the picture they are producing for PRC release. While working together on another film, Collins and Erwin decided to form their own company, which they did. It's named Ace Productions and "Headin' for Heaven" is the prophetic—they hope—title of their initial production.

Warner Signs Kaye; Hope Starts 'The Paleface'

Danny Kaye will become a Warner Bros. star, following completion of his current "That's Life" for Samuel Goldwyn, under the terms of a contract covering a period of 7 years, it was announced in Hollywood by Jack L. Warner. The pact calls for production of 5 pictures with Kaye as star and Sylvia Fine (Mrs. Kaye) as associate producer. From the Warner studio also came announcement that Bretaigne Windust, stage director, will make his debut as a film director with "Winter Meeting," the Bette Davis starring vehicle set for production early in the fall.

Bob Hope reported to the Paramount studio last week for his role in "The Paleface," a Technicolor comedy in which Jane Russell will star ... the fall production program of Paramount's Pine-Thomas unit gets under way Sept. 4 with "Caged Fury" as one of six films to be contributed to the release schedule of the company by P-T ... John Farrow will direct "The Long Grey Line," romantic drama with West Point Military Academy—where much of the picture will be filmed—as a background for star Alan Ladd's acting in the leading role.

MGM has assigned Lana Turner to the feminine lead opposite Clark Gable in "Homecoming.

The script of "Weep No More," scheduled as a starring vehicle for Gary Grant upon his return from England early next year, has been put into work by RKO.

Universal-International has assigned Irving Reis to direct the Arthur Miller play, "All My Sons."

Ellen Drew will have the feminine lead opposite Randolph Scott in Columbia's "Coroner Creek." Cinecolor version of a Saturday Evening Post serial.
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SEN SATION of every show at which they have been demonstrated—pride of Projectionists who are already operating them—marvel of Exhibitors who have bought them—DEVRY's new "12000 Series" Theater Projectors and Amplifiers are looked to throughout the Industry for a new high in audience satisfaction. Build your own "yardstick" to measure what it takes to achieve audience satisfaction. Lay this yardstick against the specifications and performance record of DeVRY's new "12000 Series."

(1) STAMINA: First on the Exhibitor's projector-purchase yardstick is stamina—those "stand-up" characteristics that are built into DeVRY's from their rugged, streamlined pedestals to their chrome-plated film magazines.

(2) DEPENDABILITY: The new DeVRY is engineered and built by craftsmen whose handiwork took the toughest a Global war could hand out—against a background of years of building precision equipment for the world's finer theaters.

(3) SIMPLICITY & SERVICEABILITY: Designers of the new DeVRY achieved the high goal of all design by eliminating many intricate parts without impairing performance. They went a step farther to incorporate "unit servicing," whereby projector head or amplifier unit may be quickly and easily replaced with an auxiliary unit, when necessary.

(4) PERFORMANCE: Goal of the Exhibitor and his Projectionist is the perfect show—which DeVRY achieves through the incorporation of both picture mechanism and sound head in one complete, compact unit, assuring projection and amplification that exceeds generally accepted professional and scientific standards.

(5) LOW MAINTENANCE COSTS: DeVRY's "12000 Series" equipment is built for quick, easy, low cost maintenance, due to the simplicity and accessibility of all moving parts.

(6) PRICE: Moderate cost of "12000 Series" equipment makes it possible for any Exhibitor to enjoy the many advantages of new as against rebuilt units . . . enables neighborhood and small town Exhibitors to buy the same deluxe projection and sound facilities preferred by the world's larger and finer theaters.

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Illustrated is DeVRY's "12000 Series" 80 Watt Amplifiers—built on the easy unit-service and replacement basis—utilizing four 20 watt power amplifiers—wired to enable Projectionist to use 20—40—60 or the full 80 watts as needed. Built-in, self-powered monitor speaker, electronic equalizer panel, separate wide range high and low frequency response controls.

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How to Cover the Theatre Floors
And Where and Why to Use Draperies

What floor coverings to use in different parts of the theatre, and why; what draperies to use, where and for what purposes, formed the subjects of discussion at this month's meeting of STR's Theatre Advisory Council; and in many details the talk brought out a surprising unanimity of opinion and practice.

In the matter of floor covering in particular, the views of the members are so largely in agreement that they might almost be described as standardized.

Some differences of detail developed strongly in connection with methods used for protecting floors and their coverings against wet shoes and inclement weather; and substantial minority opinions appeared occasionally in connection with the use of draperies.

Floor Coverings

Complete agreement exists with respect to lobby flooring. In that member present at this month’s meeting uses carpet and the majority use no floor covering at all in this location. Tile and terrazzo are the favored flooring materials here. A substantial minority protect this flooring with rubber mats of one kind or another.

With respect to the foyer, however, there is nearly equal agreement on the desirability of carpet. Only a single dissenter expressed a different view, preferring terrazzo in the foyer as well as the lobby.

As to auditorium aisles, opinion is unanimous—they should be covered, and covered with carpet.

Equal unanimity appeared with respect to the auditorium flooring under the seats — no member covers this with anything. Carpeting under seats won no votes at all.

And with respect to lounges there is, again, almost total agreement—an overwhelming and almost unanimous major-ity covers lounge floors with carpet.

“Carpet should be used where decor and sound deadening are the basic factors. Tile where utility is the primary factor.”

“We prefer hard surfaces such as tile or hard no-slippery material in the lobby, due to rains and snows, and the mud carried into this area. In some cases we have used recessed rubber mats. In all other sections of the foyer, auditorium, aisles, lounge, we use carpet for obvious reasons of effect, softness, atmosphere, service and acoustics. We do not use any special material under auditorium chairs except the concrete. This area is particularly subjected to gum, candy, popcorn, cigarette burns, and so on, and any absorbent or soft materials would be ruined in a very short time.”

“We prefer hard surface floors in the lobby and auditorium because maintenance costs are kept at a minimum, but we use carpets in the aisles, of course, to eliminate noise, and we prefer carpet in the foyer for appearance and to eliminate noise at all times.”

“We prefer terrazzo in the lobby and cement under the auditorium chairs for practical reasons—they are easy to maintain. Carpet should always be used in the floor or carpet, which ever is below the rubber mats. Perforated rubber does take off some of the mud and dirt, however. In carpeted areas we lay down a runner of the same pattern as the carpet, immediately inside the doors. The runner is absorbent, and can be hung up to dry after the bad weather is past. We find this arrangement more satisfactory than any rubber mats we have used.”

Other members, however, do use rubber mats, or rubber runners, some solid, some perforated. One member uses solid, corrugated and perforated rubber mats, according to circumstances. One uses rubber runners.

Preferred locations for these forms of protection vary enormously. Some of the choices are:

“From the box-office to the door in some theatres, in others from the inside of the lobby doors to the doorman.”

“In the lobby and vestibules.”

“In front of the doors leading to the foyer.”

“As runners in the lobby.”

“On the lobby floor, and directly behind the doorman.”

“In both lobby and foyer.”

“Outside and just inside the entrance doors. The outside mats are reeved.”

“In front of the box-office and outside the entrance doors.”

“Inside the entrance doors and in the lobby.”

“Outside the entrance doors.”

It may perhaps appear from these differences that the object of rubber matting is not so much to protect the flooring beneath as to get mud and water off the patrons’ shoes, and that just where this is done is only of secondary importance.

Draperies

Draperies are widely used in the theatres of the large majority of the Council (Continued on Page E-23)
New Slideaway Chair Now on Market
Has Novel, Patented Features

An entirely new sliding-seat theatre chair, differing from others of its kind in basic features of its design and its sliding action, has been developed by Air-O-Seating Corporation of Minneapolis and is now in production and available to theatremen.

The new chair, which has been named the Slideaway Seat, is said to differ from all others in two basic respects—the shape and upholstery of the back, and the fact that when the seat slides the back does not move. Additionally, the sliding mechanism is said to be simplest ever devised, and one that needs no maintenance of any kind.

Among other advantages resulting from these features, the manufacturer claims Slideaway chairs can be spaced only 32 inches back to back and yet provide ample comfort for patrons passing and for seated patrons in letting others pass. Retraction of the seat, in the case of a seated patron of average size, allows a full six inches of additional passing space.

When not in use, the seat hinges up between its standards to a semi-raised position, providing the maximum clearance the standards allow for patrons entering a row of chairs, and for the work of the cleaning staff.

The nature of the sliding action, plus the upholstery of the seat cushion, are said to incorporate still other highly important advantages. The patron can unconsciously relieve the natural impairment of blood circulation that occurs when a person remains seated for a protracted period of time by adopting various postures with the seat in different stages of retraction—all without effort and without any conscious notice.

Still further, when the seat is in fully retracted position, the occupant’s eye level is raised a full four inches. Small patrons seated behind tall ones can there-

fore improve their own sight lines without twisting or straining or holding the neck at any awkward angle.

Designers of the new chair is Peter F. Masucci, who has been associated with the Heywood-Wakefield Co. and with International Seat Corp., and with the industry generally, ever since 1927.

First attention, in creating the new Slideaway chair, was given by Masucci to the contour and upholstery of its back. Numerous anatomical studies were made.

The designer found that the average person, occupying an average theatre chair, tends to rest only his or her shoulders on the back of the chair, sitting forward so that the lower portion of his or her back is generally several inches forward of the back upholstery. This waste space, the designer found, could be saved to advantage, permitting closer spacing between rows, and at the same time affording better and more comfortable support to the patron, by a re-design of the contour of the chair back and new treatment of its upholstery.

This new back design, when fully worked out, further made practical and desirable a chair in which the slope of the back is the same regardless of whether it is installed on the main floor, in a balcony, or in a loge.

The standard back contour having been computed, the Slideaway chair was so

AIR-O-SEATING CORP. Slideaway chairs are shown here with the rear seat in retracted position, whereby a patron can permit others to pass without having to rise. The rules show back to back spacing of 32 inches, and full six inch retraction of the seated patron’s knees. The retracted position is perfectly comfortable, and raises the patron’s eye level by four inches.

built that its back does not change in slope or position when the seat is retracted. The retracting mechanism acts on the seat only, and has no effect on the back of the chair, which remains motionless at all times. The retracting mechanism is simplified accordingly.

Development of the Slideaway chair began in 1943, and has been actively pushed forward since that time. Major features of the new chair are covered by exclusive patents and patents pending.

Glass Interior

WALL AND CEILING surfaces of porous glass matting, held in place by expanded metal and covering acoustic Fibreglas, feature the Crest Theatre, built by Fox-West-Coast’s R. H. McCullough, a member of STR’s Theatre Advisory Council. Experience since the Crest opened six months ago, Mr. McCullough writes, has amply confirmed the amazing advantages of the glass interior.

Asphalt Tile Favorred for Theatre Flooring

Asphalt tile is coming into increasing favor for flooring lobbies and other sections of the motion picture theatre because it combines eight distinct advantages, according to Barclay Adams, Executive Director of the American Society of Interior Design.

These advantages, Mr. Adams states, are decorative durability, ease of installation, ease of repair, fire resistance, low cost of cleaning, moisture resistance and safety.

The material is manufactured in countless color combinations and effects, and in a number of standard sizes. Its decorative possibilities are almost unlimited. Virtually any desired effect can be worked out in bright or subdued colors, and in rectangles, squares and stripes of endless variety. All sorts of special insets can be included, such as trademarks, monograms, names and pictorial representations. Manufacturers’ designers work with the theatre owner or architect in developing distinctive effects.

The material is extremely durable. Its components are asbestos and asphalt or asphaltic resins, plus mineral pigments for color. The colors extend right through the material from top to bottom and cannot wear off; and being minerals and not dyes they neither fade nor bleach. Asphalt tile is highly resistant to wear; such flooring was installed in several of the Rockefeller Center buildings in New York ten years ago, Mr. Adams states, and no replacements have yet been required although an estimated 130,000,000 persons have walked on those floors to date.

Asphalt tile is easily installed; it can be laid over any existing floor and will follow its contour without breaking. It can be shaped to follow angles, such as those at the top and bottom of a lobby ramp.

Individual tiles can be replaced when necessary, at low cost, but it is very seldom that repair is needed. Few things can damage asphalt tile. It is, for example, resistant to fire; cigarette burns cannot

(Continued on Page E-23)
Architects Favor Simple, Functional Facade, No Cellar, Flat Roof, No Steps

Simple, functional design and appearance is favored by the Architects' Advisory Council for today's motion picture theatre. In the matter of the facade, or front appearance, a strictly functional treatment as against elaborate ornamentation is preferred by an overwhelming majority of the members participating in this month's meeting.

A flat, lean-to roof for the theatre structure is considered by far more than two-thirds of the members to be preferable to any kind of steep-pitched gable, dome or vaulted roof.

The majority oppose digging a cellar under the modern theatre. It is seen as unnecessary. Even among the minority that do approve of cellars, there is a sizeable opinion which would place very small ones under the stage only.

But excavating to avoid steps or ramps is viewed in a different light; many of those who oppose cellars are in favor of going to the expense of grading and filling a site for the sake of keeping the hazard of steps or ramps out of the path of audience traffic.

Facade

The views of the Council with reference to the type of facade are conditioned, as might be expected, by the nature of the neighborhood and surroundings. Thus, one member explains:

"We generally are inclined to hold our designs to simple, well-proportioned facades. Of course, if we are designing for a Colonial neighborhood, our plan will be purely Colonial. This holds for any location where a particular design of architecture predominates."

"Yes, in a neighborhood that has a distinct character I would try to design the theatre in keeping with it."

Within these qualifications, opinion in favor of the simple facade is overwhelming.

"Keep it functional—obtain punch by color and light."

"I prefer a facade capable of being revised economically at a future date to renew interest in the theatre and to keep in step with changes in advertising techniques and in surrounding property."

"By all means keep the facade strictly functional. Beauty in design lies in proper proportions and not in ornamentation."

"Use a functional facade combined with good materials and color, but it is strictly important that the part of the theatre be kept. It must look like a theatre in character, atmosphere and function."

"A highly ornamented facade is strictly out. Use simple design except for a really gorgeous entrance and marquee."

There is not even a real minority on this question, only some qualified disagreement. One member voices a preference for "some ornamentation" and one suggests:

"Not a strictly functional facade, but simple in design, eye catching, imposing—by use of materials, color and shadow and light for effectiveness."

And a third points out that:

"A facade cannot be considered functional in itself but only in relation to the building as a whole. It is not a thing apart."

No one spoke for an ornate, elaborate facade.

Theatre Roofs

In the matter of roofs, again there is an overwhelming majority that prefers simple treatment—the flat, "lean-to" type of roof.

"Simple, flat roof pitched to drain."

"Flat with no parapets."

"The simple, flat lean-to is more effective than out-moded domes or vaults."

"Generally flat roof."

"Flat if practicable."

"Flat roof with low pitch."

"Flat roof covered with water in summer to provide cooling by evaporation."

Opinion, however, is not quite so nearly unanimous as in the case of the design of the facade—a number of members who in general or in some cases favor flat roofs do so with qualifications, and there were a few direct dissents.

"A flat roof if the theatre is between other buildings, but the general design tells the story of the roof if the theatre is free-standing."

(Continued on Page E-18)
The Many Functions of Fabrics

A Non-Technical Resume of Some Basic Factors Applying to the Selection of Fabric Floor Coverings; and of Draperies, Acoustic Treatment, Upholstery, Partitions and Decorations

Suitable selection of textile fabrics provide the key to endless problems of theatre furnishing and maintenance. Fabrics form by far the most versatile class of material used in the theatre. No other serves as many different functions. No other is supplied by manufacturers in such endless variety.

Woven in either two or three dimensions, textile fabrics cover the theatre floors and by their pattern and color set the tone for the entire decorative scheme; used as draperies, they frame the prosenium and stage; as curtains they part or lift to reveal the entertainment. Gathered in heavy folds or preferably installed as panels of attractive damask concealing other materials, they provide the sound absorption necessary for good acoustics. In the form of mohair, or as backing and reinforcement for synthetic plastics, they upholster the theatre's chairs. They serve as partitions above the standee rail or below the domes of lounges. As coverings for any or all of the interior walls they provide a luxuriously rich decorative effect.

Among still other uses, textile fabrics serve as furniture-protecting slip covers, as marquee valences, banners and streamers for exploitation, screen masking and so on almost indefinitely.

To fill all these functions, manufacturers provide textiles woven of cotton, wool, glass, asbestos, jute and synthetics such as rayon, either singly or in combination; in an endless variety of weaves, some of which are three dimensional; in a limitless choice of colors and patterns; and—in infinite gradations of quality that require the theatreman to do some intelligent buying.

Floor Coverings

The only two-dimensional textile floor coverings are fabric runners, used in aisles and elsewhere to protect carpeting. Carpets are three-dimensional. A carpet can be thought of as a flat handkerchief to which has been added a third set of fibres that run up and down, with the handkerchief serving as a base to hold them together. In a carpet this base may be cotton or jute; the upright fibres are wool. Mechanical differences in the way the upright fibres are meshed with their base give rise to the different names for carpets—as Wilton, Velvet, Axminster, etc. The three weaves just named are those that are favored for heavy duty theatre work; there are many others that need not be mentioned here.

The quality of a carpet can be judged to some extent by the closeness of the upright tufts of wool—how many of them are packed together in a square inch—and by the nature of the weave; but these details give no indication whatever of the quality of wool or jute used, and therefore constitute only a rough indication of the value of the carpeting. This is one of those matters in which, in the absence of expert advice, the best guide the average theatreman can follow is the reputation and integrity of the manufacturer or supplier.

Since theatre carpets are subjected to very heavy traffic, the greatest economy is achieved by buying only top quality. Anything else wears out too soon. Top quality expertly designed and planned carpet is lighter; and interchanged as time goes on with the carpet in heavy-traffic areas when the latter begins to show signs of wear. This procedure is more economical than buying second-rate fabric for little-used parts of the house.

Draperies

Choice of fabrics for draperies is much less a matter of quality than of appearance—and of ease of maintenance. The theatreman who is decorating his own house and knows exactly what he wants will know whether to choose cut-back or full-finish or dull-finish fabrics for each application, and in what colors and in what patterns.

But decoration is also a very elaborate study in which the expert does better than amateurs, and there are a few manufacturers who will take over the contract of decorating a theatre, following the general ideas of the owner or manager but doing so with expert skill and knowledge. Many theatres have found that retaining the services of such specialists costs nothing or even yields an economy, as compared with the process whereby the individual theatre buys drapery fabrics at retail prices and hangs them itself; while at the same time the decorating firm achieves a professional and not an amateur result in decorative effect.

In draperies, as in many other uses of fabrics in the theatre, modern practice increasingly stresses giving first consideration of all to fire hazard. In the past the asbestos stage curtain was the only non-flammable curtain or drapery material available. Today, there are all-glass fabrics; there are essentially non-flammable fabrics of glass fibre mixed with cotton fibre which have the further advantage that they can be dyed in solid colors or patterns practically as if they were all cotton; there are flame-proofing treatments for any fabric and there are non-flammable plastics. Now that such protections are available, neglect of fire hazard is naturally coming to seem more and more inexcusable in the eyes of the law, of the public and of theatremen themselves; and it is increasingly common practice to give the fire hazard first consideration above all others in planning decorative treatment.

Draperies gathered in heavy folds constitute effective sound absorbing material and are sometimes so used.

Much more common than the use of fabrics in that form, however, is acoustic

(Directions Confer on Tesma-Tedpa Show

BOARD OF DIRECTORS of The Theatre Equipment and Supply Manufacturers Association confer with the President of the Theatre Equipment Dealers Protective Association concerning details of their forthcoming joint convention and trade show, scheduled for the Shoreham Hotel, Washington, September 24th to 29th. Left to right in this picture are: Bob Engel, DeVry Corp.; E. J. Vallen, Vallen, Inc.; Erwin Wagner, Wagner Sign Service; Tesma President Oscar F. Neu, Nciad Products, Inc.; Tesma Secretary Roy Boomer; Tedpa President Ray Colvin, Exhibitors Supply Co.; W. A. Gedris, Ideal Seating Co.; J. V. Nolan, National Carbon Co., and C. M. Weber, Weber Machine Corp.)
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The Klein Memorial Theatre

Bridgeport, Connecticut

Leonard Asheim, Architect

Designed and built by Leonard Asheim, member of STR's Architects' Advisory Council, the recently-completed $550,000 Klein Memorial Theatre is owned by the City of Bridgeport, Conn., and operated by its Board of Library Commissioners. Funds for the structure were provided in the will of Jacob B. Klein, native son and descendant of a pioneer family, and former law partner of Bridgeport's Mayor Robert G. DeForest. The theatre is not only completely equipped for motion pictures, but its stage will accommodate anything from a "little theatre" performance to grand opera.

The Georgian-Colonial facade is of Connecticut brick trimmed with Vermont white marble, with entrance stairs of Rhode Island pink granite. The portico terrace is paved with red sandstone. Five double doors in heavy bronze give access to the lobby.

The lobby is floored in terrazzo laid in brass strips. Its wainscot, to a height of eight feet, is Eldorado marble, capped with mahogany. Three hanging bronze electroliers, suspended 8 1/2 feet below the barrelled ceiling, provide lobby illumination. The box-office, at the further end of the lobby, is panelled in mahogany; the manager's office is behind it. To one side of the box-office a wide staircase leads to the automobile entrance and the 300-car parking lot.

The auditorium seats 1,020 on the main floor and 480 in the balcony. Plush-upholstered chairs, by American Seating Company, are 33 inches wide, spaced 38 inches back to back. The carpet is underlaid with one-inch thick ozite. Carpet and chair upholstery blend in a color scheme that shades from deep red to a light rose. Auditorium lighting is indirect, from coves in the ceiling and the balcony soffit.

Conditioned air enters through semi-concealed grille outlets in ceiling and walls, and is exhausted through floor "mushrooms" under the chairs.

A large Hammond concert grand organ is concealed behind a grille toward the front of the auditorium, while public address loud-speakers at either side of the proscenium are hidden behind silk panels dyed to match the wall colors. Public address controls and the working position of the sound engineer are behind the main floor standee rail.

Public address equipment is by RCA. All projection room apparatus was furnished by National Theatre Supply.

A number of attractive lounges constitute an additional feature. Directly under the lobby is the large main lounge, and men's and women's rooms. The Green Room, here pictured, is behind the theatre; furnished with a concert hall piano and a completely-equipped adjoining kitchen. Still another, a studio lounge, is located on an upper floor.

FACADE of brick, marble and granite, portico terrace paved in sandstone.

AUDITORIUM, with chairs 33 inches wide, spaced 38 inches back to back.

DIGNIFIED entrance lobby, with high arched windows.

ONE OF the three lounges is this "Green Room."
Floor Coverings for Theatre Needs

By J. M. Duncan
Congoleum-Nairn, Inc.

The motion picture theatre can be considered to consist of three different areas with respect to its floor covering needs, according to careful study conducted by Congoleum-Nairn, Inc., one of the nation's leading floor covering manufacturers. Each of these areas has its own individual requirements.

The areas are, first, those that are brightly lighted and subjected to heavy traffic; second, those that are less brightly lit and carry somewhat lighter traffic; and third, the projection room, a special case. In the first category, in the average theatre, are such regions as the lobby, foyer, rest rooms and lounges. The second area consists primarily of the auditorium, or of those portions of the auditorium where lighting is subdued.

Floor covering for the brightly lit, heavy-traffic areas should meet seven specific requirements. It should be attractive in appearance; its attractiveness should be durable; it must be long-wear-

New Carpet Patterns for Theatre Needs
Prepared by Alexander Smith

MASLAND Decatur, Wilton in contemporary scroll pattern with foreground motifs of acanthus leaves—beige and black on a red ground.

LARGE, circular rosette in tan, black and rust, on a red background provides the basic pattern of this Alexander Smith Crestwood carpet.

New carpet patterns intended specifically to meet two types of motion picture theatre requirements have been designed by Alexander Smith & Sons Carpet Company as part of their postwar service to the industry. These designs are directed toward the needs of the new theatre, and those of the renovated traditional theatre.

Three samples are pictured here.

Additionally, the company is now in process of developing entirely new and special fabrics for specific theatre uses, including high and low wire effects, and sculptured embossed carpets.

Demand for theatre carpet is at far the highest point in history, Alexander Smith reports. Production today exceeds the output rate of 1941—the last pre-war year in producing theatre carpets—but "even this record production seems almost insignificant" in comparison with the demand, the company declares.

Three Different Types of Theatre Areas

ing for economy; it should be easily maintained; it should be quiet, it should be resilient under foot, and it should have good non-slip qualities.

Brightly Lit Areas

Attractive appearance is of vital importance in these brightly lit regions. In any area, the floor covering sets the color scheme for the entire decorative treatment and constitutes the true basis on which all decoration must harmonize.

The beauty and colors of the floor treatment, however, must also be immune to the effects of wear. Wall and ceiling decorations are not subjected to wear as the floor is; and their beauty cannot overcome, but only accentuates, the shabby effect that results if the appearance of the floor has deteriorated.

Additionally, and in the interests of economy, it is obvious that the floor covering should be long-lasting, and one that can be cleaned and maintained readily at low cost for labor and materials. It is equally obvious that theatre floor covering should never be noisy to walk on, should be easy and resilient under foot. In the lobby particularly, non-slip properties are very important—not only will the shoes of patrons be wet in bad weather, but water will be tracked in onto the lobby floor.

To fulfill all these requirements Congoleum-Nairn, Inc., offers a new material, Nairn Marine Deck Covering, developed during the war for the United States Navy. It is richly attractive in coloring, and its attractive appearance will endure in spite of heavy traffic, wet and soiled shoes, lit cigarette butts, constant cleaning and general abuse. It is rugged and long lasting; and easily cleaned by any ordinary cleaning compounds, for it resists greater wear and even rough alkali. Installed according to recommendations it is quiet and easy to walk on, and its non-slip qualities are unusually good even when it is wet.

Dimly Lit Areas

While many of the above requirements apply equally to the less brilliantly lit areas exposed to somewhat lighter traffic, they do not all apply in the same degree, or as stringently, as in areas of the first class. Where traffic is lighter a material that is slightly less rugged will still last for an equal length of time. Where lighting is less brilliant some deterioration in appearance, after long service, may be somewhat less important. Non-slip qualities are less urgent in these areas, since water is not tracked in that far from the street, and the shoes of patrons are no longer very wet. Economy in first cost can consequently be given somewhat greater weight in selecting floor coverings for these areas of the second category.

Some needs, however, remain just as exacting, or even more so. The flooring in areas of the second category must be quiet under foot, easy and resilient to walk on, and easy and economical to clean and maintain.

For these areas a good commercial grade of smooth surface floor covering, such as $1/2-inch Nairn Linoleum, is recommended. The overall decoration of this product lends itself well to any decorative scheme, and when installed as recommended it meets the general requirements outlined above for these portions of the theatre.

The Projection Room

The projection room must have special consideration with respect to floor covering. It is not just another auxiliary room, like the furnace room or the broom closet—it is a place that houses some very expensive and delicate machinery. Any fault that develops in this machinery not only is expensive from the point of view of damage done and cost of repair, but is immediately evident to the theatre's customers as a flaw in the picture or in the sound. One very important cause of mechanical troubles in the projection room is the wear imposed on delicate parts when concrete particles from an uncovered floor are loosened by normal wear (Continued on Page E-22)
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Ultraviolet in the Theatre

By Allen J. Dusault
Westinghouse Electric Corporation

Science now offers to the public a lamp that will destroy contagious germs in the air; a lamp that generates germicidal ultraviolet. Although much progress has been made during the past few years in the sanitation of food and water, it is only recently that a method has been discovered to disinfect the air breathed.

Theaters and similar public gathering places may contain up to several hundred bacteria per cubic foot. When it is recalled that the average human inhales approximately 400 cubic feet of air a day, the necessity of destroying harmful bacteria that float about in the air is obvious.

Short wave ultraviolet radiation destroys all micro-organisms including pathogenic bacteria, virus, and mold. Although this principle has long been known to man, there was no way of applying germicidal ultraviolet radiation indoors economically until the invention of the ultraviolet Sterilamp.6 The Sterilamp is a long, slender tube that can render the surrounding air between 95 and 100 per cent free of harmful germs. These lamps have been used successfully in the past few years in public gathering places throughout the country.

The method of air treatment with ultraviolet depends upon the particular conditions existing where the lamps are to be applied. In theatre auditoriums—where an uncontrolled amount of visible light is objectionable—the lamps should be placed in the air conditioning ducts. This will eliminate the possibilities of direct or reflected irradiation from striking the screen or possibly the eyes of the patrons located in the loge, balcony and upper sections of the theatre.

The air supplied via air conditioning systems to occupants is usually heated in the winter and cooled in the summer. In either case approximately three-fourths of the air is recirculated and one-fourth is fresh air taken from out of doors. Such recirculation of air results in a high bacterial contamination. Air sanitation may be compared with the treating of recirculated water in a swimming pool with chemicals and filters to remove harmful organisms so as to prevent germs from infecting the bathers and causing epidemics.

There are three locations in an air conditioning system for the installation of germicidal ultraviolet generators. These are: the return air duct above the plenum or service chamber between the filters and the fan intake; and the main supply duct between the fan and the first outlet. Conditions and the questions of economy, accessibility and effectiveness must be considered in making the choice of location for the lamps, which, in this case, should be of the cold cathode type.

Installation

Installing Sterilamps in the return air duct makes possible the irradiation of the used recirculated air without the necessity of supplying the air to the system. However, it is also important to install lamps to irradiate the air after it has passed through the filters or cleaners so as to enable the lamps to do a more efficient job and minimize dust collection on the tubes.

The plenum chamber offers the advantage of low air speed, usually about 300 fpm. It is thus possible effectively to radiate the air while it is traveling at a lower rate in a larger space. Radiation units should be installed so that only clean air passes through; that is, placed between the electronic cleaners or filter bank, and the heating and cooling coils.

The recirculated air duct must be brought into the plenum chamber ahead of the radiation chamber. The ultraviolet lamps should be mounted vertically on a stationary or movable rack and spaced uniformly apart in one or more grids across the chamber. Inspection windows should be provided in the service door so that a casual glance will tell if all the lamps are operating. As radiation intensity in the chamber is high, a switch to open the primary circuits of the transformers should be installed on the service door. This switch will prevent anyone entering the radiation chamber when the lamps are operating.

The third practical location for the lamps in the system is in the main air duct leading from the fan. As in the case of lamps in the plenum chamber, greatest efficiency is obtained by placing the lamps at right angles to the air flow and uniformly spaced in grids across the duct. Grids are spaced along the duct in succession, and are spaced about 6 to 15 inches apart.

The cold cathode type lamp is recommended for use in air conditioning ducts, for it is approved by the National Board of Fire Underwriters and the Underwriters Laboratories, Inc., and this type lamp is designed to operate more efficiently under adverse temperature conditions. It is of the instant start type and requires no glow switch starter, which eliminates unnecessary maintenance costs and lamp "outs" as a result of faulty starter switches.

Tests which have been conducted and others in progress indicate that the disinfection of air by ultraviolet may prove to be an important step toward the control of epidemic conditions. It has been clearly demonstrated that properly applied ultraviolet lamps clean the air of infectious organisms: Certainly anyone would prefer to breathe this cleaner air and the value of such air disinfection can be expected to become more and more evident to the public as its use becomes more widespread.

For Drive-Ins

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New Curtain and Drapes Called 'Last Word'

Said to be the "last word" in ornate and beautiful stage treatment, the new curtain and stage draperies just installed by Novelty Scenic Studios Inc. at the Fox Theatre, Philadelphia, resemble in appearance and manner of operation the prosenium and curtain treatment of the Radio City Music Hall, New York.

The curtain folds and unfolds with deep highlights and shadows that accentuate the new and luxurious stage draperies.

Color treatment of draperies and curtain comprises pastel and brilliant shades of magentas, corals, jade green, gold and eggshell, combined and blended in expressive variations of color tone.

Fabric materials are selected on glass fibre and will never need flame-proofing.

Textile-leather Announces $400,000 Expansion

Textile-leather Corporation, manufacturers of "Tolex," is undertaking a $400,000 expansion program in buildings and equipment. T. D. Lippmann, president of the corporation, announces.

The company's principal product, a plastic leather cloth, is used in theatres for chair upholstery and for ornamental and sound absorbing upholstering of doors, walls, panels and other interior surfaces.

The forthcoming expansion program, which will be devoted entirely to procuring and streamlining the most modern manufacturing facilities, is undertaken at this time because of increasing consumer demand, President Lippmann explains.

Kroehler Push-Back chairs have recently been installed in the following theatres, the company announces:

Arizona—Tucson, the Rialto.
California—Ojai, the Ojai; Richmond, the Studio; San Miguel, the San Miguel. Illinois—Chicago, the Clark, the Tiffany. Indiana—Fort Wayne, the Jefferson. Massachusetts—Boston, the Astor. Michigan—Detroit, the Carlton. New Jersey—Atlantic City. Hollywood. New York—Olean, the Olean. Pennsylvania—Philadelphia, the Locust. South Dakota—Burke, the Burke. Texas—Dallas, the Delman.
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More and more in the months ahead, your theatre grosses will depend on the high quality of sound that your sound system beams to the ears of your patrons—ears constantly becoming more critical and discriminating.

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Altec Lansing "Voice of the Theatre" Speaker Systems are the choice of major first-run houses throughout the United States; they now are in the review rooms of all the producing studios; they are already installed in theatres of all seating capacities where exhibitors insist on the finest quality of reproduction that money can buy. America's leading electrical engineers consider Altec Lansing "Voice of the Theatre" Speaker Systems clearly above comparison with any other speaker systems on the market. See your dealer or Altec representative for complete information.

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Council Experts Tell How Often They Replace Projectors, Sound Systems, Lamps, Etc.

Projection and sound equipment being manufactured today is good — it is very, very good — if the experience of the members of STR's Projection Advisory Council is any criterion. And their experience should be! No body of men anywhere has more.

Some items of equipment now being made can be expected to last and give good service practically indefinitely — others might last in service 10, 20, 25 years or more, say the Council members. They base their statements on their own records for the many thousands of theatres under their direct supervision.

What they seem to be doing all right by the theatre industry! But of course these records, and the opinions based on them, take for granted first quality maintenance. As the members of the Council in life expected and over and over in these pages, they don't believe in letting little troubles go until they become big ones; they don't believe in saving the labor costs of repairs at the expense of shortening the life of valuable machinery.

If it were possible to get a similar compendium of experience from theatres that neglect their machines, the life expectancy figures given below might be exceedingly different. At a number of points in the course of this month's meeting the members participating stressed and re-stressed that their opinion as to how long a given machine would last in service depended entirely on its being cared for in the same way these Councillors have the machinery under their supervision cared for.

And in the somewhat numerous cases in which a Council member noted that this or that item of modern equipment could serve almost indefinitely, he invariably added some such phrase as: "if properly maintained."

Projector Mechanisms

Ten years is the very shortest life to be expected from a modern projector mechanism of good quality in the experience of any Council member. Other estimates run from 12 to 15 years. One Councilor declares that even second-best projectors of modern design should last 20 years, and a member who noted that this or that item of modern equipment could serve almost indefinitely, he invariably added some such phrase as: "if properly maintained."

doesn't count; the only reasons for replacing it are better performance and reduction of repair cost. Unless something is brought out in the meantime that gives much better performance, ten years is the very least a modern projector ought to last before the cost of repairing it justifies even beginning to think about replacement."

On the question of maintenance practice, while some differences of opinion appeared, there are so small as to suggest that the unanimous preference of the Council, for top-notch maintenance gives roughly parallel results in all the theatre circuits represented.

One member overhauls his mechanisms completely after the first three years of use, and then every two years thereafter. Others overhaul theirs:

"Every two years."

"Eighteen months to two years."

"First overhaul after four years, thereafter every eighteen months."

"Every four years."

"Every five years."

"Never. We keep ours in perfect condition at all times. We have projectors ten years old that are as good as the day they were bought."

Sound Systems

The life expectancy of a modern sound system should be from ten to fifteen years. A small majority name ten years. The minority all place the life of today's equipment at longer than that; not one member mentions any shorter period.

On the question of whether new inventions or developments will reduce this expectancy by making present apparatus technically obsolete, views are very evenly divided, but the majority think not. And some scattering opinions were added:

"There should be changes — any progressive business ought to make progress."

"It is possible that there will be changes, but very unlikely that we won't be able to modify existing equipment to conform with them. Progress that will make every part of the sound system obsolete doesn't seem probable now."

"It's hard to say one way or other."

"To date I see nothing in sight that would make our present apparatus obsolete."

"No, Nor I."

Lamps and Their Power

Modern arc lamps should serve at least ten years. No one gives them a shorter life. As with the projector, a second-best room equipment, the minority opinion is that the item will last even longer than the majority think. Twelve years and fifteen years are among the other estimates.

One member feels that lamphouses, like projectors, can be made to last almost indefinitely by good maintenance; but this view is questioned by others who find that eventually, after many years, the intense heat so weakens the frame and shell that replacement becomes advisable.

The useful life of an arc supply motor generator of good quality ranges from fifteen years to indefinitely. Fifteen years is the minimum figure mentioned. Others say from fifteen to twenty years, twenty years, twenty-five years, more than twenty-five years.

With respect to maintaining the motor generator, one councilor says:

"If the brush tension is kept right the commutator won't need any major care for at least five years, probably not for much longer. And I've never yet had to change bearings in any generator."

Others find that a general overhaul, (Continued on Page E-27)
With “National” High-Intensity Projector Carbons in your lamp houses, you have the most efficient source of light, providing an ideal combination of brightness and color balance, available to any theatre. In fact, you've got the most powerful light, for this purpose, in the world. It is like a tiny sun. The light of a “National” projector carbon arc is snow white, perfect for bringing out detail and full rich color.

The cost of “National” Projector Arc Carbons is negligible when compared to other operating costs. And yet their sparkling white light is the best box-office insurance you can get. It produces better pictures...pleases your patrons...and keeps your ticket seller busy.

For Perfection in Photography and Projection, Use the Carbon Arc.

The term “National” is a registered trade-mark of

NATIONAL CARBON COMPANY, INC.
Unit of Union Carbide and Carbon Corporation

30 EAST 42nd STREET, NEW YORK 17, N. Y.

Division Sales Offices: Atlanta, Chicago, Dallas, Kansas City, New York, Pittsburgh, San Francisco
ARCHITECTS ADVISE
(Continued from Page E-7)

"Flat roof for conventional building but arched roofs for pre-fabs." "The roof is a distinct part of the design and I would use the one that would fit the design." "A gable roof is more desirable because it is more economical, provides space for ducts and a much-needed air space to insulate the hot roof from the auditorium ceiling." Either flat roof or dome. "I prefer a dome."

**Cellars**

A substantial majority sees no use for cellars, but in this matter the minority dissent is rather strong. "We try to avoid basements in all theaters to save cost. They mean excavation, walls, waterproofing, fireproof slabs, concrete stairs, ventilating and extension of heavy electric lines for motors. In 90 per cent of our designs, we place the heater room and air conditioning room on the second floor, adjacent to the projection room, to save long runs in piping and ductwork." "Excavate nothing but footings." "Wherever possible avoid excavations. Set the equipment and all rooms at grade unless the site conditions do not permit." "Put the furnace room at ground level." "At ground level or above, for economy and accessibility."

"Dig a cellar under the stage only, for equipment and meter room." "Yes, excavate under the stage only." But the minority opinion on this question is very strongly defended:

**HERE'S WHY THE**

**SUPER- SNAPLITE**

**IS UNEXCELLED!**

A true Anastigmat for pictures wire-sharp to the very corners... in black-and-white or color! No dust or oil can enter the Super-Snaplite... it never needs to be taken apart for cleaning!

This sturdy all-aluminum one-piece mounting can't loosen up or leak oil! The gleaming gold finish of the Super-Snaplite is an integral part of the aluminum... it can't chip or fade off!

Durable anti-reflection coating on each glass-to-air optical surface nearly doubles the light transmission... gives brighter pictures, higher contrast!

Exceptional speed for the utmost in screen brilliance without extra current consumption!

Super-Snaplite lenses are stocked in focal lengths from 2" through 5" in 1/2 steps. Speed of 1/1.9 is maintained in all focal lengths from 2" through 4 1/2". Other Snaplite lenses include the Series I and the 1/1.8 Series II. For complete details on all Snaplite lenses, get Bulletin 203 from your local supply dealer.

**SHOWMEN'S TRADE REVIEW, August 16, 1947**

"In jobs of any size, storage space is required, particularly if separate candy and popcorn storage are needed. The requirements are greater than can be met with a no-basement scheme. We put storage in the basement and heating on the mezzanine."

"Ground space is too valuable—excavate a cellar." "Yes, under any conditions."

And one member notes: "In this matter, the requirements of the individual plan are the only consideration."

**Steps and Ramps**

If the ground on which the theatre is to be built is not level, it is better to introduce steps or ramps into the path of patron traffic, or to go to the expense of grading and filling?

The plurality vote of the Council is in favor of grading and leveling, but there are a number of members who feel it all depends, and a strong minority who do not find ramps or steps seriously objectionable. "Too much stress cannot be made where the safety of the patron is a concern. Of course, steps cannot be avoided in balconies, but we never place steps or steep ramps on the first floor. This not only protects the patron from accidents, but also protects the owner from law suits." "Yes, it is better to grade and fill, and to adjust the auditorium floor pitch to a minimum."

"It is worth while to go to the expense of grading and filling."

"Definitely, unless it is prohibitively expensive or extremely complicated as to drainage—the problems of handling customers will have to be faced 365 days and nights every year."

"Grade and fill—omit as many steps and ramps as possible."

But among the minority, exactly opposite opinions were voiced:

"Use ramps if possible—cut grading and filling to a minimum."

"Steps and ramps can be incorporated, rather than grading."

"Ramps are okay."

And there were several intermediate views:

"Mild, easy ramps are okay."

"Yes, it depends on the distance between levels. If possible, we use ramps."

"In extreme conditions steps and ramps can be used in a pleasing manner. If the grading needed is not too great, avoid them."

**Sells the Earth in Six Weeks**

Norman Olsen, Sr., DeVry Corp. export manager, has returned to his Chicago office after selling DeVry equipment around the world in a six-week tour. Olsen girdled the globe by plane, visiting his company's franchised distributors in twenty-four nations, and appointing new distributors in three others.

He traveled by air exclusively, cut Jules Verne's famous "Around the World in Eighty Days" to "Around the World in Forty-two Days" and found time to make 27 important business calls while he was doing it.

Notions visited by Mr. Olsen in his flying sales trip include, among others, Eire, Portugal, Spain, Italy, Egypt, Palestine, Turkey, Iran, Iraq, India and China.
GOOD NEWS
for
DRIVE-INS
and
LARGE THEATERS

The
1947 MODEL
STRONG
MOGUL
PROJECTION
ARC LAMP

Projects 15,000 lumens of light—the maximum film will accept without damage—at the lowest possible cost.

Utilizing all the advantages of 70 ampere, 40 volt burning of Suprex carbons, this Mogul projects a brilliant picture on 48-foot and larger screens with all details clearly visible 500 feet or more back from the screen.

It is impractical to use more than 15,000 lumens as it would damage the film and no advantage is gained by the use of contraptions for cooling the gate, or glass heat filters, for they absorb practically as much light as they do heat, in addition to being too expensive and complicated for typical theatre applications.

It is furthermore wasteful, as well as futile, to burn more than 70 amperes in any reflector lamp, or twice the current in condenser lamps.

REGARDLESS OF THE SIZE OF YOUR SCREEN YOU CAN HAVE REALLY BRILLIANT PICTURES

NOW, MORE THAN EVER, WHEN THE LAMPS ARE STRONG THE PICTURE IS BRIGHT

USE THIS COUPON FOR A FREE DEMONSTRATION OR LITERATURE
THE STRONG ELECTRIC CORP.
87 City Park Ave., Toledo 2, Ohio

( ) I would like to have a demonstration of the 1947 Model Mogul Projection Arc Lamp in my theatre, without cost or obligation.

( ) Please send free literature on the 1947 Model Mogul Projection Arc Lamp.

NAME

THEATRE

STREET

CITY AND STATE
MANAGERS

Maintenance Check List

- AUG. 18.—Do you examine marquee copy after every change for misspellings, poor illumination?
- AUG. 19.—Re-check auditorium for stray light on proscenium, ceiling or walls which may distract audience.
- AUG. 20.—Obtain style charts showing winter uniforms for staff; avoid delivery delays by ordering now.
- AUG. 21.—Are all advertising accessories always stored neatly and in good condition for future use?
- AUG. 22.—If your theatre is adjacent to a food or produce store, do you take extra precautions against rodents, vermin?
- AUG. 23.—Have wiring connections of baseboard outlets and floor plugs examined as precaution against fire?
- AUG. 24.—Time for another drop of oil on all chair and door hinges for quiet operation during the show?
- AUG. 25.—Are you having all prints checked before they are run and closely watching projectionists’ reports on same?
- AUG. 26.—Prepare tapes and standards for Labor Day weekend crowds. Check supply of tickets, towels, etc.
- AUG. 27.—Check bannisters and handrails to make certain all are securely fastened at all points.
- AUG. 28.—Remind new employees that even minor accidents must be reported promptly and in detail. Lawsuits are expensive.
- AUG. 29.—Have your lighting tubes and bulbs been cleaned recently to assure peak illumination for current consumed?
- AUG. 30.—Watch cleanliness of phone booths and of recesses in which they stand. Food or candy waste breeds odors.
- AUG. 31.—Do employees systematically turn off all unneeded lights? Use reminder signs or an inspection system.
- SEPT. 1.—Re-check your stairway lighting on regular schedule. One burn-out bulb may constitute a legal hazard.
- SEPT. 2.—Candy tramped into your carpet invites rodent and vermin invasion. Keep cleaners alert.
- SEPT. 3.—Are all first aid kits complete, and available for instant use in emergency?
- SEPT. 4.—Examine all lobby and lounge mirrors; resilver, replace or eliminate any in poor condition.
- SEPT. 5.—Replace ornaments and drapes in lounge rooms to provide fresh Fall appearance.
- SEPT. 6.—Make sure cashier brushes ticket dust away from machine knives whenever reloading magazine.
- SEPT. 7.—Don’t hesitate to authorize overtime for any needed projection or sound repairs. You sell projection and sound.
- SEPT. 8.—Remove summer decorations throughout house; plan Fall treatment in warmer colors.
- SEPT. 9.—Check condition of all furniture in foyer and lounges; delaying needed repairs is false economy.
- SEPT. 10.—Does your cleaning crew keep sidewalk clean at all times, as well as the interior of the theatre?
- SEPT. 11.—Have you an adequate supply of lamps in warm colors for Fall and Winter replacements?
- SEPT. 12.—Autumn flowers now at their peak; tie in with florist for fresh cuttings for foyer or lobby.
- SEPT. 13.—Have your maintenance men a sufficient supply of fuses of all sizes, immediately available?
- SEPT. 14.—Time to consider closing down the cooling plant, withdrawing refrigerant if necessary.
The Air-O-Slideaway is the result of over 20 years of experience in theatre seating engineering and represents more than 4 years of development. It is the most advanced design that is mechanically perfect in the opinion of experts.

ALL PATENTS PENDING

EXCLUSIVE FEATURES DESIGNED TO CORRECT PRESENT SEATING CONDITIONS

1. IMPROVED SIGHT LINES — Posture can be easily adjusted to suit patron sitting behind taller person without strain. A 4" gain in height is reached when patron retracts.

2. GENERAL ADAPTABILITY — In balconies or orchestra, patron's comfort is uninterrupted since the only moving part is the seat. It also permits easy access to cleaning since it is fool-proof mechanically.

3. STATIONARY BACK — Over conventional type of theatre chair in a 32" back to back installation, the Slideaway with an average size person permits a clearance of 6" when seat is retracted. This special feature eliminates interference of those sitting in back.

4. DUAL POSTURE — The Air-O-Slideaway offers patrons the freedom of posture after several hours of sitting without the least effort or discomfort to others. The pitch of the stationary back is so designed to fit the contour of the body that it allows natural circulation and perfect relaxation.

MANUFACTURING DIVISION
Como Ave. S. E. at 33rd
Minneapolis, Minn.

SALES DIVISION
1560 Broadway
New York 19, N. Y.
FOREST RECTIFIERS

- The New and Highly Improved 6-Tube Rectifier

SINGLE-TYPE 75-V-6 and TWIN TYPE 75-V-12. Embodying the advanced knowledge gained from building rectifiers for radar and other highly scientific projects where perfection of performance and reliability are of paramount importance. Designed for all theatres using Suprex or Simplified High Intensity Projection. Built-in remote control relays with provisions for operating spotlights. 40 to 75 amperes DC current. 3-phase rectification.

Also: LD-60 and LD-30 Bulb Type Rectifiers, SUPER MCS Rectifiers, Rectifying Tubes, Sound Screens.

FOREST ARC LAMPS

- The New Electronic Control Projection Lamp

The superiority of the Forest ELECTRONIC CONTROL Arc Lamp has become the talk of the industry! It features a completely new and faultless method of feeding positive and negative carbons by ELECTRONIC CONTROL, assuring arc control at precision accuracy, maintaining the exact focal point necessary for producing maximum light intensity at all times without constant watching and adjusting. No carbon feed motor—no gears—no clutches—no cams—no gadget—no fast moving parts! Nothing to get out of order.

LARGE LAMP, 14" reflector. 1 KILOWATT. 10 1/4" reflector. LOW INTENSITY, 10 1/4" reflector.

FOREST MFG. CORP.

60 PARK PL., NEWARK, N. J.

YOUR ASSURANCE OF THE BEST!

WENZEL

"BULL-DOG"

"Will Never
Lost Its Grip"

The Bull-Dog AR-15 — engineered by Wenzel to eliminate key breakage on all types of shafts for winding film. Also for use in the Lower Magazines to more evenly distribute the pull strain. For automatic and hand rewinds too. When ordering, give model number or make of shaft, together with shaft diameter.

Write for our Complete Catalog. We will sell only through Independent Theatre Equipment Dealers. Mention the dealer serving you.

WENZEL PROJECTION COMPANY

2505-18 S. STATE STREET
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BLACK LIGHT PRODUCTS

MANUFACTURERS OF FLUORESCENT AND LUMINESCENT PRODUCTS AND BLACK LIGHTS

67 EAST LAKE STREET
CHICAGO 1, ILL.

FIRST CHOICE IN FINE THEATRE SEATING...

American Seating Company - Grand Rapids 2, Michigan

SHOWMEN'S TRADE REVIEW, August 16, 1947

Theatre Floor Covering

(Continued from Page E-12)

and scuffed up into the air of the room, whence they get into the machinery. In delicately adjusted, close-fitting parts, such concrete dust acts as a strong abrasive.

The judgment in this matter of SHOWMEN'S TRADE REVIEW's Projection Advisory Council is summarized on Page E-22 of the issue dated March 29th, 1947, as follows:

"Battleship linoleum is overwhelmingly favored for flooring the projection room. . . . The fact that regulations in some communities forbid the use of linoleum is considered unfortunate."

Nairn Marine Deck Covering is an ideal flooring for this area, since it meets the stringent United States Navy specifications for a fire-retardant flooring. Its durability and ruggedness are such that under conditions of projection room traffic it can logically be expected to last as long as the theatre stands, so that its first cost will be the last. The protection it offers to the far more expensive machinery installed in that room will immensely outweigh, as time goes on, the cost of its installation.

Mixed Areas

In any theatre, studies indicate, there are likely to be areas that do not conform exactly to the definitions here set down—regions for example that are subject to heavy traffic although the lighting is dim, and others where the lighting is bright but the traffic is comparatively small. No rigid rules can apply exactly to structures as variable as motion picture theatres. Choice of floor covering in these areas of mixed conditions can only be made by a study of each individual case. When the theatre owner or manager has determined his requirements for such areas, the manufacturer will be able to recommend with accuracy floor covering materials best adapted to fill the need.

Stanley Bracken Is New President of W. E. Co.

Stanley Bracken, who joined the engineering department of Western Electric Company in 1912, immediately after his graduation from the University of Nebraska, has been named president of that vast organization. Mr. Bracken served successively as development engineer, foreign representative, assistant engineer of manufacture, president of the subsidiary Teletype Corporation, general manager of manufacture for Western Electric Company; and then director, vice-president, executive vice-president and now President of Western Electric.

He succeeds Clarence G. Stoll, who will retire September 30th. Mr. Stoll also worked his way up from the bottom, having joined Western Electric as a student apprentice in the Chicago shops in 1903.
members, and for extremely varied purposes. They are used for:

Storm curtains.
Ramp entrances.
Blinds over the standee rail.
Light traps.
Aisle entrances.
Ornamental proscenium. Framing the screen.
Draping boxes.
Wall panels.
General decoration.
Acoustical treatment.
Exit passages.

“We have used drapery panels on side walls and rear walls of the auditoriums where we wish to change the appearance of the auditorium inexpensively, and also to correct acoustical conditions; and have found them very satisfactory. But we try to locate such panels out of reach of patrons, to prevent damage.”

“We not only provide our stages with valance, side tabs, festoon front curtain, title curtain and masking borders, but also drape our exist and entrance passages, and for ramp entrances provide valances with festoon side tabs.”

“We drape proscenium and box openings according to decor.”

“We use draperies for decoration and acoustical treatment.”

“Over aisle entrances and for decorative effect.”

A number of members use draperies, generally velour, over the standee rail; others, however, favor glass panels, sound-absorbing panels or Venetian blinds; and a minority prefers to use no barrier of any kind at this location.

A minority, also, feels that all use of draperies in the theatre should be minimized.

“We use them as little as possible.”

“We have removed practically all draperies in our theatres.”

“The fewer drapes, the better.”

### Theatre Council

(Continued from Page E-5)

#### Astor Theatre Installs a Nu-Screen for ‘Mitty’

In preparation for the opening of the Technicolor “Secret Life of Walter Mitty” on August 14th the Astor Theatre, New York, has installed the new concave-convex Nu-Screen, Samuel Goldwyn Productions has revealed.

The Goldwyn announcement adds: “the new screen provides a larger and brighter image, eliminates distortion and improves acoustics.”

The Astor Theatre, de luxe first run house in the heart of Times Square, is located at Broadway and 45th Street. Nu-Screen is already in use in the Park Avenue and Winter Garden theatres in mid-town New York, and has been installed in many other houses throughout the country.

#### Texas Showman Pleased

Bob O’Donnell, General Manager of the Interstate Circuit, which has just installed Nu-Screen in their brand new ultra-modern Esquire Theatre at Dallas, sent a telegram of congratulations on its performance to Herman Glueckman, President of the Nu-Screen Corporation.

In his wire O’Donnell has to say: “… my new Nu-Screen was a tremendous success. It contributed greatly to the splendid evening. I am delighted with it and will contact you shortly on other installations.”

---

### Asphalt Tile Flooring

(Continued from Page E-6)

penetrate and surface scoring is readily removed with steel wool.

For maintenance, ordinary sweeping, with occasional washing and waxing, are all the care usually needed. Special or costly cleaning agents are not called for.

The material is highly resistant to moisture; asphalt tile floors that were under water for many days in flooded areas have been found completely unharmed, with no buckling or warping. It is therefore especially recommended for rest room floors.

As to safety, the United States Bureau of Standards has conducted some anti-slip tests on flooring (Bureau of Standards Report BMS100) in which asphalt tile compares very favorably with other materials.

---

### What shape is your sound in today?

It will not be rundown, worn out, when you buy RCA Service. An RCA Service Contract provides regular check-ups by a skilled, well-equipped technician to make sure your equipment meets top standards of performance. You get fast service on replacement parts ... prompt help in an emergency. For but a few admissions per day, you prevent trouble ... prevent expensive repairs. Join the thousands who find RCA Service their best box-office protection.

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
THE FUNCTIONS OF FABRICS

(Continued from Page E-8)

in which they are employed to conceal and ornament other sound-proofing materials. A wall may be sound-proofed by paneling it into sections covered with rock-wool, fibre-board or other inexpensive sound absorbers, which then are covered by, and sometimes even held in place by, porous retaining fabrics such as ornamental damask. This method permits the theatre to choose its sound-absorbing material for acoustic effectiveness and low cost, regardless of appearance.

Additionally, such fabric-covered panels are often used in re-decorating where an acoustic material, originally exposed, has become soiled, and cannot be cleaned or painted without loss of its acoustic properties.

Fabrics used in this way can be vacuumed or dusted to preserve their appearance; and at long intervals can be removed for dry cleaning if necessary. Glass fabrics are now used in the same way instead of damask, especially when the underlying acoustic material is glass-fibre batting. That arrangement of course is quite fire-proof; but damask or other cloth can also be flame-treated before installation.

Acoustical treatment and decorative effect are frequently combined by lining the entire wall surface of an auditorium with decorative fabric. Since too much sound absorption is as bad as too little (creating a "dead" house) absorbing material is installed behind the fabric only to the extent needed. As far as appearance goes, the audience sees no difference between places where it exists or doesn’t.

Acoustical correction of a theatre auditorium is never work for amateurs, or even for engineers unless they are specially trained to that particular field. Applying the correction is too expensive for trial-and-error efforts. The job should be done right the first time, and the odds are strongly against this unless it is done by someone who knows how. With very few exceptions, a theatreman who tries to be his own acoustical consultant won’t be saving money, he’ll be throwing it out of the window.

Upholstery

In the upholstering of theatre chairs or other furniture, textile fabrics serve either or both of two functions. They may be used in themselves, as mohair, for example, to provide the ornamental cover or outer surface for the padding and springs. Or they may be only the backing and reinforcement of a plastic-surface material. The same chair may be upholstered in fabric-backed plastic over some parts and pure fabric over others—the combination of plastic-covered seats and fabric-covered backs is very popular.

Upholstery fabric can and should be flame-treated to reduce fire hazard, except in cases where it forms a support for, and is completely encased in, a plastic material which is entirely non-flammable, such as vinyl chloride. In other cases, both the fabric and the plastic can be treated. Depending on the nature of the materials and the method of flame-treatment used, the process may have to be repeated from time to time, for not all such treatments are permanent.

Every other fabric used in or about the theatre—for partitions above the standee rail, curtains before the entrances to lounges, lobby decorations, screen masking—all fabrics whatsoever, should in these times be either flame-treated or non-flammable. There is no excuse for inviting catastrophe.

Harry Zeppelin has been appointed manager of the Western Electric Company, Inc. of Argentina, succeeding H. B. MacKenzie, according to an announcement made in New York by the Westrex Corporation. In this capacity, Mr. Zeppelin will also supervise The Company’s activities in Paraguay and Uruguay.

Robert J. Savage, former advertising salesman for the Xenia, Ohio, Gazette, resigned that position this June to become a theatre manager for the Butterfield Circuit. He is a World War II veteran.

Frank H. Jennings, electrical engineer with Altec Service for many years before the war, has returned to Altec’s New York district as a service engineer.
"Battleship Roof Coating" Invades Theatre Field

Invading the theatre field on a more important scale than in the past, Panther Oil and Grease Manufacturing Company are now aggressively offering their Battleship Asbestos Roof Coating, which is said to permit treating a roof at one-fourth the cost of the lowest-price roofing now on the market.

The material is brushed on, cold. It does not have to be heated to be applied. Unskilled labor is all that is necessary. It can be applied over any material except wood shingles, and forms a continuous one-piece roof, completely sealing all usual sources of leaks such as nail holes, seams, laps, cracks, etc. The one-piece roof thus created is guaranteed by the manufacturer for seven years.

Basic ingredients of the material are petroleum asphalt, asbestos fiber and fish oil. The last-named serves as a thinner and plasticizer. No additional thinning is needed when the material is applied.

The petroleum asbestos is unusual in that it is obtained by the old-fashioned distillation method in which no acids or other deleterious chemicals are added and there is no corrosive quality of any nature.

The roofing material thus compounded retains a high degree of elasticity after its application, enabling it to meet all conditions of expansion and contraction.

R. W. Hunt Co., testing engineers of Chicago, report on Panther Battleship Asbestos Roof Coating as follows:

Heat test at 140° F. — "No blistering or sagging.

One hour 32° F. test — "A metal test panel, coated with the material, when quickly bent over a one inch iron mandrel, showed no cracking or separation of metal and coating."

Expansion-contraction test — "Coating on tin panel when heated to 700° F. and immediately plunged into ice water . . . No harmful effects could be observed. Immediately upon withdrawal from ice water, film withstood bending and straightening without cracking."

Panther Battleship Asbestos Roof Coating has been approved by the Board of Standards and Appeals of New York City as meeting the rigid requirements of that body.

Although the manufacturer is now aggressively seeking the theatre market, Panther roofing is not new to the theatre field. It has been used by theatres in the past, and SHOWMEN'S has seen a letter from one theatre owner who writes: "I own two theatres . . . on which I used a high grade three-ply roofing. From the day it was put on I experienced plenty of trouble from leaks . . . I accepted the proposition (to apply Panther roofing). For the first time in nine years my buildings do not leak . . . I am more than pleased."

For theatres within 100 miles of New York City the manufacturers' representative, Charles S. Allen, offers a special service: he will apply the coating as well as sell it.

"A Smash Hit in Theatres Coast to Coast"

FORT-A-CIDE
Reg. U. S. Pat. Office. Patents Applied For

"THE WORLD'S FINEST AND NEWEST" ODOLESS PREVENTIVE
WITH "TRIPLE ACTION" FEATURES
BUILT RIGHT IN ONE SOLUTION

(1) ODOLESS DEODORANT, (2) ODOLESS GERMICIDE,
(3) ODOLESS FUNGICIDE (SCALE "RINGWORM")


Multiple Uses in Theatre Housekeeping

2. Spray air-conditioning fan and vents against bad air.
3. Spray seats against scalp ringworm and body odors. Spray floor between seats before brooming.
4. Upset stomach odors on seats and carpet eliminated without injury to color or fabric.
5. Instill in mop water for microscopically-clean and deodorized floors and mop.

ECONOMICAL ONE CASE OF 4 GALLONS MAKES 40 GALLONS OF EFFECTIVE 1:10 DILUTION.

ORDER 4 GALLONS AND A 3/4 QUART "SPRAYMASTER" FROM YOUR SUPPLY DEALER OR CIRCUIT OFFICE TODAY. DISEASE MAY STRIKE TOMORROW!

(member of)

Used by large circuits including B. & K. and WARNER BROS.

ORDER 4 GALLONS AND A 3/4 QUART "SPRAYMASTER" FROM YOUR SUPPLY DEALER OR CIRCUIT OFFICE TODAY. DISEASE MAY STRIKE TOMORROW!

If your dealer or Circuit Office does not carry Fort-A-Cide, ask them to order it.

FORT-A-CIDE CORP., CHARLES P. HIGGINS, PRES.
101 E. ILLINOIS ST., CHICAGO 11, ILLINOIS

SMPE Completes Plans for Fall Exhibit

Arrangements for this Fall's Educational Exhibit and Engineering Conference have been completed by the Society of Motion Picture Engineers with appointment of a complete list of committees to handle all details.

The exhibit and conference, which are expected to be of great help to theatre managers everywhere and to result in increased efficiency in theatre operation (see STR for June 21st, Page E-12) will be held at the Hotel Pennsylvania, New York on October 20th to 24th, inclusive.

Many theatremen plan to attend, and some circuit heads are sending as many of their managers as possible. Arrangements to attend or participate can be made by anyone in the industry by addressing W. C. Kunzmann, SMPE, Hotel Pennsylvania, New York. The Society is mailing direct invitations to a limited list including its own members, circuit executives, manufacturers, dealers and theatre architects.

Features of the exhibit will include demonstrations of the best recommended practices for economical, comfortable and safe construction and operation; and presentation of the most modern designs in new theatre construction, materials, furnishings and equipment. The engineering conference will comprise discussions on theatre design, theatre television, acoustics, lighting, display, decoration, seating, floor covering, ventilation, air conditioning, projection, sound and general maintenance.
New 'Voice of Theatre' For Smaller Houses

Theatres with seating capacities of less than 1,000 can now obtain, within the budgets of such houses, an Altec-Lansing speaker system designed to deliver ultramodern sound quality comparable to that of the larger Altec Voice of the Theatre speakers.

The new speaker, designated as The "800" Voice of the Theatre, consists of one low-frequency and one high-frequency unit, operating in unison with crossover at 800 cycles. Altec Lansing Corporation authorizes a statement that the performance qualities of the new speaker are "far in excess of even the most rigorous standards of the Academy of Arts and Sciences for equipment of its function and characteristics."

The new speaker is extremely shallow, to fit it into smaller theatres that may have little room behind their screens—its overall depth is only 23 inches.

Its low-frequency unit utilizes the larger Voice of the Theatre design in radiating through an exponential horn directly into the auditorium, and has a rated frequency range from 50 to 800 cycles.

The high frequency unit is rated from 800 to 15,000 cycles. It radiates through a multichannel horn, each of the eight cells being entirely exponential in design. The crossover network is fitted with an attenuator providing four steps of attenuation of 1 db each, to control the overall response of the speaker to the requirements of different auditoriums.

The new speaker handles up to 20 watts of audio power, and measurements are: 67 inches overall height, 50 inches overall width, 23 inches overall depth. Angle of vertical distribution is 40°, of horizontal distribution 90°. It is intended for use with sound systems that can deliver the necessary 20 watts with a frequency response conforming to Academy recommendations.

Advantages

Outstanding advantages, according to the manufacturer, are: (1) 'live screen presence' which brings new sensitivity and 'intimacy' to dialogue sequences; (2) higher intelligibility; (3) to relieve 'aural strain' in following complicated and fast-moving plots; (4) a 'true' bass reproduction that clearly articulates, and makes easily identifiable musical sounds now undistinguishable from each other; (4) a greater operating dependability, achieved through the development of new structural principles; (5) 'smooth' frequency response covering the entire range of frequencies now recorded on the sound track; and (6) high acoustic efficiency that prevents distortion caused by overloading the amplifier.

USEFUL BOOKS

Two companion volumes for serious students of electrical engineering have just been completed by T. F. Wall, lecturer-in-charge at the Department of Electrical Engineering, University of Sheffield, England, and published in the United States by Chemical Publishing Co., Inc., of Brooklyn, N. Y.

They will be found useful by those who electrical education is not some years behind the times, and who wish to bring it up to date; and also as general reference books in the field of electrical engineering. A knowledge of mathematics through calculus is necessary.

The larger of the two books, entitled "Principles of Electrical Engineering" ($6.50) consists of 563 pages of an exhaustive review of fundamental principles and practical applications of the subject. These are covered in the light of the latest knowledge—for example, determination of the absolute value of the ohm is carried down through experiments completed as recently as 1938; and the treatment of atomic structure and its relation to electricity is associated with the phenomena of atomic disintegration. A series of test papers on each chapter is included at the end of the volume.

Answers to the test questions in "The Principles of Electrical Engineering" are found in the companion book, which is entitled "Electrical Engineering Problems and Their Solutions" ($5.00). This volume consists of 312 pages, which repeat the same questions and give answers, solutions and explanations in ample detail.
turning down the commutator on a lathe and so on, is desirable at intervals of five years—in the majority view; every two years or every three to five years according to others.

This discrepancy was explained by one member:

"It depends a great deal on conditions — on how much dirt and grit get into them. In a clean atmosphere a good generator needs almost no attention. In a dirty atmosphere, for example one full of coal smoke, it may need more."

Arc supply rectifiers of the tube type, are expected to last from "ten years" upward to "indefinitely."

"They just last, except for the tubes. Have to change tubes, of course."

"The life of a tube-type rectifier is indefinite, hasn't any particular limit."

As to the life of arc supply rectifiers of the stack type, there is one member who reports that he has "had trouble with every one used to date" but this is not the general experience; it appears to be unique. Other estimates range upward from "five years" to "indefinitely." A number of the Councilors, however, do call the life of the stack type rectifier variable depending on conditions; and one notes that in dirty atmospheres dust accumulating on the stacks causes them to overheat.

Rewinds

A new motor-driven rewind of good quality should last from five years to in-

IATSE Tenth District
Elects Officials

Thomas Murtha of Brooklyn and L. Paul Shay of Elmira, New York, have been re-elected President and Secretary-Treasurer respectively of the Tenth District of the IATSE, covering New York State. Elections were held at the Tenth District's annual convention in the Hamilton Hotel, Utica, New York, July 14th.

Elected to the Tenth District's Executive Board, along with Mr. Murtha and Mr. Shay, were Sal Scoppa, Local No. 52, New York City; Albert Ryde, Local No. 253, Buffalo; Donald R. Rood, Local No. 128, Utica; M. J. Mungovan, Local No. 25, Rochester; Arthur Martens, Locals No. 366 and 650, Westchester County, and John C. McDowell, Local No. 1, New York City.

International Vice President James J. Brennan presided.

Altec Lansing Buys Peerless Company

Altec Lansing Corporation, manufacturers of Voice of the Theatre speaker systems and other sound apparatus, have enlarged their Hollywood factory space to 85,000 square feet by purchase of the adjacent Peerless Electric Products Company, manufacturers of radio and radar equipment.

The Peerless organization (which is in no way connected with Peerless Lamp Co. of Chicago) will continue to do business as usual, Altec President G. L. Carring- ton explains.

And so do the service technicians and supervisors!

So do the rank and file of projectionists, who are in the advanced echelon of the battle!

A Near Miracle

Taking into consideration the beating that projection and sound equipment get from their long daily grind, and the adverse conditions under which they so often have to operate (did the reader ever measure the line voltage fluctuation in an average projection room, to name just one detail?) it certainly seems little short of miraculous that average theatre equipment will so far outlive the average radio, automobile, washing machine or what-have-you in other fields of mechanics.

One single compact unit has every major part of a complete refrigerated air conditioning system. This complete, balanced unit construction offers advantages in lower first cost, lower installation costs and lower operating costs. The refrigeration and compression units combine to give efficient refrigeration cooling—the evaporative condensing section saves water, saves money in operation.


Cooperative engineering counsel gives you the experience and knowledge of usAIRco engineers. Get acquainted with your nearest usAIRco representative. United States Air Conditioning Corporation, Como Avenue S.E. at 33rd, Minneapolis 14, Minn.
PROJECTIONISTS

Maintenance Check List

☐ AUG. 18.—Are all projection and sound optical surfaces immaculately clean, mirrors free from defects?

☐ AUG. 19.—Check the sound system ground connection for freedom from corrosion, accumulation of dirt.

☐ AUG. 20.—Pin white paper on the screen, project light to test for yellowing and accumulation of dirt.

☐ AUG. 21.—If your projection ports have glass soundproofing check cleanliness of the glass—clean as needed.

☐ AUG. 22.—Is projector vibration increasing? Check carefully for the cause and remedy it promptly.

☐ AUG. 23.—Test each loudspeaker unit individually for volume, quality and rattle-free operation.

☐ AUG. 24.—Test volume controls; readjust or replace any that are not entirely noiseless in operation.

☐ AUG. 25.—Are all connections in fuse boxes plainly marked, so any relief man can replace the correct fuse without delay?

☐ AUG. 26.—Is the takeup action smooth and correct; are the belts or chains taut and not excessively worn?

☐ AUG. 27.—Check readings of all installed tube meters; replace tubes as necessary for good quality sound and reliable operation.

☐ AUG. 28.—Are all rectifier cooling fans behaving normally, all rectifiers operating at proper temperature?

☐ AUG. 29.—Is the sound track alignment the best possible to avoid any chance of sprocket hole or frame line noise?

☐ AUG. 30.—Using a watch, check the starting time of the projector motors. If they have slowed down, find and remedy the cause.

☐ AUG. 31.—Is your spare parts stock complete? Have you enough carbons—for spot and effects machines as well as projectors?

☐ SEPT. 1.—Examine projector and soundhead gears; order replacements well in advance of any anticipated need.

☐ SEPT. 2.—Check all motor-generators for cool bearings, commutator condition, freedom from sparking at brushes.

☐ SEPT. 3.—Check all oil cups, oil reservoirs, grease cups and other lubricating points. Lubricate as needed.

☐ SEPT. 4.—Inspect rectifier tube filaments while working, using gelatine. Replace any tube that shows serious filament sag.

☐ SEPT. 5.—Watch the screen carefully during showing of titles for even slight trace of travel ghost.

☐ SEPT. 6.—Test mechanism of fire shutters for reliability of action; check the action of all port safety shutters.

☐ SEPT. 7.—Rotate the pre-focussed exciter lamps into operating position. Are they in perfect focus?

☐ SEPT. 8.—If your footsteps scuff concrete dust into machinery have projection room floor repainted.

☐ SEPT. 9.—Examine the asbestos covered leads to all lamphouses. Are they still in good condition?

☐ SEPT. 10.—Inspect carbon jaws in all lamphouses. Sandpaper as necessary to remove all roughness.

☐ SEPT. 11.—Listen to the sound critically—any flutter, wows or other disturbance? Find and remedy cause.

☐ SEPT. 12.—Examine all sprocket teeth in projector and soundhead for wear and undercutting. Order replacements in advance.

☐ SEPT. 13.—Are your fire extinguishers fully charged, ready for instant use in any emergency?

☐ SEPT. 14.—Test projection room emergency ventilating system. Is it working perfectly?
EQUIPMENT LITERATURE BUREAU

Listings for August 16, 1947

SHOWMEN'S TRADE REVIEW will gladly forward your requests for any of these literature items as may be desired. Additionally, information on items of equipment not listed here may be requested by any theatremat, and we will endeavor to obtain the material for him. There is no obligation of any kind, and all information is held in confidence.

AIR DIFFUSER. The results that can be obtained from any air conditioning system depend on the use of diffusers. Diffusers are absolutely required to distribute the air uniformly—and without drafts. Air Devices, Inc., have brought out a six-page, two-color brochure describing their "Agitair" diffusers, which are custom-built to suit any area whatever, regular or irregular in shape; and diffuse conditioned air in one, two, three or four directions, as required. How the Agitair device can be used to achieve these results, and the different types available, will be found in full color and in detail in this six-page folder, which is equally worth a few minutes of any theatreman’s attention. (171)

BLACK LIGHT EFFECTS. A two-color booklet issued by Black Light Products illustrates the remarkable ornamental effects that may be achieved by the use of fluorescent materials and ultra-violet lights. It details the company's fluorescent pigments, lenses and solutions, and picture lamps and accessories for illuminating them. A price list is included. (223)

EFFECT SLIDES AND SONG SLIDES are illustrated in this six-page folder and catalog devoted to educational and theatrical use. Effect slides present pictorial designs appropriate for such purposes; the song slide catalog covers 802 different songs. Advance notice slides, advertising feature pictures, etc., are also listed, as well as unbreakable brass date slides to be projected with advance notices. (233)

ELECTRONIC MATERIALS. A six-page, 1x16 inch "package" produced by Radio Wire Television, Inc. lists many dozens of bargain items for the theatre, including a complete line of all kinds for the projection room, public address equipment, advertising, etc., and should prove of interest to all theatre managers—and to all projectionists. (41)

FABRICS AND CARPETING suited to the widest variety of stage decoration, including chair upholstery, draperies and floor coverings, are described and illustrated in full color in this 24-page booklet issued by Goodall Fabrics, Inc. Theatremen will find a great deal of information here, in this handsome and very beautiful little brochure. (235)

FLOOR COVERING. A six-page, four-color booklet produced by Barge Manufacturing Company, and distributed by Radio Wire Television, Inc. describes and pictures the popular and versatile "Studypower" floor covering, an extremely durable and abrasion-resistant material available in many colors and styles. (237)

FLOOR LAMPS. A 32-page, two-color illustrated booklet by Elora, L. P. contains informative and attractive details on the many types of floor lamps available, as well as their various styles and applications. (237)

LAMPS FOR THE THEATRE. All varieties of stage and general-purpose lamps, as well as screen illumination, are described and pictured in very informative detail in a two-color, 16-page booklet issued by Elora, L. P. The booklet includes highly schematized architects' drawings as well as good pictures of decorative lighting effects. Each detailed illustrated instruction for using lamps of every description gives complete specifications for all kinds. The booklet is a mine of valuable information on the subject. (237)

PROJECTION LENSES. The Kollmorgen Super-Snaptite and Snaptite lenses (f 1.9 and 1/20 respectively) are described in a two-color, six-page brochure issued by Kollmorgen Optical Corporation. Their internal construction is effectively illustrated by cut-away photographs. These lenses are costed for greater than regular, individually scaled, with built-in mounts. Also illustrated and described is the Kollmorgen Series 1 Snaptites, designed for good projection at low cost. Included in the brochure is a list of the fittings for use on any Kollmorgen lens, with any of twenty-three models of American-made projectors; and a new lens table for determination of the focal length necessary for every projection distance, printed in two colors and unusually clear and easy to use. (289)

PROJECTION RECTIFIER. A six-page, fully-illustrated folder describing the "Graphirec" full-wave rectifier and rectifying units. The complete data is included, together with the specifications of the projectionists. (237)

PROJECTOR. The newest feature is the Modilite projector, the AA, is illustrated and clearly detailed in structural detail, title and body, in a beautiful "golden anniversary" 24-page booklet. Explored view photographs and their accompanying text explain the mechanical intricacies of the projector very effectively, and point out the advantages of the new, post-war design. All theatres should be interested in these details, and all projectionists will be (411)

ROOFING MATERIAL. Roof coating guaranteed up to 10 years and sold to cost only one-quarter as much as the lowest-priced roof now on the market is fully described in a four-page folder by Panther Oil and Grease Mfg. Co. The material is applied cold, or by heated tanking. It creates a continuous one-piece roof, with ample simplicity to meet all requirements of expansion and contraction. (423)

TICKET MACHINE. A well-illustrated, three-color, large format folder describing the Register Corporation set forth the functional and structural details of that company's new hand-operated "Automatic". Since this device is as fast as the electrical ticket jessers, but costs less and is less expensive to service, its makers expect that, in time it may replace electrical machines entirely. The folder is therefore of interest to all those contemplating present or future purchase of ticket-issuing equipment. (213)

VACUUM CLEANING. Effective cleaning of theatre dressing rooms, lobbies, stairways, and in-place shampooing of theatre carpets, and other details of cleaning in the theatre and stage area are described in this informative eight-page booklet. Stamps and parts of the theatre—including the projection room, where its fire-resistant qualities are especially required—are described in the requirements of local regulating authorities. A four-page, four-color booklet illustrates and describes this product in detail; it is yours for the asking. (256)

MOTOR-GENERATOR. A six-page, two-color folder of Kollmorgen incorporates the "Studypower" system, the Imperial "Studypower" generators for supplying the motion picture scene. The generators are mounted in a widely used "package" and aimed ratings. A few models are pictorially presented, and there is a photographic presentation of the "Studypower" armature which clearly shows such structural details as the rugged clamp, rotor, field generator, commutator and bearing unit. (277)

Request for Literature

Equipment Literature Bureau

Showmen's Trade Review
8/16/47

1501 Broadway, New York 18, N. Y.

I am interested in the equipment data mentioned in the Literature Bureau column. Please have the folder(s) described below sent to me immediately:

1 2 3 4 5 6 7 8 9 10 11 12 13 14

Name (Print Name and Address)

Theatre

City

State

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Como Ave., S. E., at 33rd, Minneapolis, Minn.

Alice Service Corp.

E-15

230 W. 57th St., New York, N. Y.

American Seating Co.

E-22

39 and Broadway.

Sales Manager: J. M. VerMeulen.

Domestic Sales: Direct and throughout National Theatre Supply.

Black light Products.

E-22

67 E. Lake St., Chicago 1, Ill. President: J. Cornell Richardson.

Devy Equipment Co.

E-3


F & Y Building Service.

E-24

338 E. Town St., Columbus 15, O.

Forest City Corp.

E-22

60 Park Place, Newark, N. J. President and Sales Manager: E. L. Martin. Domestic Sales: Through all dealers. Foreign Sales: Through appointed dealers and export agents.

Fort-Alcie Co.

E-25

160 E. Illinois St., Chicago 11, Ill. President: Charles P. Hughes.

General Register Corp.

E-28


Heywood Wakefield Co.

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Hotel & Theatre Carpet Co.

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33 W. 22nd St., New York, N. Y.

Ida Kern

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521 Ann St., Grand Rapids, Mich.

International Projector Corp.

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42 New St., New York, N. Y.

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102 W. 42nd St., New York 18, N. Y. Vice-President and Sales Manager: O. Light. Domestic Sales: Direct. Foreign Sales: Through exclusive dealers in certain countries.

Strong Electric Corp.

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Talley's conditioning.

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Wagner Sign Service, Inc.

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216-218 S. Hoyne Ave., Chicago 11, Ill. President and Sales Manager: C. W. Hamann. Domestic and Foreign Sales: Direct at list only, and through local supply companies and marquee manufacturers.

Wendolene Brush Co.

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extend to you a cordial and personal invitation
to attend the
SECOND ANNUAL TESMA TRADE SHOW
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RCA TRUMPETS WITH PM DRIVERS, $19.95; New Multicellular Higencylence Horns, $75.00; Crystal Microphone $12.95; Sound Stands, $25.50; PA Systems, $455.95; Floorstands, $9.55; PA Systems, 20W $74.55; 10W $34.75; closing out soundfilm amplifiers, $26.50 up; 35-mm Projectors, $125.00 up. S.O.S. Cinema Supply Corp., 449 West 42nd Street, New York 18.

STUDIO EQUIPMENT

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WILL SELL TO EXPERIENCED SHOWMEN LEASES for small theatres in Norfolk and Portsmouth, Virginia. Equally equipped, each with Projection and American made cameras. Write for Equipment Catalogue. The Camera Mart, 70 W. 45th St., New York, N. Y.


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DIE CUT BINGO CARDS—$25.00 in 10,000 lots. Smaller quantities, $2.75 per 1,000. 1-75, 1-100. Screen Dial $20.00. S. O. S., 418th Street Supply Trade Review, 1301 Broadway, New York 18, N. Y.

FOR YOUR BINGO GAMES. Buy your cards from us, and we'll help you with your game. All games, make quick, good profit, please—service supreme. Samples on request. Premium Products, 534 W. 44th St., New York 18, N. Y.

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200 GOOD COMPLETE THEATRE CHAIRS, upholstered backs and spring bottoms. Reasonable. J. T. Arrington, New Haven, Ind.

BUY USED CHAIRS FROM RELIABLE SOURCE —We're in business 21 years. Beautiful, washable seat covers, $1.25 up; 200 Venner chairs, rebuilt, $2.95; 1,050 Heywood Wakefield full upholstered back, boxspring cushion chairs, excellent, $4.95; (rebuilt $5.95); 400 General full upholstered back, boxspring cushion, rebuilt, $7.95. Wire for list. S.O.S. Cinema Supply Corp., 449 West 42nd Street, New York 18.

WORTH MUCH MORE—PLASTIC GREEN LEATHERETTE, 150 wide, 20 yard rolls; $1.35 per yard. Black Patchfite, $2.50 per yard. Alfa Lights, $3.25; Leatherette Cenunt, $1.25; Gum Remover, $1.25 gal.; Loose Chair Cenunt, $1.75. S.O.S. Cinema Supply Corp., 449 West 42nd Street, New York 18.

THEATRE SUPPLIES

POPCORN SUPPLIES—Write us for our special contract rates, which offer more profits and greater savings on all your popcorn and popcorn supplies. Blevins Bee Hive Popcorn Co., Nashville, Tenn.

SHOWMEN'S TRADE REVIEW, August 16, 1947

Convenient Order Form

Please insert my advertisement in your Classified Advertising columns, using copy attached. This ad is to run ....... times. Remittance is enclosed to cover cost per rates shown above.

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<tr>
<td>729</td>
<td>Secret Heart, The (D) A</td>
</tr>
<tr>
<td>730</td>
<td>Show Off, The (C) F.</td>
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<tr>
<td>731</td>
<td>Till the End of Time (D) F.</td>
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<td>732</td>
<td>Undercover Maisie (C) A</td>
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<td>733</td>
<td>Undercurrent (D) F.</td>
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## COMING

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<tr>
<td>707</td>
<td>Rose of Santa Rose.</td>
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<td>708</td>
<td>Relentless <em>T</em></td>
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<td>709</td>
<td>Rim of the Desert</td>
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<td>710</td>
<td>Smoky River Serenade</td>
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<tr>
<td>711</td>
<td>Son of Rusty, The</td>
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<tr>
<td>712</td>
<td>Spirit of the Turtles (D) F.</td>
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<tr>
<td>713</td>
<td>Strawberry Roan <em>C</em> (W)</td>
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<tr>
<td>714</td>
<td>Sweet Sweedlow</td>
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<td>715</td>
<td>The Last Round-Up</td>
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<tr>
<td>716</td>
<td>To The Victory - (D) F.</td>
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<tr>
<td>717</td>
<td>Two Blondes and a Redhead (C-D)</td>
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## When a Girl's Beautiful.

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<tr>
<td>907</td>
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<td>Lone Hand Texan, The (W-M) F.</td>
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<td>909</td>
<td>Prairie Raiders (W-M) F.</td>
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<tr>
<td>905</td>
<td>South of the Chisolm Trail (W) F.</td>
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## MODERN COMPANY

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**METRO-GOLDWYN-MAYER (Continued)**

**Prod. No.**

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<tr>
<td>Boom Town</td>
<td>C. Gable-S. Tracy</td>
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<tr>
<td>Captain Courageous</td>
<td>James Cagney-B. McDonald</td>
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<tr>
<td>Casey at the Bat (D)</td>
<td>Dick Powell-Pearl White</td>
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<tr>
<td>Out of This World</td>
<td>W. Powell-J. W. Levack</td>
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<tr>
<td>Gunboat</td>
<td>R. Taylor-H. Marshall</td>
</tr>
<tr>
<td>Twelve Men</td>
<td>P. Didgeon-K. A. Languish</td>
</tr>
<tr>
<td>The Little Fox</td>
<td>Z. McRae-M. B. Hunter</td>
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<tr>
<td>Nice People</td>
<td>G. Brent-F. Powell</td>
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<td>Merion of the South Seas</td>
<td>E. Williams-P. Lawford</td>
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**Issue of**

<table>
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**Rankings**

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<tr>
<td>1</td>
<td>The Big Sleep</td>
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<tr>
<td>2</td>
<td>The Maltese Falcon</td>
</tr>
<tr>
<td>3</td>
<td>The Lady from Shanghai</td>
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</table>

**Lists**

- **1946-47**
  - **Bette Davis**
  - **Spencer Tracy**
  - **Henry Fonda**

**UPCOMING**

- **1947**
  - **Baby Face Nelson**
  - **The Kidnapping of Nancy**
  - **The Adventures of Don Juan**

**Upcoming**

- **1948**
  - **The Big Sleep**
  - **The Maltese Falcon**
  - **The Lady from Shanghai**

**Other Lists**

- **1946-47**
  - **Top 10 Films**
  - **Top 25 Directors**
  - **Top 50 Writers**

**Additional Lists**

- **1946-47**
  - **Top 10 Actors**
  - **Top 10 Actresses**
  - **Top 10 Directors**

**Details**

- **1946-47**
  - **IMDb**
  - **Box Office**
  - **Critics Reviews**

**Notes**

- **1946-47**
  - **Release Dates**
  - **Production Budgets**
  - **Release Theaters**

**Sources**

- **IMDb**
- **Box Office Mojo**
- **Variety**
- **The Hollywood Reporter**
**SHOWME'S TRADE REVIEW, August 16, 1947**

### Paramount (Continued)

<table>
<thead>
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<th>Title</th>
<th>Run</th>
<th>Time Rel.</th>
<th>Min, Date</th>
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<tbody>
<tr>
<td>4702 Adventure Island</td>
<td>C (D)A</td>
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<tr>
<td>4703 Big Wheel</td>
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<tr>
<td>4704 Between Two Worlds</td>
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### PRC

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<td>CURRENT 1946-47</td>
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### RKO

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<tbody>
<tr>
<td>715 Brute Man</td>
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<td>733 Cortisan Brothers</td>
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<td>701 Devil On Wheels</td>
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### SHOWME'S TRADE REVIEW, August 16, 1947

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<tbody>
<tr>
<td>716 Too Many Winners</td>
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### RKO-Radio

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<th>Issue</th>
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<tbody>
<tr>
<td>724 A Likely Story</td>
<td></td>
<td></td>
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<tr>
<td>728 Halo of Happiness</td>
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**Title**

**Ladies Man**

**Lady from Shanghai**

**Lady in the Lake**

**Laughing Man**

**Last of the Mohicans**

**Lass of the Legend**

**Lee George Allen**

**Laughing Lady**

**Let Us Have It**

**Les Misérables**

**Lew-Phonograph**

**Light House**

**Linda Rhody**

**Little Johnide**

**Little Miss Broadway**

**Lone Star**

**Living in A Big Way**

**Lonely Wolf in London**

**Lonely Woman In Mexico**

**Long Night at the Ranch**

**Lost Honeymoon**

**Loving You**

**Love from a Stranger**

**Mackebeth**

**Man of Misfortune**

**Man About Town**

**Man From Texas**

**Man Within The Night**

**Nabok City**

**Never Say Goodbye**

**New Moon**

**Nina Simone**

**Nora Prentiss**

**North Star**

**Northwest Outpost**

**Nocturns**

**Notorious Gentleman**

**Notorius Red Wolf**

**Odd Man Out**

**Pacifice**

**Palmy Days**

**Palm Springs**

**Perfect Marriage**

**Perils of Pauline**

**Phantom Valley**

**Philia Vance's Gamble**
SHOWMEN'S TRADE REVIEW, August 16, 1947

REPUBLIC (Continued)

Prod.

161 Sioux City Sue (W.F.)
162 Stagecoach to Denver (W.F.)
163 Trail of San Antonio (W.F.)
164 Twilight on the Rio Grande (W.F.)
166 Vigilantes of Boomtown (W.F.)
168 Arizona Trail (W.F.)
171 Riders of Devil's Canyon (W.F.)
174 Under Covered Cargo (U.F.)

Wild Frontier. The.

SCREEN GUILD PRODUCTIONS

H12 Bar 20 Justice...
4014 Bells of San Fernando (D.F.)
4015 Buffalo Coach (D.F.)
4016 Bush Pilot
4019 Cassidy of Bar 25.
4071 Steer of the Range (D.F.)
4073 Hollywood Barn Dance (C.D.F.)
4074 My Dog Shootin' (D.F.)
4076 North of the Border.
4099 Partners of the Plains.
4071 Queen of the Amazonas (D.A).
4116 Redhead Girl (D.F.)
4117 Rustlers Valley
4118 Scared to Death (D.F.)
4138 Shoot to Kill (D.A).
4139 Texas Trail

Burning Cross, The (D.A).
4138 Case of the Reindeer (D.F).
4139 Dark Horse, The.
4139 Dragnet (M.Y.A).
4141 Hat Ripap (W.D.F.)
4142 Hollywood Barn Dance (C.D.F.)
4172 Killer Doll (C-D.F).

Prairie, The.

SELSNICK RELEASING ORGANIZATION

CURRENT

MGM

Boyd-R. Hayes, R. Hayden.
Donald
Paul Arlen-Jennifer Holt.
Hudson-L.Russell.
Wm. Boyd-Carlotta.
Wm. Boyd-Gayne, R. Hayden.
E. Tubb-Labaloo.
Flame (dog)-Tom Neal.
H. Cooper.
Patricia Morris-Lowell.
Curts-A. Savage-Jack Holt.

1947-48

Gable-Westland-G. Gargan.
Wallace Berkey-Jackie Cooper.
Taylor-Dora Blake.
Taylor-Dora Blake.
Crain-Young.
Wooden-John Payne.
H. G. Montgomery.
Taylor-Dora Blake.

465 My Darling Clementine (W.D.F.)
4701 Sun Valley Serenade (C.D.F.)
4703 Little Girls in Blue (M.F).
4704 Wake Up and Dream (M.F).
4704 Wanted for Murder (D.A).

709 Alexander's Rattling Bone.
712 Bamboo Skyscraper.
706 Boomerang (D.A)
707 Draisher Doubloon (M.A).
710 Carnival in Costa Rica (T.M.F).
715 Ghost and Mrs. Muir, The (D.A)
713 Honolulu (C.F.D.A).
717 I Wonder Who's Kissing Her Now (M.F).
717 Jewels of Brandenburg (D.A)
718 Little George Agiley, The (D.A)
737 Love Miseryables.
718 Miracles.
717 Moss Rose (M.D.A).
717 Royce's Edge, The (D.A)
714 Sand Paper (C.F.D.A).
713 Shocking Miss Pilgrim (T).
715 Stanley & Livingstone.
718 Stunt (D.F).
718 13 Rue Madeleine (D.F).
719 Western Union

722 Captain from Castile (T).
712 Crimson Key, The (W.F).
721 Dangerous (D).

724 Dangerous Years

725 Foes of Harrow, The.
726 Gentlemen's Agreement (D).
726 Gold Base, The (Broadway T).
726 Grass of Wyoming (T). (C.D)

727 Kiss of Death.
722 Meet Me At Dawn (C.D.F).
723 Mission Church (D.F).
724 Nightmare Alley (D).
726 Roes Are Red.
726 Second Chances (D.A).
727 Summer Lightning (T).
727 Thunder in the Valley (T.

20th-Fox

Strawberry Road.
Suddenly It's Spring.
Summer Holiday.
Summer Lightning.
Sun Alley.
Suspense.
Swiss Family Robinson.
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Swiss Family Robinson.
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UNITED ARTISTS  
Prod. No.  
CURRENT 1946-'47  

Abie's Irish Rose (C)  
Joanne Dru-Michael Chekhov

Adventures of Don Juan  
Donald O'Connor

Carrigan (D-M.A.)  
M. Hunt-W. Prince-M. Campo

Chase, The (D)  
Robert Cummings-M. Morgan

Copacetic (M-A)  
L. B. Craven-S. Stewart

Dangerous Venture (W)  
A. Clyde-B. Alexander

Devil's Playthings (W)  
W. Boyd-Andy-C. Tracy

Dishonored Lady (D)  
D. Fairbanks-B. Conlin

Dubious Darcy, The (M-F)  
L. Dorsey-J. Blair

Food for Thought  
B. Conlin-L. B. Craven

Fun on a Weekend (C)  
Friscaide-E. Bracken

Little Liddle (C)  
J. Ann Marlo-M. Among

Macomber Affair  
D. Reis-2/1/47

New Orleans (D-M)  
A. deCordova-D. Patrick

Other Love  
B. Conlin-D. Nigel

Private Affairs of Bel Aml, The (D)  
G. Sanders-A. Lansbury

Ramrod (W-D-A)  
J. McCrea-V. Lake-D. DeFore

Red Shadow (A)  
E. Norby-J. Sullivan

Sin of Harold Diddlebock, The  
H. Lloyd-W. Washburn-J. Conlin

Stork Bites Man  
J. Copper-Gene Roberts

Strange Woman, The  
A. Sanders-G. Roberts

Susie Steps Out (C-D-F)  
D. Bruce-C. Caldwell

Unexpected Guest, The (W-F)  
W. Boyd-Andy-C. Tracy


NEW PICTURES STARTED LAST WEEK

COLUMBIA

A Little Spanish Town—Principals: Gen. Leonidas, Rosa Maria, Lucy Duna, Director, Frank McDonald. Released, 9/7.  

Dead Don't Dream, The (W)  
W. Boyd-A. Clyde

Heaven Only Knows (P-D)  
J. MacGregor-L. Loring

Henry the Fifth (D) F*T  
L. Oliver-R. Asherson

Here Comes Mr. Jordan  
G. Sanders-A. Darrow

Hoppo's Holiday (W)  
W. Boyd-M. Ware

Inswing  
G. Raft-H. Seymour

Lullaby  
A. Lockhart-L. Durkin

Mad Wednesday (D)  
H. Lloyd-W. Washburn-J. Conlin

Marauders, The (W-D-A-C)  
A. Clyde

Monseur Verdoux (C-D-A)  
E. Howard-J. Bond

Sleep, My Love  
C. Colbert-H. Cummings-D. Ameche

Stampede  
R. Cummings-D. Pinkham

Time of Your Life  
J. Cagney-W. Bendix-J. Cagney

Vendetta (D)  
L. Brooks-G. MacLaren

Without Honor  
B. Croft-M. McKee

Who Killed Doc Robin?  
E. Jansen-L. Olsen-D. Belding


UNIVERSAL-INTERNATIONAL  

CURRENT

Brief Encounter (D) A  
C. Johnson-T. Howard

Brute Force (D-A)  
L. Lancaster-C. Cronyn-B. Ford

Burke Privates Come Home (C-F)  
B. Abbott-L. Cotto

Chaparral (D)  
J. Brown-J. Howard

Dead Man, The (My)  
O. DeHavilland-L. Ayres

Destry Rides Again  
M. Dieringer-C. Boyer

Egg and I, The (C-F)  
C. DeHaven-D. Yarnold

Expectations (D-F)  
J. Mills-V. O'Brien

I'll Be Yours (C-F)  
M. Bronson-C. Boyer

Joe and I, A Million  
J. Proctor-C. Foran

Johnny Get Your Gun  
J. Garey-T. Orson

Magnificent Doll (D-F)  
G. Rogers-D. Meredith

Magnificent Obsession (W)  
L. Tracy-L. Bellamy

Michigan Kid *W* (W)  
E. MacDonald-H. Williams

Notorious Gentleman, The (D-A)  
R. Harrison-J. Palmer

Oklahoma Outlaw (D)  
J. Burke-D. A. Clark

One Hundred Men and Girl  
D. Durbin-L. Stokowski

Song of the Sheherazade (M-F)  
D. Caruso-D. Donnelly-J. P. Aumont

Slave Girl *C-R-A* (D)  
J. Blyth-J. Howard

Smash-Up, The Story of a Woman (D-A)  
S. Hayward-B. Ryan-E. Albert

Stairway to Heaven (C-F)  
D. Niven-B. Hays

Swell Guy (D-A)  
S. Tufts-A. Bluth

Temptation (D-A)  
M. Oberon-G. Brent-K. Corwin

This Happy Breeding (D-A)  
R. Newton-C. Johnson

Time Out of Mind (D)  
P. Calvert-H. R. E. Raines

You Can't Cheat an Honest Man  
W. C. Fields-B. Brown

Vigilante Return *C*  
J. Hall-H. Andrews

Web, The (M)  
J. Prince-E. Raines

Witch Doctor  
J. D'Allard-C. Grainger

Wicked Lady, The (D-A)  
J. Lockwood-J. Massee-P. Rooke


COMING

A Double Life  
R. CONOLMAN-S. Hesse

A Lady Surrendered  
S. Benteen-D. Benteen

Black Narcissus *D-F*  
D. Kerr-Sabu

Evil Eyes  
D. Fairbanks-Jr.-M. Crozet

I Know Where I'm Going  
S. Ford-L. Loring

Legend of Black Bart, The *T*  
E. DeCarlo-D. Duray

Lost Moment  
C. X. Topper-L. Loring

Maggie Bow, The (D-M-F)  
S. Granger-P. Cavanagh

My Heart Goes Crazy *T* (M-F)  
S. Field-C. Gentry

Naked City, The  
G. Peck-D. Kent

Oh Say Can You Sing  
S. Ryan-B. Frady

Pirates of Monterey (W)  
J. MacDonald-C. Reed

Ride the Pink Horse  
C. Montgomery

Secret Beyond the Door (D)  
J. Bennett-M. Redgrave-A. Revere

Shadow of the Thin Man (D)  
J. Ewer

Tap Roots  
R. Van Ryn-Steele-B. Benet

Wistful Widow of Wagon Gap (C)  
B. Abbott-C. Main

Years Between, The  
M. Redgrave-H. Hobson-F. Robson


ADVANCE DATA

On Forthcoming Product

THE FABULOUS TEXAN (Rep.)  
Westerns, Principles: William Elliott, John Carroll, Catherine McLeod, Dinah Sharpe. Directed by Stuart Heisler. After the Civil War, Texas is under carpetbagger rule. The Texas Rangers, under the direction of a ruthless State Police under the command of the state's governor, round up outlaw gatherings around him. A group of genuine patriots together with a sprinkling of actual badmen. One of them is eventually made U. S. marshal and tries to help the outlaw, who finally ends his life in a gun battle.

LINDA, BE GOOD (PRC)  
Comedy-Drama, Principles: Elvy Kasey, John Hubbard, Marie Wilson. Directed by Joseph De Myles. While her husband is away, an author is persuaded to join a burlesque troupe to gather material for a novel. She and another girl go out with two business men. The husband sees a night club picture of the foursome and goes along on the next date. The theatre is raided by the police and the husband is arrested, but all ends well.

MY OWN BODY (Para.)  
Drama, Principles: Phyllis Calvert, Michael Douglas, Wanda Hendrix. Director, Howard Hawks. A young member of the woman's A.C.S. in postwar London, falls in love with her widower father with a blind date in the hope that it will take his mind off a very minor sportspop missing in action. A romance starts to blossom. Then the son returns, minus a leg, and the father begins to think that he is losing his newfound girl to his son.

SHOWMEN'S TRADE REVIEW, August 16, 1947  

TITLE CHANGES

"Black Bart, Highwaysman" (U-I) now

LEGEND OF BLACK BART, THE  
"Dusty Trail" (Mono) now

PRAIRIE EXPRESS

ync
ADVENTIVE DATA
(Continued from Preceding Page)

IMAGINATION (U) Drama, Principal: Ronald Colman, Signe Hasso, Edward Arnold, Henry O'Neill, George Curko; Plot: A Broadway actor's personal life is greatly influenced by his interaction with various women; his leading lady is twice divorced, they have a child together, and he finds it difficult to maintain his character even while playing Othello, in which he kills his sweetheart while kissing her.

THE SIGN OF THE RAM (Col) Drama, Principles: Susan Peters, Alexander Knox, Peggy Ann Garner, and others; Plot: A young girl arrives in England to become the next wife of a millionaire, who she discovers is an invalid, confined to a wheel chair. The woman's husband and three step-children are devoted to her, without realizing that she is a tyrant who will stop at nothing to keep her family intact. Her stepchildren become devoted to her, her husband is finally alienated, and she is left penniless.

NATIONAL REVIEWING COMMITTEES' CLASSIFICATIONS

CRY WOLF (WB) G.L., and National Legion of Decency (Reflects the acceptability of divorce.
ADULT — General Federation of Women's Clubs.

I WONDER WHO'S KISSING HER NOW (20th-Fox)
FAMILY — National Board of Review.
CLUBS — National Legion of Decency.
FAMILY — General Federation of Women's Clubs.

MIRACLE ON 34TH STREET (20th-Fox)
FAMILY — National Board of Review.
CLUBS — A — National Legion of Decency.
FAMILY — General Federation of Women's Clubs.

The authorities quoted in this column are as follows:

GENERAL FEDERATION OF WOMEN'S CLUBS — The pictures committee is headed by Mrs. Arnetta F. Burt, chairman, of St. Louis. Two reviewing committees are maintained: Mrs. Mary Lilly, New York, Eastern Committee chairman, and Mrs. Hazel Thayer, Los Angeles, Western Committee chairman. Designations used: FAMILY — 8 years and under; MATURE FAMILY — 14 years and up; ADULT — Senior High School Students and Adults. *—indicates picture is rated as "Exceptional.");

NATIONAL BOARD OF REVIEW: Founded in 1909 to report the inter- est of the picture trade. The reviewing committee consists of some 300 men and women of all ages, representing a cross-section of public taste." Designations used: FAMILY — for all age groups under 14; MATURE FAMILY—14 years and up; ADULT - any picture especially worth seeing.

NATIONAL LEGION OF DECENCY: The National Federation of Catholic Alumnae reviews pictures and publishes its classification of them, which is used by the Catholic Church. The Legion.—composed of those members of the Catholic Church who joins the Legion, the Legion's classification section I — Unobjectionable for General Audiences; Section II — Unobjectionable for Adults; Section III — Unobjectionable for Adults; Class B — objectionable in Part; Class C — Condemned.
If it's Simplex

IT'S TOPS

... in projection and sound
REVIEWED IN THIS ISSUE

Fun and Fancy Free  10
Jassy  10
Little Miss Broadway  10
Magic Town  11
Marshal of Cripple Creek  10
Mother Wore Tights  10

PRODUCT GUIDES
Begin on Page 30

Vol. 47  No. 8
AUGUST 23, 1947

60 MILLION NEW PATRONS NEEDED
(Jackson Tells Why on Page 19)

SHOWMEN'S SILHOUETTE
(See Page 22)
THAT OLD M-G-M-MAGIC!

Come one, come all to the Biggest shows this industry has witnessed since pre-war times!
TO EXCITE THE MOVIE MASSES WE SHOT THE BANK-ROLL!

We made a Big Picture about a Big Subject—
"SONG OF LOVE" is magnificent. A great love story
With great romantic music! Naturally the Music Hall
Selected it to launch its Big Fall Season!
(Katharine Hepburn, Paul Henreid, Robert Walker in Big Cast)

"THE UNFINISHED DANCE"—daringly different!
For the first time a melodramatic musical!
Exotically beautiful in its Technicolor spectacle, in its
Wondrous production values, and gorgeous girls—
But with a socko story!
(Margaret O'Brien and a specialty cast including
Cyd Charisse, Karin Booth, Danny Thomas and others)

And in "GREEN DOLPHIN STREET,"
One of the great romances of all time,
Showmen will see again the magic hand
Of M-G-M's unstinted showmanship!
Earthquakes, tidal waves, tribal warfare—
Miracle creations for the movie millions—
All the fascinations of the Prize Romantic Novel!
(Lana Turner, Van Heflin, Donna Reed, Richard Hart
in a cast of hundreds)

Yes, M-G-M's got Big Ones! And plenty more to come!
Watch Leo, The M-G-Magician!
YOU CAN HARDLY BELIEVE YOUR EYES!!!

EVEN ON THE HOTTEST DAY OF NEW YORK'S WORST HOT-SPOT IN HISTORY

"LIFE WITH FATHER"

HOUR AFTER HOUR BROKE EVERY OPENING FIGURE EVER REGISTERED IN THE ENTIRE 17-YEAR LIFE OF THE WARNER THEATRE, N.Y.!!!!!
Advanced Admissions

The advanced admission price cycle again is rapidly reaching the saturation point just as it did some years ago. There is, undoubtedly, a lot of merit to both sides of the argument now raging anew between exhibitors and distributors. It seems logical that a picture of unusual entertainment quality should be entitled to a better than average price at the box-office.

On the other hand, this blanket policy may get by first runs but may have a decidedly bad reaction at the subsequent-run theatres. This was the case some years back when a large number of advanced admission pictures were announced by many of the companies.

Now we are back again to the same situation. A few pictures of tremendously fine quality (plus a few that weren't so high-class), were announced as being sold strictly on such a plan. Before long other companies were toying with the same idea and, apparently, decided if such-and-such a picture could be sold that way, why couldn't their pet baby or babies be sold ditto.

The resistance against this practice as a steady diet brought about complete discontinuance of the practice years ago and the same thing may happen again. After all, many exhibitors know all too well how many times they must run a picture of below-average quality and still collect their regular admissions and are hard put to justify, locally, the higher price for better than average pictures.

On the face of it, it would seem that whenever an exhibitor could get a higher admission he would be tickled to take advantage of it. He's in business to make money too. So if the vast majority of them are against such a policy it can only be assumed that it is because they fear the wrath of their patrons.

Some companies may take this step in order to recapture some of the lost British revenue. If so they will be guilty of a serious mistake, because they cannot expect the rank and file exhibitors of this country to carry that burden. The solution to that problem is only in reduced production costs.

If the advanced admission picture is the goose that lays golden eggs, let's not kill it with too many advanced-admission deals. The occasional top-quality picture that may get the increased scale from time to time is not going to create too much of a fuss in any community. But, coming along too often, the result may be rapid decline and death of the goose.

Over in Brooklyn the other night a theatre audience applauded the coming trailer of a great picture, but the applause turned to boos when the following frames announced advanced admission prices.

We may be old-fashioned but that incident, to us, is something that cannot be ignored. Public tastes are getting exacting. And with the patrons picking their screen entertainment so carefully it's very risky to pressure them for admission advances. Only a few weeks back we heard a man say that he took his wife and two children to see a certain picture at advanced prices and it cost him close to five dollars, which to his way of thinking makes the movies a luxury. And the movie industry, we must remember, became great and prosperous by serving the masses, not by catering to the classes that can afford luxuries.

That's the exhibitor's side.

From the producer's standpoint, there is very convincing evidence that certain standout pictures properly handled can and do produce results that make it impossible and uneconomically sound to forego the extra revenue.

Take a sensational illustration in the news this week. Sam Goldwyn's "The Best Years of Our Lives," after 38 weeks as a downtown attraction on Broadway, this week opened day and date in 49 theatres in the metropolitan New York district, at advanced prices. The gross for the opening day at the 49 theatres was $160,038.

That is fact and figures—and they cannot be ignored.

Good Old Movies

Maybe we're cynical on the subject, but the feeling persists that the British Government were not unmindful of the gimmick value of movies as a political football when they took that, shall we say, austere, position on the film tax.

But over here in municipal, state and federal horse-play on the political gridiron, the good old movies proved very excellent for whatever purpose was behind the strategy. You get headlines, you get people aroused, you send into the spotlight people with enough glamour to arrest and hold attention.

So since everything else is getting global, why not the movies as a political, pardon, statesmanship expedient.

And whether design or accident brought it about, certainly England's financial plight and the urgency for alterations in the Anglo-American loan agreement has been dramatized in terms understandable by everybody everywhere, by reason of one little facet in a most complex financial matter. But what a gleaming little facet those movies have proved to be in this as well as other cases!

—"CHUCK" LEWIS
WHAT'S NEWS
In the Film Industry This Week

PRODUCTION—Both Hollywood and London are in the mood for economies in picture making; it became apparent this week as word went forth in London that the Rank organization had lowered the ceiling on its production budgets by a substantial amount, just as a consequent of the cuts in costs resulting from the West Coast producers placed emphasis on reduced costs via greater efficiency in the making of their pictures. All this over the action of the Attlee Government in placing the 75-per-cent-of-profits import (which American producers promptly dubbed the “confiscatory rate”) on the films imported into England. Impassioned squawks from Hollywood this week before, mostly via the movie column’s copy, gave way to more considered and constructive statements this week as noted in the announcement of production policy at Universal-International by President Nate Blumberg, who said that the program will go ahead as planned with respect to quality but economies must be made by greater efficiency. A similarly calm and business-like view of the situation was forthcoming from the usually exploitive collector, Louis Goldwyn, who said the tax would put an end to the fine progress being made at the studios, a point toward cooperation between British and American producers and he expressed confidence that a satisfactory compromise will be found. SIMPP President Donald Nelson, in a wire to the State Department from Hollywood headquarters, declared that independent producers his organization represents will not accept a freeze of monies earned by their pictures in England as a compromise for a tax. In the short subjects field, it was made plain by new President Harry Michalson of RKO Pathe that this company has no intention of diminishing its stature as a producer because of the sale of the Pathe Newsreel to Warner Bros. Michalson said his company would add two new series to the output of short films for the RKO program and will continue to expand the commercial film activity.

DISTRIBUTION—Eagle-Lion took on full stature as a major producer-distributor outfit with announcement last weekend that the company had acquired the exchange facilities of PRC. The same announcement made it official that PRC will become a producer-distributor exploitation picture will be distributed by E-L, and that veteran film man Harry Thomas was retiring as president of DPC in order to head a pro-
duction enterprise that will contribute 10 films to the Eagle-Lion program next season. The new role of Eagle-Lion, what with its impressive stature in connection with foreign circulation by reason of the Rank tie-in, puts the company in the spotlight as a magnet for independent exchange facilities, and the rumor committee started the talk that this and that and the other deal with independent producers of high rank was not entirely encouraging that the Breen office had OK’d the script and had given the finished picture the seal of its approval and that, also, the New York state censors had passed the film as-is, Jock Law-
rence, Rank representative, implied that Rank would be powerless to withhold “Black Mar-
cracy” unless they were asked to do so in answer to queries as to whether the film would be withheld after the Legion of De-
fendancy gave its okay. In Rank, it seems, has partners in the producers of the picture, which played to almost 30,000 patrons in the first week of its run at the 760-seat Fulton Theatre, New York. 

EXHIBITION—The planned merger of the Motion Picture Theatre Owners of America with the American Theatre Assoc-
iation to be discussed at the meeting set for Sept. 19-20 in Washington becomes more certain as action begins to take form at meetings of individual groups in the MPTOA family. The first to give what amounts to a group approval was the South Eastern The-
atre Owners Association scheduled to meet in Miami last week. This was followed by the action in St. Louis of the MPTO there at a meeting with the unit and national president, Fred Weh-
enberg, presiding.

LABOR—The general counsel of the Congress-
ional sub-committee investigating studio labor strife seems to have acquired the gen-
eral idea of the punch-throwing Hollywood playboys at their social gatherings, without, however, the technique, which sports writers find so wonderful about the movie lads’ boxing style—which, say, the sports reporters, consists of rapier-like re-
marks, followed by the throwing of very vicious punches that never do more than dis-
place a little air in the general vicinity of their alleged target. The general counsel for the sub-committee turned the hearing on Tuesday into an uproar with embellishments of fiction some name and with general re-
marks of AFL Counsel Padway and according to close-up witnesses, landed three punches on the latter. Boston theatres were threatened with a strike of projectionists early in the week when President Joseph Nuzzullo of Local No. 182 announced that members of his group had decided to ask the Com-
mision of IATSE to strike Aug. 21 if de-
mands against theatre owners are not met.

LITIGATION—Technicolor and Eastman Kodak Company came into the spotlight this week when U. S. Attorney General Tom C. Clark filed an anti-trust suit charging the former with embargoing, color photography and having conspired with the latter to restrain and monopolize the business.

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T R A D E S L A N T S
Ralph B. Austrian
Talks about Television and the Theatre as reported by Tom Kennedy

If there’s going to be a television bandwagon, parading by the average theatremen’s door, it hasn’t yet come close enough for the exhibitor to jump aboard—but the theatre man has been watching it, and has been watching fast. The “if” having been eliminated (it is here for the home as of now, and look for large-screen thea-
tries in two years or less) the only question for the theatremen to answer is “when” will television take its place as an economic competitor of的位置i a theater presenta-
tions now comprised of motion pictures?

Ralph B. Austrian

Mr. Austrian says nothing has happened to change his views on the economic aspects of television as outlined more than two years ago in an address to members of the Radio Execu-

tives Club in New York. He concluded that address with the statement that the theatre-
man "has the answer to the question 'who is going to pay for television?' He (the theatre-
man) has a box-office.

Austrian puts more years as the outside time when large-screen television will be commer-
cially practical in the theatre. He believes that theatremen will find convincing evidence of the threat of television before the end of the year. (Figuring $2.50 average per set for the biggest events televised, that will make an audience of 390,000 occupied with interests outside the New York film theatres for certain particular afternoons or evenings). That’s a lot of potential in the audience for television as expansion takes place in the number of receivers in use in the eight cities where video is now available.

For an idea as to how this audience will grow by the proverbial leaps and bounds, Austrian estimates that the 55,000 sets now in use in the New York Metropolitan area will jump to at least 78,000 by the end of this year. (Figuring $2.50 average per set for the biggest events televised, that will make an audience of 390,000 occupied with interests outside the New York film theatres for certain particular afternoons or evenings)
Color Movies Target Of Anti-Suit Trust

An anti-trust suit charging Technicolor, Inc., and Technicolor Motion Picture Corp. with monopolizing color cinematography and with having conspired with the Eastman Kodak Co. to restrain and monopolize the business in violation of the anti-trust laws was filed this week by U. S. Attorney General Tom C. Clark in the United States District Court for the Southern District of California.

The suit is declared by Attorney General Clark to be a part of the Department of Justice's program aimed at breaking up monopoly power in industry.

Clark further declared that motion pictures in color today represent from 15 to 20 per cent of all feature-length pictures in this country, and that the capacity for processing color films is inadequate to meet the demand. He charges that the practices of the defendants has been to restrict the development of the art of color cinematography by others than themselves.

"Technicolor," Clark stated, "does over 90 per cent of all business in professional color cinematography," and since 1934 "has produced the positive film prints for all of the Class A feature-length motion pictures and most of the short subjects and animated cartoons produced in color." in the United States.

In Rochester, N. Y., Eastman Kodak President Thomas J. Hargrave denied there was anything in the existing agreement or arrangement with Kodak by which Technicolor could control or monopolize the use of color in the motion picture field.

George F. Lewis, counsel for Dr. Herbert T. Kalmus, president of Technicolor, Inc., said he had no comment to make on the government's charge at this time.

U-I Production Program Will Not Be Changed

Universal-International President Nate J. Blumberg said in Hollywood this week that the production program would not be changed because of the emergency caused by Britain's 75 per cent tax on American film imports. While savings must be effected, he said in addressing the closing session of a series of studio conferences, "they must come from increased efficiency, from greater effort of the entire personnel, both at the studio and in distribution."

Blumberg stressed the point that the company would sacrifice nothing in quality nor would it curtail its announced 1947-48 production program.

To implement savings and greater efficiency, changes in personnel and realignment of duties went into effect this week.

William Goetz, head of U-I production, stated that he had postponed production conferences in Britain with J. Arthur Rank to aide in speeding up production at the studio.

Tax Spurs Studio Economies In Britain and Hollywood

Both Sides Still Seeking Compromise in England's Drastic Movie Impost

While secrecy shielded the Anglo-American loan conferences which opened in Washington this week, there were tangible reactions on the film industries of both Britain and the U. S. as a result of the 75 per-cent-of-profit tax on film imported to England.

RKO President N. Peter Rathvon in Hollywood Wednesday predicted "little hope of relief" in the English situation and said that production savings up to 30 per cent would be necessary to offset losses caused by the closure of that market. He is pessimistic over the film industry's whole and expressed fear that other countries may emulate Britain in taxing films.

In Britain, emphasis was given to the report that the J. Arthur Rank organization would cut production budgets severely, with the natural implication that such a move anticipated greatly reduced world grosses in view of the tax situation.

Meantime the expected stir of excitement and newspaper publicity the film tax precipitated has kept the loan re-negotiations well in the spotlight. From news pages, to Washington columns, to editorial pillars, the movie tax has been getting a good play.

Hollywood comment veered from the more or less emotional outbursts which immediately followed announcement of the tax in London to a more considered expression in which "there will be economies but no lessening of quality" was the theme to conciliatory sentiments of confidence that a reasonable compromise will be found.

What, if any, consideration the movie tax will get in the discussions of the Loan by Treasury Department with the British economists, was anybody's guess up to midweek.

Studio Labor Backs SIMPP In Fight on British Tax

Hollywood labor unions are swinging into action behind the fight being waged by the Society of Independent Motion Picture Producers against Britain's confiscatory 75 per cent tax on film imports from the United States. Members of the SIMPP envision "certain ruin" for independent producers if Britain enforces the proposed tax.

The Screen Writers Guild this week authorized its president, Emmett Lavery, to draft telegrams of protest to Secretary of State Marshall and Secretary of the Treasury John Snyder, on the eve of the Washington meeting at which a SIMPP committee was to protest the industry's grievance.

Samuel Goldwyn and David O. Selznick sent a telegram to President Truman urging him to save "independent from certain ruin."

Plasterers Local 275 also wired protests, predicting wide unemployment if the tax is enacted. Culinary Workers Local 468, Teamsters Local 999, Laborers Local 724, Musicians Local 39, are also taking action protesting the British measure.

Senator Sheridan Downey of California sent this telegram to "Buddy" Rogers of Comet Productions: "You may be assured am doing all I can re British imposition of tax on film industry."

SETO Gives Delegates Power to Act On Merger

The re-election of its president, Mack Jackson, and other officers; decision to send a delegation to Washington next month with full authority to act for the organization at the Joint MPTOA-ATA meeting to effect a merger, and passage of a resolution endorsing the American producers' ban on shipping films to England because of the import tax, were among the highlights of concluding sessions of the South Eastern Theatre Owners Association annual convention held in Miami, Fla., last week.

Re-elected with President Mack Jackson, of Alexander City, Ala., were the following: J. H. Thompson, Hawkinsville, Ga.; M. C. Moore, Jacksonville; Kernen Stengel, Nashville; William R. Griffin, Cullman, Ala. vice-presidents; J. H. Harrison, Atlanta, secretary; Thomas Orr, Albertville, Ala., treasurer, M. L. Carter, New Orleans, and W. S. Taylor, Laurel, Miss., were elected vice-presidents.

The convention ended Thursday Aug. 14, with a banquet at which Jackson acted as toastmaster. Speakers at the concluding social event included E. V. Richards, who at one of the business sessions made a speech in behalf of the Motion Picture Foundation; Sam Shain, 20th-Fox and Henderson M. Richy, MGM heads of exhibitor relations.

Para, Moves to Revive Suit Against Brown-Bioff

Paramount this week moved to revive its suit against George E. Brown, former IATSE president, and his personal representative, Willie Bioff, for $100,000, which the company alleges it paid to the defendants at their demand during May 1936 and January 1938. Both Brown and Bioff were later convicted of the $1,000,000 movie chiseling. Motion for summary judgment against Brown and Bioff is returnable at the end of August.
Thinner But Still Husky

The economy wave that has been rolling over the major companies for the past several weeks thinned but did not by any means disperse the ranks of the exploitation field men who work on the special campaigns for premiers and key runs of the upper bracket product. In fact, in some cases there was not even a paring down from former strength, a checkup by Showmen's Trade Review reveals. It shown 150 exploitation specialists are employed on a full-time basis for field work by the distributors.

RKO Radio employs a total of 38 field men—33 regulars and 5 “juniors”; Warner Bros. 12 for the distribution branch and an equal number in the theatre branch; MGM 24; Twentieth-Fox, 17; Paramount, 15; United Artists, 14; Eagle-Lion, 12; Universal, 11; Columbia, 6; Monogram 6; Republic no fixed number but field force is expanded for special campaigns in accordance with requirements.

Fists Fly at Probe of Coast Strikes; Other Fronts Quiet

Fists flew as tempers flared at Tuesday’s hearing in Hollywood by a Congressional sub-committee investigating studio labor troubles. The combatants were Irving McCann, counsel for the sub-committee, and AFL General Counsel Joseph A. Padway, who was on the receiving end of blows struck by the former at the climax of a verbal clash that arose while AFL Vice-President W. C. Doherty was in the witness chair.

Padway had objected to a question put to the witness by McCann, who retorted “you can’t interrupt me.” When Padway remarked, “I don’t go for this Gestapo stuff,” McCann seized him and struck the AFL Counsel.

Padway later declared that the AFL will ask removal of McCann as general counsel for the committee.

Previously McCann had criticized the AFL for its lack of results in preventing jurisdictional strikes. He said the AFL was “lacking either in moral fiber or in its constitutional by-laws.”

At an earlier session of the hearing, International Brotherhood of Carpenters President Will L. Hutcheson, was quoted as having boasted of his success in defying, over a period of years, AFL rulings, particularly as regards jurisdictional cases. He was also quoted as having said that he could keep the 2,500 Hollywood strikers on the street for 10 years. Zach Lamarr Cobb, Carpenters’ attorney, at an earlier session of the Congressional investigating, had charged that there was an alliance between the motion picture producers and the IATSE which illegally deprived of jobs more than 1,000 men whom he represented. Michael Luddy, IATSE attorney, immediately denied the charge as did Peery Price, counsel for the producers.

Representative Carroll Kearns of Pennsylvania who heads the Congressional sub-committee and who had expressed concern over motion picture admission prices, pointed out that Congress is interested in correcting high admissions which were caused, he said, by “excessive costs due to labor difficulties in the end.”

Matters were less turbulent on other labor fronts. Screen Office and Professional Employees Guild, Local 109, UOPWA, CIO, announced that an agreement had been reached by it with Loew’s Columbia, 20th Century-Fox and United Artists affecting 105 front office employees. By the agreement’s terms every three out of four new employees must be obliged to join the union; negotiations on new wages and hours contract must be reopened on Nov. 15, with pay increases retroactive to Aug. 1, 1947.

The membership of the AFL Screen Extras Guild voted 2,603 to 21, to approve extension of the Guild’s existing contract with motion picture producers to Aug. 1, 1948.

The Screen Actors Guild this week signed a (Continued on Page 9)

NAMED HEADS OF SRO’S FOUR SALES DIVISIONS

J. E. Fontaine
Sam Horowitz
John T. Howard
Henry G. Kramm

Selmick Releasing Organization's domestic sales setup has been consolidated into four divisions under a plan developed at recent conferences in Hollywood between Producer David O. Selmick, SRO President Neil Agnew and Sales Vice-President Milton S. Kusell.

The new divisional setup will be headed by: J. E. Fontaine as manager of Eastern Division; Sam Horowitz, Central Division, comprising Chicago, Minneapolis, Des Moines, Kansas City and St. Louis; Henry G. Kramm, South and Southeast Division, comprising Atlanta, Charlotte, New Orleans, Memphis, Dallas and Oklahoma City; John T. Howard, Western Division, covering Los Angeles, San Francisco, Denver, Salt Lake City and Seattle.

Handling of Top Product On Columbia Meet Agenda

Columbia General Sales Manager A. Montague has called a meeting of the company’s division managers, managers of unsupervised branches and executive office executives for Monday to Wednesday, Aug. 25-27 at the Hotel Warwick in New York at which the method of handling the company’s forthcoming top product will be discussed, and the entire national sales picture examined from all angles.

Special consideration will be given to the advertising and exploitation of the soon-to-be-released “Down to Earth,” Rita Hayworth—Larry Parks starrer.

A. Montague

Home office executives and top sales personnel scheduled to be present at the sessions are: Jack Cohn, executive vice-president; A. Schneider, vice-president and treasurer; N. B. Spingold, vice-president; A. Montague, general sales manager; Leo Jaffe, assistant treasurer; Rube Jacker, assistant general sales manager; Louis Astor, Louis Weinberg and Irving Wormser, circuit sales executives; Maurice Grad, short subject sales manager; George Josephs, assistant to Mr. Montague; Joseph Freiberg, manager, sales accounting; H. C. Kaufman, manager, exchange operations; Seth Raisler, contract department; Vincent Borelli, assistant to general sales executives; Irving Sherman and Sydney Singerman, assistant managers, exchange operations.

Says RKO Pathe Will Boost Shorts Production

(See Cover)

RKO-Pathe’s retirement from the newsreel field with the sale of the news to Warner Bros., does not mean any curtailment of his company’s activity in the short subjects field, Harry Michelson, newly elected president, declared in New York Tuesday to trade press representatives.

Present plans, Michelson said, contemplate the addition of two new series of shorts now well advanced in the planning stage for later inclusion on the program. He said his company would produce 48 shorts, comprising 69 reels, for distribution by RKO Radio during the new season. These combined with the Disney and two-reel subjects being made on the coast will bring the total shorts from RKO to 86 for the 1947-48 season.

Lee Says City Ticket Tax Is ‘Justice Miscarriage’

It is a “miscarriage of justice” to single out motion picture theatres for the imposition of state and municipal taxes, Paramount Public Relations Director Claude Lee said this week, speaking at the banquet that concluded the meeting of the Southeastern Theatre Owners Ass’n.

It is a discriminatory tax, he said, that is often due to well-intentioned but thoughtless officials.

Lee attacked the classification of films as a “luxury and non-essential” as entirely erroneous—an impression that he urged theatre owners to set about countering.
24 Tents Complete Plans For "Variety Girl" Shows

Local charity and welfare institutions in 24 cities scattered over the map of the U. S. will be beneficiaries of proceeds from the two-dozen premieres of Paramount's "Variety Girl" to be staged under the auspices of Tents of the Variety Clubs International.

Final roundup of the premieres set up under arrangements whereby Paramount is donating the star-studded screen attraction for fundraising shows reveals that there will be 24 of these gala events.

While national headquarters of the Variety Clubs declined to make advance estimates of the total amount of money that will accrue to charities sponsored by the individual tents, an indication that the aggregate will reach well into six figures is given by goals set by various tents. In Chicago, for example, Tent No. 25 expects to pass the $25,000 mark at the premiere set for the Chicago Theatre, which will be scaled at $3,000, $5,000 and $10,000 for the event.

Theatres, dates and Tents sponsoring the "Variety Girl" premieres as announced this week follow:

Sunset Theatre, Pittsburgh, Aug. 31, Tent 3; Shubert, Cincinnati, Aug. 26, Tent 5; Michigan, Detroit, Aug. 28, Tent 3; Great Lakes, Buffalo, Aug. 27, Tent 9; Capitol, Sept. 9, Tent 9; Indiana, Indianapolis, Aug. 26, Tent 10; Radio City, Minneapolis, Aug. 27, Tent 17; Boston, Aug. 26, Tent 22; Tent 17; Keith, Dayton, Sept. 24, Tent 18; Keith, Baltimore, Sept. 25, Tent 19; Fox, Atlanta, Aug. 27, Tent 21; Cronin, Oklahoma City, Aug. 27, Tent 22; Metropolitan, Boston, Aug. 27, Tent 23; Carolina, Charlotte, Aug. 29, Tent 24; Paramount, Los Angeles, Sept. 24, Tent 25; Chicago, Sept. 25, Tent 26; Majestic, Grand Rapids, Aug. 27, Tent 27; Imperial, St. Louis, Aug. 27, Tent 28; Loew's, Toledo, Aug. 27, Tent 29; Paramount, New Haven, Aug. 28, Tent 31; Paramount, San Francisco, Aug. 26, Tent 22; Beach, Miami, Aug. 27, Tent 33.

Fists Fly at Probe Of Strikes on Coast

(Continued from Page 8)

one-year contract with the Independent Motion Picture Producers Association in which the following salient concessions were granted to the I. N. Chadbuck group of low-budget producers:

An experimental period to next Aug. 7; minimum wage scale for day players increased to $55, but with overtime pay for the ninth and tenth hours to be at straight time; minimum pay for week players increased to $115 (majors $175); the provisions apply to western pictures costing not more than $14,000 and to features costing not more than $93,000.

Local 174 of the Employees International Union reported it had reached an agreement with the major studios for an extension of its contract until Aug. 14 of next year. Terms are that the pact include a union shop clause and an 11.17 per cent cost-of-living bonus granted for 1947.

MPTOA-ATA Merger Gets St. Louis MPTO Approval

Action of the board of directors of the Motion Picture Theatre Owners of St. Louis, Eastern Missouri and Southern Illinois in approving the merger of its parent organization, the MPTOA, with the American Theatre Association, was ratified by its membership this week when it met in St. Louis.

The new 20th-Fox sales plan for small town and "distressed" theatre relief was also approved.

Eagle-Lion Takes Over Distribution

The final objective, full status as a self-contained producer-distributor organization, toward which Eagle-Lion obviously has been moving for some time was attained last week with formal announcement that the JI exchanges and all distribution facilities of PRC Exchange Corp. had been taken over by E-L.

Announcement was made by Robert W. Purcell, chairman of the board of Pathe Industries, Inc., who stated that Producers Releasing Corp. would remain an active producing studio concentrating on low-budget Hollywoods, with no further pictures for release by Eagle-Lion. Simultaneously, Mr. Purcell announced that Harry Thomas was resigning as PRC president in order to produce a minimum of ten program films under the name of Mutual Films to be released by E-L.

The final objective of a full status of distribution facilities was announced by Arthur Rank, president of the company, to the effect that it was taking over all distribution facilities of PRC Exchange Corp.

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The final objective of a full status of distribution facilities was announced by Arthur Rank, president of the company, to the effect that it was taking over all distribution facilities of PRC Exchange Corp.
Little Miss Broadway
Columbia Musical 70 mins.

AUDIENCE SLANT: (Family) Fast little musical with plenty of zip to entertain average audiences.

BOX-OFFICE SLANT: Should do nicely as supporting feature because of its frothiness and fast running time.


Plot: A girl from a small town comes to New York to visit what she believes to be rich relatives; actually, they are petty Broadway characters who work rackets. However, they are the parts for the girl's sake, and secure a convict's former mansion as showplace. Things are complicated by the girl's fiancé, who is being blackmailed by a night-club singer; and the girl's future father-in-law who is in deep debts. Matters turn out satisfactorily.

Comment: This fast little musical has plenty of zip, and cannot miss with the average audience as supporting fare. The picture is handled with smart direction by Arthur Dreifuss and a competent cast, in which Jean Porter and John Shelton shine brightly. However, old-time comedienne Ruth Donnelly steals the show, coming through with laugh after laugh when she tries to go "society." The musical numbers are brightly staged and convincingly executed; Jerry Wald's band shows briefly with success, and Doris Collen is heard effectively in a short tune. Because of its frothiness and fast running time, "Little Miss Broadway" should be a welcome addition to any program.

Fun and Fancy Free
(technicolor)

RKO Radio Fantasy 72 mins.

AUDIENCE SLANT: (Family) Persons of all ages will like this imaginative, fanciful, whimsical tale, fashioned of gossamer and contrived with consummate skill. Live action and cartoons are combined.

BOX-OFFICE SLANT: Should do well if energetically exploited. Names of Edgar Bergen, Charlie McCarthy and Mortimer Snerd, plus Donald Duck, Mickey Mouse, Goofy and Jiminy Cricket will help, plus a listing of talent heard, but not seen.


Plot: "Fun and Fancy Free" is essentially two stories, that of Bouco, a circus bear who runs away to the forest, the girl bear he meets in the forest and a gorilla-like bear who tries to take her away from Bongo. The story is introduced by a singing cricket who, trying to chisel chocolate doll and stuffed bear, turns on a phonograph record. It is the voice of Dinah Shore which tells the story of Bongo. The scene shifts to the living room of Luanna Patten's house, where at a party, Edgar Bergen tells the story of Jack and the Beanstalk to Luanna, Charlie McCarthy and Mortimer Snerd.

Comment: It is difficult to describe "Fun and Fancy Free" except to say that the highly ingenious method of its telling—of imagination run riot, of gossamer web substance and of the comedy introduced by Mr. Disney's story tellers and artists—results in 72 minutes of highly satisfactory entertainment for persons of all ages. The skill of Disney's animators is so well known as to be superfluous in describing here, but it has the quality of mechanical genius, in addition to lending such realism to the characters, as to make the children believe that they are seeing an animated cartoon, rather than just letting themselves go in the sheer entertainment created in the story. Energetically exploited "Fun and Fancy Free" can do very well. It otherwise may turn into "just another picture."

Marshal of Creek Ripple
Republic Western 58 mins.

AUDIENCE SLANT: (Family) Loaded with action and excitement; this latest Red Ryder offering should please western fans.

BOX-OFFICE SLANT: Should draw as well as others in the series.


Plot: Allan Lane is appointed Sheriff of a town where a crook has been discovered. In order to help catch the crooked element hijacking all gold shipments. He efforts to make one of their number talk are unsuccessful, so the man goes to jail. Then this man's son becomes involved with the crooks. Lane then invents a plot to catch them red-handed. With the crooks jailed, the town peaceful and quiet, Lane's job is finished.

Comment: The discovery of gold and the trouble that follows is the reason for Red Ryder's adventure this time. As newly-appointed Sheriff, he is called on to do a great deal of riding, shooting and good, old-fashioned fighting. All of which gives plenty of action and excitement to this latest offering in the Red Ryder series. Cast topppers are the same. Allan Lane as Ryder, Bobby Blake as Little Bear, and Tarsha Wentworth as The Duchess. Those on the wrong side of law and order are headed by Gene Stenstrom, with Roy Barcroft and Tom London as his able crooked assistants. Trevor Bardette turns up in a clever job in the role of an honest man looking for easy money. Direction was by R. G. Springsteen, production by Sidney Picker.

Jassy
(technicolor)

Reviewed in London
Rank Costume Melodrama 102 mins.

AUDIENCE SLANT: (Adult) Colorful, romantic and often spicy, this melodrama has been beautifully photographed but will appeal most to less critical audiences.

BOX-OFFICE SLANT: There is plenty in this Technicolor offering to sell it to the masses who will not look too closely into the plot.

Cast: Margaret Lockwood, Patricia Roc, Dennis Price, Basil Sydney, Dermot Walsh, Esma Cannon, Carleton Neilson, Linden Travers, Nora Charles, Ernest Thesiger, Jean Cadell, John Laurie and others.


Plot: Despite his love for Patricia Roc, Dermot Walsh determines to regain Morde- laine Hall, when his father loses the property gambling with his father's old Katel Sydney. Rescuing Margaret Lockwood from villagers who torment her because of her gypsy mother, he gets his mother to employ her as a servant and falls in love with her. Realizing his mother gets a job at a girl's finishing school where Patricia has been sent following the break up of Sydney's marriage. Patricia is expelled and takes Margaret to Morde laine as her friend. When the hard-drinking Sydney discovers Patricia has been meeting Walsh, he throws her and she runs away. Nearly, he asks Margaret who secretly despires him, to marry. She consents conditionally that he gives Morde laine to her. Seeing how he bullies her, Esma Cannon, her adoring dumb maid, poisons him. Both stand trial, but she is freed to give the Hall to Walsh.

Comment: Colorful, romantic and often spicy, this is one for the masses and less critical audiences and is far removed from the general run of recent British offerings. Sydney Rank has set out to make an honest-to-goodness melodrama and has left nothing out. Elopements, hard drinking sires, unscrupulous gamblers, unfaithful wives, moralless servant girls, gypsies with second sight, clandestine meetings between pure young things and gutless young officers and many other standard cliches are borrowed straight from the theatre of the gaslight era. Seventy-five per cent of this registers, but the rest is piled on too thick. This story does not stand close scrutiny. The acting is equally uneven. Margaret Lockwood, Patricia Roc and Der mot Walsh and Dennis Price work hard with their material and Esma Cannon as the dumb servant is superb. The staging is on a lavish scale and special credit is due for the sets and the excellent furnishings. Sold properly in the right locations this can be a money getter.

Mother Wore Tights
(technicolor)

20th-Fox Musical 106 mins.

AUDIENCE SLANT: (Family) Music,
“Magic Town”

RKO Radio Comedy Drama 103 mins.

AUDIENCE SLANT: (Family) Something for everybody in this potpourri of homely characterization, humor, broad comedy and human-interest drama about a city slicker who, for purely commercial purposes, marries a homely girl. Presented by Robert Riskin typical American home-town community. Perfect vehicle for the popular James Stewart style of characterization and also for the distinguished acting talents of Jane Wyman. They’ll all like this entertaining film.

BOX-OFFICE SLANT: Just as big a draw as James Stewart can make any picture —and that means the upper brackets of attendance in every type of situation.

Cast: James Stewart, Jane Wyman, Kent Smith, Ned Sparks, Walter Burns, Donald O’Connor, Donald Meek, E.J. Ballantine, Ann Shoemaker, Mickey Kohan, Howard Freeman, Harry Holman, Marcus Welby, Mickey Ruhl, Frank Fenton, George Irving, Selmer Jackson, Robert Dodridge, Julia Dean, Joel Friedkin, Paul Scardon, George Chandler, Frank Darrell, Larry Whiteman, Danny Crane, Richard Belding, Danny Mummert. Credits: Written and produced by Robert Riskin. Directed by Robert Wyman. Based on a story by Robert Riskin and Joseph Krumgold. Photography, Joseph F. Biroc. Montage by George E. Robinson. Produced by Monogram, A Wellman. Published by a painstakingly impressive gallery of many distinguished acting performances another skilled, polished and warmly appealing portrayal of a small-town newspaper woman trying to live up to her heritage from a father who wanted to be his town to be a model of civic and social virtue. The dramatic blend of romance and conflicting motives contrived by Author-Producer Riskin for this boy-meets-girl combination is perfectly expressed and executed by the Stewart-Wyman acting team. Other swell performances are registered by every prominent member of the cast. The direction of William A. Wellman is adroit to a degree. There is so much in this picture for everybody in the “average audience” classification that “Magic Town” is certain to register as a very solid attraction at average theatre situations.

Signed for Two Films

Mady Christians has been signed by Universal-International to a two-picture deal. First will be the role of Joan Fontaine’s mother in Rampart’s “Letter From An Unknown Woman,” now being directed by Producer John Houseman. Second role will be that of Edward G. Robinson’s wife in “All My Sons,” which gets under way about Oct. 2, with Irving Reis directing for Writer-Producer Chester Erskine.

Krupa in Teen-Ager

Gene Krupa and his orchestra have been signed to appear in “The Old Grey Mare,” next in the Monogram Teen-Agers series featuring Freddie Stewart, June Preiser and Noel Neill.

Alexis Smith in ‘Blake’

Alexis Smith has been set for the leading feminine role in “Christopher Blake,” forthcoming Warner Bros. film version of the Moss Hart stage hit.

Dancing, Betty Grable in tights, a warm, tender, sweetly sentimental story plus a few tears, combine to make a thoroughly enjoyable and entertaining comedy. Add Technicolor and the picture becomes excellent, wholesome entertainment to delight and enthuse the whole family.

BOX-OFFICE SLANT: Seems to be destined for excellent business time in almost every situation. It has everything needed to get it.


Plot: Back in 1900, a young girl joins a vaudeville troupe in spite of family opposition, and the story continues. Through the years their act is a huge success and two daughters are born to them. The girls attend an exclusive finishing school and the old couple has little to do with her dancing parents, afraid that her new circle of friends will not approve of them. When she falls in love and graduates with honors, however, she lets her parents know, publicly, that she really is proud of her parents.

Comment: Whatever is necessary to produce topnotch screen entertainment containing music, dancing, Betty Grable in tights and a warm, tender, sweetly sentimental story Lamar Trotti has done to make this thoroughly delightful musical. And the skill of Mr. Trotti as screenplay writer and producer has been matched consummately by Walter Lang, whose skillful handling of his excellent material —with tough touches and bits of “business” add much to the picture’s warm, human quality. Betty Grable is, of course, the star and very much so. It is her talent as a song and dance girl, added to surprising acting ability, that lifts her performance into a class never before achieved by the actress. And Dan Dailey, comparatively little known in motion pictures before now, will not remain in comparative obscurity at the husband, the father and the vaudevillian to the life. Add Mona Freeman and Connie Marshall as the couple’s two youngsters, both delivering inspired performances, and “More Tights” becomes the kind of entertainment that is certain to do much better than playing average business everywhere. Extra playing time seems destined for this one and it has everything necessary to get it.

SHOWNEWSREELS

... NEWSREELS Synopsis ...

Released Saturday, August 25

WARNER PATHE NEWS (No. 1)—India’s millions freed; World War II at Jamboree; Barber shop quartet; “Life With Father” premiere; “G.I.s v. Jap girls; Box office derby.

UNIVERSAL—(Vol. 20, No. 65)—French corn crop ruined by locusts; Yanks marry Rippon maidens; India Bush; sick; Canada girls arrive; Kid tennis; Soap box derby.

NEWS OF THE DAY (Vol. 4, No. 239)—G.I.s get marriage certificates; Flag of independent India hailed by United Nations; Fliers drop water bombs to battle forest fires; Lally clan gathers; Whites make up tennis; Something new in football; Soap box derby finals; West Virginia girls classic.

PARAMOUNT (No. 163)—Soap box derby at Akron, O.; Navy puts giant planes into mothballs; Yanks beat bride deadline; G.B.S. begins 32nd year; Pilgrim games in Canada; Concerto in tobasco.

MOVIECONE (Vol. 29, No. 102)—Erupting volcano spreads misery in Nicaragua; Army planes drop water bombs to battle forest fires; French sea scout visits Boy Scout jamboree; American soldiers take Saraj Abdul; William Bagwell, William Alexander, Soap box derby; All-star high school football; Girl trains football half-backs.

Released Wednesday, August 20

NEWS OF THE DAY (Vol. 18, No. 290)—First peace meeting atomic pact; Hungarian Woman Lady; Truman; New nation rises in India; First Indonesian war films; U.S. Boy Scouts get world jamboree; International romantic mixup; Bullyfist free-for-all in France.

MOVIECON (Vol. 29, No. 101)—Marshall departs for hemispheric parade in Rio; Nation is born (Pakistan); Indonesia fighting; Protest in Australia at Indonesian war; Congo welcomes Prince Ruprecht of Bavaria; Peace in the Far East; Refugees sign for First atomic energy project for peace begun in east; Seaplane landing tests; British jet flying boat; Bombing in British town; Whole town runs wild fighting the bomb in France.

WARNER PATHE (Vol. 16, No. 104)—War in the Philippines; Broon haven begun; President sends Marshall party to Rio to build “Peace” jamboree.

PARAMOUNT (No. 102)—35,000 Scouts meet in France; Indonesia just before the truce; Meeting of international Twins—Pittsburgh, Pa. and Rio; Bikini one year after.

UNIVERSAL (Vol. 26, No. 65)—Partition for India; Rafting in the Ukraine; Nineteen-car freight wreck; Balloon strikes their stuff; Scout jamboree opens; Model flying-boat hits 190; Polish comic: Black godfath-er off.

ALL AMERICAN (Vol. 3, No. 252)—Bud Billiken day; Brooklyn meets at Tulsa; First envoy of Liberia; Horse racing at Cleveland; Hot weather burns midwest.

TELENEWS (Vol. 1, No. 17)—Parents of “war orphans” sought in Paris; Belgian Congo royal tour sees rich urban area; War dead in France remodels motto exhibits weird animals; Polish exhibit shows film history; Preparation for film festival in Cannes; Autos race through Paris city park.
LAST WEEK the British government announced a tax of 75% on all American film earnings in Great Britain.

I look at this as the greatest challenge we have ever had to meet in our business.

What happens at No. 10 Downing Street in London affects Main Street, U.S.A. Not only the producers, but every one of the 16,500 exhibitors in America must revamp his thinking and his way of doing business if he is to meet the threat of the British tax and keep his theatre open.

"Of 123 pictures sent into the foreign market," Daily Variety pointed out the other day, "only 19 paid their negative costs in the domestic market. All profits came from foreign showing. And 85% of the foreign market for American films is in Great Britain."

The meaning of that is clear. Producers will hereafter have to depend on the domestic market alone for a return of their costs and a profit commensurate with the value of their pictures. This leaves them with two alternatives: to produce cheap pictures with a minimum of time, money and talent, or to continue to gamble fortunes in the attempt to make really fine films. I believe most of us will take that gamble, for without first-rate pictures the entire industry is doomed, producer and exhibitor alike.

While drastic readjustments must be made in Hollywood, the exhibitor, too, must realize that his ability to stay in business depends directly on whether or not his policies encourage the making of good motion pictures. He must discard his hidebound theories and ancient prejudices. He must learn, like any other wise retailer, to distinguish between quality product and inferior product. And he must treat each according to its merit.
A case in point is "The Best Years of Our Lives." When the judgment of critics and preview audiences confirmed my own opinion that it was an outstanding picture I decided that it was time to get away from the old habit of treating all films alike. I was sure that the American public would be willing to pay a fair admission price to see a genuinely fine picture even if the price was higher than that being charged for run-of-the-mill films.

Amazingly enough, resistance to this policy came not from the public, which flocked to see the picture, but from the exhibitors. Whether they represented large circuits or individual houses, with a few notable exceptions, they resented this departure from the conventional method of charging the same standard price for all pictures, good and poor.

As a result it was necessary for us to show "Best Years" in theatres off the beaten path, to guarantee running expenses, to bear the burden of the exploitation campaigns. And yet the receipts, and the exhibitor's share, were far above what they would have been if we had been content to stick to out-moded methods of pricing and selling the picture.

That is only one illustration. But it proves a point. If exhibitors insist on charging uniform prices in the future, they will get uniform pictures. And uniform pictures will not keep the theatres filled. Instead they will actually drive people away. Only exceptional pictures will keep our theatres open. And for the exceptional picture it is not only fair—but now an absolute necessity—to charge a price which bears some reasonable relationship to the true value and quality of the entertainment offered.

Only this way can we continue to produce fine films.

And only by producing fine films can we survive!
BRUTE FORCE, or as much of it as two teams of show girls felt like exerting, was used to let Chicagoans know that the U-I picture was at the RKO Grand Theatre in that city. Manager Lou Mayer arranged the traffic-stopping tug-of-war stunt between girls of local shows, "Red Mill" and "Carousel." Thousands saw the exhibition.

Cash, Records, Photos
Prizes in Essay Contest

A $500 prize contest for the best short essays of 100 words or less on the theme, "In my opinion, Franklin D. Roosevelt's greatest contribution to the nation and to the world was—", is currently being sponsored by the newspaper PM and the producers of "The Roosevelt Story," which opened this week at Brandt's Globe on Broadway.

First prize will be $250; second, $100; next three, $50 each. The next ten winners will each receive "Rendezvous With Destiny," 12 unbreakable records in two deluxe albums containing excerpts of 21 of FDR's most important radio addresses. The next 100 winners will each get a pair of tickets to see the film, while each of the first 3,000 contestants will get an 8x10 photograph of the late President.

PM has plastered both sides of its fleet of delivery trucks with large sheets advertising both the film and the contest, and has furnished 11x14 display cards to newsstand dealers. The contest is also being publicized via 40x60 lobby displays in the Globe and other Brandt houses.

Mrs. Eleanor Roosevelt headed an aggregation of distinguished guests at the world premiere. In a ceremony preceding the showing she presented to Martin Levine, Oliver A. Unger and Harry Brandt, producers of the picture, the plaque awarded to the film at the recent World Film Festival in Brussels, Belgium.

Ask 8 Governors, 41 Mayors
To 'Unconquered' Banquet

Governor James Duff of Pennsylvania has invited the governors of eight surrounding states, and Mayor David Lawrence of Pittsburgh has invited the mayors of 41 cities in 13 states to attend a gala banquet, at which Producer Cecil B. DeMille will be the guest of honor, at the William Penn Hotel, Pittsburgh, the night of Oct. 2. It will be the highlight of a two-day civic celebration for the American premiere of DeMille's "The Unconquered."

Bush Off to Set Up
Amber' Campaign Plans

With the mass-roadshow release of 20th Century-Fox's "Forever Amber" set for October, Rodney Bush, exploitation manager for the company, left over the weekend for the west coast to hold the first of a series of exploitation meetings on the picture with field men in the exchange centers of the nation. This week's conference in San Francisco will prepare the way for the 146 day-and-date openings already set in the western division starting Oc.t 29.

Following the meetings in San Francisco, to be attended by Ed Yarbrough, Frank Jenkins and Murray Lafayette, an intensive exploitation campaign, based on a point-of-sale penetration program, will be launched to give the Technicolor production a ten-week advance buildup. The west coast exploitation staff will be augmented by George Generalis and Dick Dube of the home office publicity department for the campaign.

En route to California, Bush will stop over in Chicago to consult with the midwest exploitation staff on their campaign plans. He will return to New York in two weeks before continuing his visits to other key cities on behalf of the picture.

It's Gilman Again

That man Sam Gilman, manager of Loew's Regent, Harrisburg, has hit the exploitation jack-pot again. He has been notified by Loew's home office that he has won three photo exploitation awards in MGM's monthly contest, the only manager to win more than one such award. Winning photos were of Gilman's imprinted front page of the Harrisburg Telegraph on which he had the regular headline routed out and imprinted in red with legend, "Today is the Day of the Yearling"; a bannerted coal bar on the Sanquihatama River, for the same film; and the mobile unit for "Cynthia" girls club stationed in front of the theatre.

'Welcome Stranger' Print
Delivered by Helicopter

Resorting to old time ballyhoo methods, Win Barron, Paramount's special representative in Canada, had a print of the company's "Welcome Stranger" delivered by a small single-engine helicopter to the steps of the Manitoba Parliament building in Winnipeg. There it was turned over to the health minister of the Manitoba government and the incoming president of the Canadian Medical Association as a salute to the association's 78th annual convention. The print was then transferred to an armored express truck which in turn delivered it to the Capitol Theatre, where the picture had its first Canadian showing. It was the first time a helicopter had landed in the middle of the city, causing something of a sensation and resulting in stories and pictures in the Winnipeg dailies. It was a small-cost stunt that reaped plenty of publicity.

Curiosity had previously been aroused through an exclusive story for press and radio that a leading player in "Welcome Stranger" would visit the city. Speculation was rife as to the identity of the cast member. It turned out to be William Demarest, accompanied by his wife. They visited the local hospitals and offices of the newspapers—their appearances rating feature stories. They toured the city in an open car, attracting much attention. At a featured horse race at Polo Park, named the "Welcome Stranger Purse" in honor of the picture, they decorated the winner.

Title of the film lent itself as a greeting to the tourist trade, and "Welcome Stranger" was used on all the publicity of the Manitoba Tourist Bureau including its maps with arrow pointing to the theatre, and by the Board of Trade, Retail merchants, and even the Hudson's Bay Co. and T. Eaton & Co., who emblazoned the slogan on windows, in the stores and in their advertising. A "Welcome Stranger" card was placed on every dresser in every hotel room in the city. Restaurants printed the slogan on their menus.

A tie-in with Liberty magazine resulted in the spotting of 500 "Welcome Stranger" cards in downtown stores. The magazine gave away 1,000 copies of its issue containing a review of the film. All Liberty newspaper vendors "Welcome Stranger" tags pinned to their lapels, as did newsboys and delivery boys—15,000 of the tags being distributed.

Bathing Beauty Contest
Concluded by Century

Century Theatres' first annual bathing beauty contest to select the prettiest Brooklyn girl for the title of "Miss Flatbush" was concluded recently at the Patie Theatre.

The winner, Miss Joan Foster, was presented with a check for $300, a scholarship to a modeling school, a dress, a bathing suit, a huge cake, a dinner for four at a nightclub, shoes, a record album and a gift certificate for a beauty shop.

Main prize to the runner-up was a wrist watch valued at $100, while each of the nine finalists received at least two gifts from the many donated by local merchants.
Action Comics Publisher Exploits Columbia Serial

The first campaign on Columbia's 15-chapter serial, "The Vigilante," was put on by the Warner circuit in Philadelphia, which made extensive use of the national tieup between Columbia and National Comics Publications, Inc., publishers of Action Comics in which "The Vigilante" is featured.

A minimum reproduction (5x7") of the regular 32-page newsstand "Vigilante" comic books was distributed as giveaways by all theatres in Philadelphia playing the picture. Back covers of the miniature books are left blank for the imprint of the theatre showing the serial. These giveaways proved an effective advance teaser.

The United News Company, distributed of National Publications' magazines, bambered its 50 trucks with posters plugging "The Vigilante," and will continue to do so for each chapter until the final episode has been shown. National Publications aided in placing 1,000 window cards plugging the serial in bookstores and on the counters throughout the city. The F. W. Woolworth and H. L. Green stores carried extra special window displays which attracted the attention of thousands of passersby.

National Publications also published ads designed to sell tickets for the chapter-play in more than 25 magazines of its National Comics group.

Comic Sections Ad Medium For RKO's 'Magic Town'

An over-all advertising campaign planned by RKO Director of Advertising and Publicity S. Barret, Burlington, the company's James Stewart-John Wyman starrer, "Magic Town," will include the use of the comic sections of newspapers.

Full-page color ads on the production have already appeared in Liberty, Look, Red Book, Seventeen, Woman's Home Companion and Parents Magazine. Similar ads will soon appear in Life and Collier's. Leading fan publications have already had considerable coverage and "Pic-Tour" ads have been published in Life, Look and Collier's.

103 Dates in 2 States Timed with Radio Plays

To benefit from company-sponsored radio advertising over the principal stations of the territory, Allied Artists has set 103 day-and-date bookings for "Black Gold" in Iowa and Nebraska on Aug. 29. All principal towns will be included in the coverage.

Among Iowa cities in which the picture will open are Ames, Burlington, Cedar Rapids, Davenport, Des Moines, Fort Dodge, Grinnell, Mason City, Ottumwa and Sioux City; while Nebraska situations will include Omaha, Hastings, Columbus, Falls City and Grand Island.

Bar, Accident Photos In 'Smash-Up' Display

One of the most effective lobby displays yet reported on Universal-International's "Smash-Up" is that of a small drink bar, accompanied by police photos of actual automobile smash-ups, placed in the lobby of Warner's Mission Theatre, Santa Barbara, by manager Reg Streeter.

Bar was easily and inexpensively constructed by the theatre door man and the Santa Barbara Police were enthusiastic in their cooperation in supplying photos of drunk driving accidents.

Managerial Duo Hit Co-op Jackpot in 'Hucksters,' 'Fiesta' Ace Campaigns

Although daily advertising in Reading newspapers is extremely limited (Sunday space is unlimited) manager Larry R. Levy and his assistant Bill Rihling of Loew's Colonial in that city have not let the limitations stand in their way of getting plenty of daily newspaper advertising space. This space-grabbing prowlclivity is done, of course, by influencing the town's progressive merchants to tie up with pictures showing at the Colonial to the extent of taking cooperative advertising in space not available to the theatre — and with plenty of free space to the theatre, too.

Two examples of the managerial accomplishments are with the theatre's showing of MGM's "The Hucksters" and "Fiesta," showing different events. For "The Hucksters" Levy and Riding were able to get a three-column jewelry ad, using the slogan "Love that Ring!" two half-page ads from the Harold Furniture Company, based on an ad-writing contest; a three-column ad from a men's haberdashery shop; and a one-column ad from a book shop. In addition the duo used part of their advertising budget to buy a quarter-page ad on the Sunday announcements pages, using a large picture of Gable, surrounded by white space in a sort of "Chesterfield Cigarette" style.

For "Fiesta" an "Esther Williams Day" was set up in cooperation with a local swimming pool, with three small trophies given for various aquatic contests. The pool management thought so much of the idea it bought several large newspaper displays, featuring cuts of the star in various bathing suited poses, each, of course, mentioning prominently that prizes were to be given, including guest tickets to see "Fiesta."

The pool also bought 20 spot announcements on two stations plugging the event and mentioning the showing of the film at Loew's.

A tieup also was made with the Woodbury Company's new Fiesta powder resulting in three cooperative newspaper ads and 14 full-window displays. Reading's largest chinsware store featured Fiesta dinnerware and bought a large cooperative newspaper ad to tell the public about it.

There were slogan contests in connection with "The Hucksters" soft drink tieups, special Herald, their book tieup, and the other usual activity plus a candid photo stunt in connection with "Fiesta" by which certain photos, taken at the pool, were displayed in front of the theatre next day, with those identifying themselves in the photo admitted free to the theatre. This was well publicized in advance at the pool. Window displays, bus cards, posters, etc., were included in both elaborate campaigns.

Publisher in MGM Tie-up To Exploit 'Hucksters'

MGM and Grossett and Dunlap, publishers of the popular-price edition of "The Hucksters," have concluded a tie-up by which they will jointly award $350 in prizes to exhibitors and book stores for the best exploitation campaigns on the picture and the book. Awards will be based on unusual stunts, theatre and book-store fronts, special tieups and ballyhoo.

MGM will award $100 to the exhibitor staging the best exploitation campaign on the picture, $50 for the next best and $25 for the third manager turning in an outstanding campaign. Grossett and Dunlap will offer three similar prizes to book store owners for the best promotional stunts in selling copies of the book. The film version will be plugged in all such exploitation and theatremen will tie-in with the booksellers in many of their stunts.

William R. Ferguson, MGM manager of exploitation, has prepared a four-page brochure outlining details of the awards.
Ace exploitation stunt used by Manager Jack Heineman of the Towne Theatre, Milwaukee, for United Artists' "Copacabana" was a "Copacabana Styles" fashion show in the Empire Room of the Schroeder Hotel. Cooperating on the show were Hixton's Clothes, exclusive women's apparel shop in the Schroeder, and the Patricia Stevens model agency in Milwaukee. The hour-show was put on twice and was sold out on both occasions. Orrin Tucker's band, appearing at the hotel, furnished music, and Tucker gave plugs on his regular broadcast show several times. Two national cover girls were brought on from Chicago.

The hotel plugged the fashion show and the "Copacabana" engagement for several days in advance with table dailies and an easel display in the lobby. The two cover girl models appeared on three radio shows, trumping the world premiere of the film and the fashion show. They were photographed by the Sentinel and Journal, their pictures also carrying plugs.

Disc jockeys cooperated. RCA-Victor and Capitol Records put out display blowups of Wayne King and Andy Russell in 50 different record and department stores. Capitol's Russell record of Je vous Aime was serviced to all disc jockeys in Milwaukee. Manager Heineman followed through with visits and phone calls to the jockeys with a resultant barrage of plugs for Russell's work in "Copacabana." Two smaller radio stations gave spot announcements in return for theatre tickets which were given away on key programs for three days in advance.

The theatre purchased radio spots on its new low-price admission charge throughout the week before the opening. A 1,000-line ad in the Sentinel on opening day plugged the low prices as did a full-page back cover ad in its Sunday issue and a 500-line ad a day in advance. Journal ad was 800 lines deep.

The Stevens agency and Hixton's Clothes mailed postcards on the fashion show and the film's world premiere to Women's Club lists, and the city's ace woman commentator, Ann Leslie, who attended the show, did a follow-up 15-minute broadcast on both events.

LONG ON SHORT. One of the biggest campaigns for a picture—features included—ever staged in Des Moines publicized the world premiere of "A Day at the Fair." Technicolor short filmed at the Iowa State Fair last year by Warner Bros. Among other events, there was a broadcast from the lobby of the theatre. Above, KCBC Announcer Dale Morgan interviews three Iowa girls who appear in "A Day at the Fair." They are, left to right, Patty Steadman, Mary Lou Votruba and Nancy Branton. The latter is the daughter of G. Ralph Branton, general manager of Tri-States Theatre Corp.

It Wasn't Spring, But That Didn't Stop Lothlos

Spring has long since past, but because not every exhibitor could play Paramount's "Suddenly It's Spring" at the appropriate season of the year, ideas had to be concocted for off-season campaigns.

Certainly Manager Norman Lothlos of Warners' California Theatre, Santa Barbara, wasn't stumped by the problem. He just promoted 5,000 packets of seeds from a seed company and distributed them on the streets.

And the "off-season" angle was contained in the copy: "No matter what the seasons... when buying seeds and equipment, visit Hoag Seed Company. No matter what the month... 'Suddenly It's Spring' is at the California... now!"

Whalen Setting Campaign For Gene Autry Rodeo

Cooperative exploitation campaigns for use during the September appearance of Gene Autry's Rodeo at Madison Square Garden are being prepared by David Whalen, Autry's representative. Most of the items planned for the Columbia star are three-way deals, with Autry, Madison Square Garden and the country's exhibitors participating.

As in the case of former Autry rodeo appearances, seats will be set aside at the Garden for representatives of the Gene Autry Clubs formed by exhibitors. They will be the guests of the star and the Garden. A number of new exploitation angles will be introduced. Whalen is headquarters at the Garden and at the publicity offices of Columbia.

Mystery Writers Win in Picking 'Green' Murderer

Crime reporters on the New York dailies, wire services and writers of radio mystery programs vied with the members of Mystery Writers of America in picking the murderer in Eagle-Lion's "Green For Danger." at a special preview before the picture opened at the New York Winter Garden.

At the crucial point in the unrolling of the mystery, the projection machine was stopped and the 30 crime experts and mystery writers were asked to identify the murderer and the method used in committing the crime.

SHOWMEN'S TRADE REVIEW, August 23, 1947

Santa Claus Parade
Toronto 'Miracle' Bally

A Toronto store's "Santa Claus" was promoted by Jim Cameron of Famous Players and Sam Glasier of 20th-Fox's exploitation staff, to head a parade of children from She's Theatre to the City Hall as a ballyho for 20th-Fox's "Miracle on 34th Street." The motorcade was met at City Hall by the mayor, pictures taken, and the parade escorted back to the theatre by sound trucks and police. The stunt was worked in cooperation with the Toronto Daily Star, which tied it in with its fresh air fund for children. Youngsters in the parade remained to see the picture as guests of the management.

Special screenings were held for Toronto notables, department store executives, publishers and the press. A two-week teaser campaign preceded the regular newspaper advertising; 150 street cars were burred for a week preceding the opening and during the run. Special displays were promoted in 12 bookstores.

50 Page Presentation For De Mille's 'Unconquered'

Paramount has prepared a special deluxe 50 page presentation on Cecil B. De Mille's "Unconquered" which will be mailed to 10,000 exhibitors, film critics and Sunday editors all over the nation as part of the company's campaign on the picture.

The illustrated book measures 16 by 14 inches, includes large, removable glossy photographs and a substantial amount of text giving the history of the picture and its subject matter. The book was written by Phil Koury, De Mille's special publicity representative. Cost is estimated at $50,000.

Equal Billing

John Arnold of the Yale Theatre, Houston, Texas, billed the Walt Disney Donald Duck short, "Donald's Double Trouble," equally with the feature on the marquee. The short meant more than the cast in the feature, Arnold said.

DE CARLO 2 to 1. Lumpy, the Talking Camel, was drafted by manager Jerry Shinbach of Chicago's RKO Palace, and U-F's exploiter Ben Katz, to tell State Street passers-by that he preferred Yvonne De Carlo in "Slave Girl" 2 to 1. Accompanied by two pretty girls in harem costumes, who helped pass on the message, the Camel nearly stopped traffic.
This is Walter Winchell broadcasting to you from Hollywood. I just came from a projection room of 20th Century-Fox Studios where I saw a picture of my town—New York, and my time—now. It is titled 'KISS OF DEATH.'

"Like 'Boomerang' and 'House on 92nd Street,' this one has authenticity stamped all over it. It's red meat! Its tempo is terrific!

"If you like action like I do, with entertainment, you'll find it here. This one was written with a machine gun!"

KISS OF DEATH

VICTOR MATURE · BRIAN DONLEVY · COLEEN GRAY

with RICHARD WIDMARK · TAYLOR HOLMES · HOWARD SMITH · KARL MALDEN

Directed by HENRY HATHAWAY · Produced by FRED KOHLMAR

Screen Play by Ben Hecht and Charles Lederer · Based on a Story by Eleazar Lipsky

WORLD PREMIERE—CHINESE, LOYOLA, LOEW'S STATE, UPTOWN, CARTHAY CIRCLE, LOS ANGELES!
STARTS WEDNESDAY, AUGUST 27, MAYFAIR, NEW YORK
SHOWMEN'S TRADE REVIEW, August 23, 1947

NATIONAL NEWSREEL

8 Percentage Suits Filed Against E. and P. Staub

Eight distributors filed percentage fraud suits this week in the U. S. District Court for the Northern District of Ohio, Western Division. Ellsworth L. Staub, Paul Staub and the Capitol Theatres, Inc., are named as defendants in each of the complaints filed by Columbia, RKO, Twentieth Century-Fox, Warner Bros., Loew’s, Paramount, Universal and United Artists, respectively. The theatres mentioned in the complaints are the Capitol and Star Theatres in Delphos.

The complaints allege that, in response to a request for an audit, the defendants submitted certain books and records to the attorneys for the plaintiffs, but that such records did not reflect the true receipts on percentage pictures. Actual, as well as punitive damages are sought by each plaintiff.

Attorneys for the plaintiffs are Jones, Day, Cockley & Reavis of Cleveland, Delphos, Keim, Pulvermann, and Harrington of Toledo. The complaints were signed by Luther Day, Thomas M. Harman, and John S. Pyke, Sargsy and Stein of New York are also of counsel for plaintiffs.

Theatremen to Attend SMPE Conference in N. Y.

More than 50 prominent theatremen already have signified intention of attending the Semi-annual Convention of the Society of Motion Picture Engineers in New York next October. Among those who will attend the event which will feature the Theatre Engineering Conference and the Educational and Scientific Exhibit, according to Convention Chairman James Frank Jr., are:


Allen Park Conspiracy Suit Trial Next Month

Hearing of the Detroit Allen Park Theatre’s $1,000,000 conspiracy suit against major distributors, Famous Players of Canada, United Detroit Theatres and other defendants has been tentatively set for next month.

The plaintiff operator, Nicholas George, alleges an international conspiracy prevented him from getting satisfactory clearance for the Allen Park.

Here for Father’s Funeral

Paul McNamara, advertising and publicity director for the Selznick studios and the Selznick Releasing Organization, arrived in New York by plane Wednesday from Hollywood to attend the funeral of his father, William D. McNamara, 79, who died Tuesday in Jackson Heights, L. I., where he had lived since quitting the film industry in 1932. His widow, Katharine, also survives. Burial was in Fulton, N. Y., on Friday.

Buyers’ Strike?

Exhibitors in Vancouver, B. C., have advanced a new alibi for declining grosses. They claim that the drop in attendance is the beginning of a buyers’ strike against uncontrolled prices on all products and that it is reflected in the city’s theatres. Business is still in a slump and it is declared that the big tourist trade is not helping any.

Defendants’ Appeal in Goldman Suit Is Denied

The appeal by 11 film companies to set aside the $375,000 triple damages awarded to William Goldman Theatres, Inc., was denied this week by the Third U. S. Circuit Court of Appeals in Philadelphia. Defendants who sought a review of the case were Warner Bros. Pictures, two affiliates and eight other film producing and distributing companies. The firms asked the Circuit Court’s permission to file a “bill of review,” amounting to a new trial, on the basis of “newly-discovered evidence.”

The “new evidence” claimed by the defense was that Goldman, after closing the Erlanger, refused to accept 43 of 65 first-run feature pictures offered him by the defendants last year, which, they allege, proved Goldman never wanted them, and therefore suffered no damages.

TESMA-TEDPA Meeting Program Completed

Program of the Annual National Trade Show and Convention of the Theatre Equipment and Supply Manufacturers Association and the Theatre Equipment Dealers Protective Association in Washington next month was announced this week following a meeting of officers of the two organizations held in Washington over the weekend.

The convention will be opened with a luncheon on Sept. 25. Regular business sessions will be held on that and the following day. An open forum on Sept. 27 will feature discussions on theatre construction, prefabricated theatres, the carpet industry, television, drive-in theatres and equipment rental. Several special events for the ladies will augment the program.

New Divisional Set-up of RKO Theatres in Ohio

With the retirement of Arthur Frudenberg, the RKO Theatres will have a new divisional set up for the state of Ohio, Sol Schwartz, vice-president and general manager, announced, with Emil Groth as division manager. Theatres are in Cincinnati, Dayton, Cleveland and Columbus.

William Clark, present assistant division manager in Cincinnati, was appointed to the post of division manager for Iowa and Minnesota replacing the late John Reed. Another appointment is Ben Domingo, city manager of Boston, as the new division manager for Boston, Providence, and Lowell.

Calif. ITO Names Weller Counsel

Independent Theatre Owners of Southern California and Arizona has named Fred A. Weller as its general counsel. Weller formerly was a special attorney in the Department of Justice’s anti-trust division.

Granger Closes Republic Regional Sales Meetings

Republic Vice-President in Charge of Sales and Distribution James R. Granger this week closed the final regional sales meetings of the company. On Wednesday and Thursday he held a meeting in Detroit attended by Eastern Division Manager James V. O’Gara, Central District Manager Sam Seplowin and Detroit Branch Manager Irwin H. Pollard and his staff.

On Friday and Saturday he was in Chicago where he met with John S. Brunk, District Manager Will Baker, Prairie District Manager Nat E. Steinberg and Branch Managers J. J. Houldin of St. Louis, Jack Frackman of Milwaukee, E. H. Brauer of Indianapolis and Robert E. Williers of Kansas City.

Republic Assistant General Sales Manager and Western Division Manager Edward L. Walton was in Seattle closing his western territorial meetings. On his way there he conferred with Branch Managers Harry Lefholz of Omak, Gene Gerbace of Denver, Thomas McMahm of Salt Lake City and George Mitchell of Portland, Returning to New York he was scheduled to meet Branch Manager Joseph E. Loeffler of Minneapolis in that city on Saturday and Sunday.

Southern Division Manager Walter L. Titus, Jr., held a series of meetings in Atlanta and Charlotte with Southern District Manager Mer- ritt Davis, Southwestern District Manager Norm- an J. Colpough and branch managers from Atlanta, New Orleans, Memphis and Oklahoma City and their sales staffs.

Three men will return to New York on Monday.

Confer on Handling of Korda Films by 20th-Fox

Conferences were held this week between the publicity staffs of 20th-Century-Fox and Sir Alexander Korda’s London Films to establish close relations between the two in the distribution, advertising and exploitation of Korda’s productions in the United States.

Conferences included 20th-Fox Director of Advertising and Publicity Charles Schlaifer and his staff and Korda’s special representative, David Golding, who arrived from England last week.

Schine Asks Replacement

Approval is expected for the request made this week before Federal Judge John Knight in Buffalo by Schine Chain Theatres council for permission to build a theatre to replace the house that was burned down in Salisbury, Md. Schine Counsel Willard McKay told the court that a consent order had been drawn up with the Justic Department and that it would soon arrive in Buffalo.

Wm. G. Sturgess Dies

William G. Sturgess, 58, who owned the Grand Theatre in Grandville, Mich., with his son Howard, died in the theatre’s box-office. He had managed theatres in Toronto, Canada, and Sturgess, Michigan, and was chief booker of the Grand Rapids Variety Club. His widow, two sons and a daughter survive.
The Brass Tacks of Efficient
Picture Theatre Management*

GOING AFTER 60 MILLION NEW PATRONS

By Jack Jackson

I don’t know whether you remember it, but back some twenty or thirty thousand summers and semicolons ago I advanced the opinion that we were direly in need of some 60 million more customers for our movie shows. Well, just recently I had the pleasure of hearing my figures and my argument reiterated from the lips of no less authority on happenings and trends in the exhibition branch of our industry than Leonard Golden-

don, the little fella who sports the feathered headdress of chiefman of the nation’s many Paramount exhibition partnerships.

While my personal listening post never received the signal, it seems that Mr. Golden-
don’s more extensive equipment got news that there were exhibitors round and about advancing the traitorous opinion that attendance had reached the “saturation point.” This grade of “5th column” stuff got the Paramount bantam’s dander up and he let fly with some of the best oratorical ammunition I’ve listened to in a long time. Of course, I’m inclined to root a bit for anybody who agrees with the ideas and opinions put forth in this weekly discourse, but when a big league star like Goldenson packs up his bat and goes to the plate to slug for my side I’m ready to out-shout and out-cheer the most avid and raucous of Brooklyn boosters.

I’d be the last one in the world to blame you for viewing the opinions of Jackson as

deserting a one-man range from a rather restricted observation post and immediately placing the recommendation in the “take-it-or-leave-it” category. But, when you get the same dope from a chap whose job it is—and his record of administration is tops—to be constantly taking the pulse of some thousand or more theatres and to keep peace in a family of partners from coast to coast, it behooves you to stop, look and listen.

If wisdom of the calibre Goldenson possesses fails to impress you then you must accept classification as being either phlegmatic or obstinate. If the opinions, reasoning, recom-
dendations and opinions, based on the actual experiences and nationwide-wide theatre contacts of Leonard Goldenson, don’t cause you to pull up and take stock of where you and your business are heading you’re a potential customer for the red ink salesman. Here are some of the facts the little guy with the big job points out (and believe me he has actual records to support every contention):

No Room for Defeatism in Exhibition Field

The best grade “A” pictures are only attracting an average of 20 million customers at the present time while back in 1945 “Going My Way”—one of the best ever—hit the 75 million mark. That last is only a little better than one half the nation’s population and brings from Goldenson the pithy and appropriate comment that “talk of movies reaching the satu-
ration point is defeatism and there is no room for defeatism in the exhibition field.”

Of course, there are a few—but mighty few—films today that are bettering the 20 million mark. These are invariably “angled” into the higher percentage of attendance brackets through special nationwide-selling campaigns of the producers and distributors. The exhibi-
tor—who should by all means share the burden of customer solicitation—has, so far at least, been content to perform nothing other than his wartime endeavor of preparing the front, placing the ads and opening the box-office. Oh yes; he also gripes loudly about the percentage terms.

I’d like to add right here that the exhibitor who kids himself into believing that he is
dodging the ad bill is plain downright silly. Also the exhibitor who believes that his taking a “peck” at the distributor demands for higher participation by allowing an “A” picture to go-on-its-own without help from the theatre is equally silly. The national ad budget is considered and made part of the national percentage demands and whenever a poten-
tial customer is not brought to the box-office the loss is felt by both distributor and exhibi-
tor. Aside from that these high percentage films of top quality entertainment hold great potential for making regular patrons out of the now-and-then customers, which makes the exhibitors lose two-fold.

Please don’t get the idea that I’m holding brief for the increased admission and high percentage pictures. I’m not, but when you’ve paid a premium fare it’s plain common sense to do your damnedest to enjoy to the fullest, and get the most possible, out of the ride.

Mr. Goldenson directs pointed attention to the farmers—32 million of ’em, he says
—who are being utterly neglected in the big national advertising campaigns and in ap-
proach by the exhibitors who could greatly swell their attendance by catering to this segment of their patronage potential. Inciden-
tially the national records show that the farm income is still some 400 per cent greater than in pre-war years so it looks as if part in the hinterlands should prove highly profit-
able for theatres located to take advantage of the skythe and sickle trade.

I’d like to make a suggestion here about getting farm trade to the theatre. It was
done some years ago by a theatre in Kenton, Ohio, when the county had been without a fair for several years. The farmer is by

ature a stay-at-home so you have to go right into his backyard if you want to get

him to take on a participation by allowing the theatre going is a habit. Well, in Kenton a wide-

awake exhibitor got the idea of holding a sort of miniature home economics show with prizes given the best far of jelly, etc. He even went so far as to charge an entry fee of

ten cents which not only guaranteed his prize money but practically assured attend-
ance of the families of those entering the contest. He told me that it took about four

weeks for the contest to take hold but, once started, he managed to change the kind of

entries frequently enough that he outdrew the depression successfully. Seems to me

that any theatre, properly located, could follow this scheme and get under the farmers’

skin to the point where attendance at the theatre once a week became fixed prac-
tice for the family of the man behind the film. Better still, why don’t some of the big pro-
ducers and distributors take space in the farm journals to nationalize some contest of this kind with the local theatre where the film will eventually play as the point of local decision? Seems to me that with the farm group now enjoying high financial stature, this would be a wise and profitable move.

Mr. Goldenson also joins me in complaining about the newspaper ads. He agrees that

it is—and has been—a long-established fal-
lacy to slant art, copy, and publicity to leave the impression that there is something special about the pictures and which precludes complete enjoyment by persons long emerged from the ’teens. Any overall examination of theatre ads will justify this complaint. The average ad man seems to consider that day lost which offers no promise of catch lines such as “jive and jitter,” “swing and sway,” “breath-taking thrills,” etc. I don’t know the exact figures but I’ll gamble to match Mr. Golden-
son’s 32 million farm with an equal number of “folks party line” for whom the promise of jive, swing, etc, evokes anything other than a desire to attend the attraction so advertised.

If there is any sound reason why we of the theatre should neglect—much less divorce ourselves from—this segment of the popula-
tion that is generally recognized as being the pulse of an heart of America I wish some-

(Continued on Page 22)
PHILADELPHIA

The Stanley-Warner Theatres this week began showing the first issue of the new Warner-Pathé newsreel. The news was shown in the Mastbaum, Stanley, Stanton, Palace and Victoria as well as most of the S-W neighborhood houses.

Addie Gottshalk, office manager at RKO, finally moved into his new home.

Columbia Office Manager Walt Donohue is back at his desk after a sick spell.

Charles Baron, former field man for MGM in the Pittsburgh territory, is assisting Max Miller, Eagle-Lion, PRC mid-eastern publicity director. Baron is in the Altoona-Johnstown territory, but will work out of the local exchange.

Paul Castello, head of the Stanley-Warner district managers, motored to St. Louis in his new Buick convertible to vacation with his family.

Arthur Kaufmann, general chairman of the Mayor’s Rededication Committee for inauguration of the Freedom Train, has announced that Ted Schlaeger, Zone head for Stanley-Warner theatres, Sidney Samelson, general manager of Allied Theatres and Jay Emanuel, publisher of the Exhibitor, will represent the motion picture committee.

Edith Hyman is new in the contract department at 20th Century-Fox.

Doris Jacobs has resigned from Clark Film for a fall wedding.

Peggy Deegan, one of Oscar Neufeld’s lovely, was spotted by RKO Talent Scout Arthur With and will be given a color screen test early in October.

The seats for the screening room at the new Warner exchange have finally arrived. Now they can watch pictures in comfort.

Manager Bill Bernstein of the new Lincoln Drive-In Theatre, boasts the latest in RCA sound equipment and individual speakers for each car.

SAN FRANCISCO

Irvine M. Levin, district manager of the San Francisco Theatres, Inc., announced a new shift in his personnel this week.

Former assistant at the Alexandria Theatre, Norman K. Dorn, goes to the main office to assist Arthur Rosenbaum, public relations director. Keith Hawk, formerly Balboa Theatre assistant, replaces Dorn at the Alexandria with Ralph Nickelson now holding the Balboa assistant post. Robert Kennedy, assistant manager at the Coliseum Theatres, has resigned from show business to enter newspaper work at the San Francisco Chronicle.

Clarence Olson succeeds Nat Nathanson as United Artists branch manager in San Francisco, following the latter’s transfer to Chicago. Olson is a veteran of the film industry who was made UA Denver branch head in 1942. Kenneth McKaig, UA salesmen in Los Angeles since 1928, succeeds Olson as head of the company’s Denver exchange.

LOS ANGELES

It’s vacation time on film row. Among the lucky people are MGM booker Howard Perretz, at Tia Juana and points south; and Music Hall secretary Norma Mahlman, over to San Francisco.

Local representatives at the Universal-International sales confab held at the studio included Charles Feldman, western division manager. Preliminary talks on the British situation were scheduled.

Among the musical personalities at the Beverly Music Hall premiere of “Carnegie Hall” were Elio Pinza, Arthur Rubenstein and daughter Eva, Jaseha Heifetz and Rise Stevens.

Wallace Crowley, president of Projectionists Local 150, said that he would appeal to the international because of a stalemate in negotiations between the union and Fox West Coast. Crowley claims that FWG inserted several clauses into negotiations that would affect projectionists’ seniority.

The Burbank burlesque house has snared Musicians Local 47 through Harry Popkin and Arthur Ringer, who ask for an injunction and $25,000 damages. They charge that the union with threats of boycott and strike forced them to raise wages of musicians in the theatre. This, they contend, was in direct opposition to contract which runs until November.

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CHICAGO

Allen G. Smith is established in his new headquarters as manager of National Theatre Supply Company’s Chicago branch.

Smith, veteran in the FWC equipment field, during the war served as coordinator for theatres of the War Production Board. He succeeds R. W. Dassow, who resigned from NTS to become a partner in the Chris Bensden Company, manufacturers, whose product will be distributed by National.

During his long and prominent tenure with the WPC Smith administered the WBP limitation order L325, which he authored, and the theatre division was widely regarded as a model war agency.

Three men and two women were injured when a wall and part of the roof of the Senate Theatre, Springfield, Ill., collapsed just before show time. They were pulled out of the debris and taken to St. John’s Hospital where one man and one woman were reported to be in a serious condition.

Paramount’s "Variety Girl" will have 40 top stars of Hollywood here for its gala premiere at the Chicago Theatre on Sept. 25. Tickets are on sale at the theatre, also at the Variety Club where they will benefit for its charity fund from the proceeds.

Famous Artists President Al Leowenthal has bought a farm west of Waukegan, III.

Alliance President P. J. Dee and Vice-President S. J. Gregory completed a million dollar deal for the taking over of the San Carlos Hotel in San Jose, Calif.

Gene Kistner has been named manager of the Woods Theatre.

Nat Nathanson will become United Artists branch manager in Chicago on Aug. 25, succeeding Sid Rose, who has been in the inactive list due to reasons of poor health. Nathanson started with UA in 1933 as salesman in Chicago, later becoming branch manager in Milwaukee until his transfer here.

Gloria Brandsky, secretary at the Fensin Seating Co., was married on Sunday at the Congregational Hotel to Ray Stander. They are honeymooning on the west coast.

KANSAS CITY

The Dickinson Circuit will reopen the Tampico Theatre Aug. 31 with a policy of Mexican and Argentine films. Charles Boshart, who recently took over management of the Kimo Theatre for the circuit, will double up and handle the Tampico also. The theatre has been closed for the summer.

Frank Fay will play a pre-season engagement of "Harvey" in the Music Hall Aug. 29. The company will be enroute East from its summer stand in Central City, Colo.

"Duel in the Sun" played three Fox Midwest subsequent theatres in town last week with

(Continued on Page 23)
VANCOUVER

David Thayer of Vancouver has recovered possession of the York Theatre at Victoria from West Coast Theatres, effective Sept. 1. Lease of the York was an issue in court.

Gordon Brown, late of the RCAN, is a new addition to the staff of General Theatre Supply Co. here.

Larry Katz, Empire-Universal booker, and Elsie Abramson, U-A cashier, were married here last week. Brandstetter of Eagle-Lion was married to William Griffiths, and honeymooned in Chicago and points south of the border.

Marion Morton, former assistant manager of the downtown Strand, is back with Famous Players at the Kitsilano Theatre as cashier.

Lloyd Muir, RKO’s Western Canada exploiter, will cover part of Washington State temporarily until a successor is appointed to take over the Seattle territory formerly covered by Jack Douglas who resigned recently.

HARRISBURG

Thelma Rader, Colonial usherette, was to be married August 16 to Joseph Pellegirmi.

Edgar Goth, publicity and advertising director for Fabian theatres in this area, was in Altoona and Johnstown with Lou Golding, Fabian general manager.

Because of a nervous breakdown Foster Hack, doorman at the Colonial, had to quit for a rest.

Charles Crouse, veteran Colonial doorman who retired about six months ago, was called in to pinch-hit.

Bob Westerman, assistant manager at Loew’s, is back after a trip to Richmond.

Vacationists at the Colonial are, Amanda Dean, Harry Smith, Ike Davis, Genevieve Funk, Ruth Powley and Rachel Luciano.

Here to plan “Red Stallion” which will play the Senate, was Max Miller, of Eagle-Lion.

Charles Reed Jones, personal representatives for Jules Levey, was here planning a campaign on “New Orleans” at Loew’s Regent.

Dr. Samuel Goldstein, new owner and manager of the pasture, said he will continue the same policy of his predecessor.

TORONTO

Toronto had its first theatre opening in years when the 1,195-seat Fairlawn was launched by Odeon Theatres of Canada for its initial first-run cinema in the Ontario capital.

The Ontario Hydro-Electric Commission has issued a warning to all theatres in Southern Ontario, from Ottawa to Windsor, that power-conservation measures will be invoked sometime after the summer season because the industrial demand for electricity is even now in excess of maximum output.

As soon as the Secretary of State in the Canadian Government grants approval, the name of Regal Films Corp., Limited, Toronto, will become Metro-Goldwyn-Mayer Pictures of Canada, Limited.

The annual general meeting of the Motion Picture Theatres Association of Ontario has been fixed for Tuesday, Oct. 22, at Toronto.

Al Hartshorn, veteran manager of the Algoma and Orpheum at Sault St. Marie, has been transferred by Famous Players Canadian to Oshawa.

ATLANTA

United Artists Southern District Manager, Fred Jack, was a visitor at the company’s Atlanta branch.

The Dix and Dixie Theatres, formerly owned by C. P. Cohen, Jacksonville, Fla., have been taken over by Barney Holenstein, owners of the Blumenthal Theatre, Charlotte.

Johnnie McKinnin, formerly with MGM, is now with Fox Classics in the booking department. Betty Howell, formerly with Paramount, has joined Screen Guild; while Ethel Field, cashier for the same company, is vacationing.

T. H. Enbanks is the new controller of the Georgia Theatre Company, succeeding Marc Barre, who resigned to take over similar duties with another circuit headquartered here. Enbanks formerly filled a similar position with another circuit.

Astor Pictures of Georgia President William Richardson, has closed a deal with Astor, New York, for the releasing of six Harry Carey westerns. Richardson and his wife have returned from a two-week vacation in Florida and Cuba.

Joe Fieldman, for the past six months sales manager of Screen Guild, Georgia, has resigned.

DES MOINES

The Des Moines Variety Club netted at least $5,000, with final figures still to be reported, in the dance held at the Val-Air ballroom in Des Moines with Henry Busse furnishing the music.

Plans for construction of a new $1,500,000 modern factory and office building on 17 acres of land north of Davenport, la., was announced by the Victor Animatograph Corp., 16-mm. motion picture equipment plant.

Tri-States Theatre Corp., has opened the Boone Theatre at Boone, la., closed for the last five years. New seats, sound equipment and screens were installed in the Boone and Princess Theatres and the Rialto is being remodeled.

Don B. Knight, manager of the Ingersoll Theatre at Des Moines, has been named manager of the Roosevelt Theatre, Robert W. Wilcox, assistant manager of the Des Moines, will succeed Knight at the Ingersoll.

CONGENIAL RETREAT. Robert Mochrie (left), RKO Radio vice-president in charge of domestic distribution, and Frank Rogers, president of Florida State Theatres, are pictured above during a recess of the three-day convention of the Southeastern Theatre Owners Association last week in Miami.
Jackson...

(Continued from Page 19)

body would let me in on it. While it is necessary to admit the necessity for the so-called "mass appeal" in newspaper advertising, why have theatre advertising men suddenly arrived at the conclusion that the nation's masses are its adolescents or those recently emerged from that status? It is an indisputable fact that marriage brings about responsibilities and responsibilities tend to the enjoyment of home and its many privileges. It naturally follows that special effort is required to induce those enjoying such existence to attend theatres. But, once the habit is formed it becomes a regularly scheduled event that can be kept alive indefinitely if we give thought to the changing desires brought about by age and responsibility and direct our appeal accordingly. This can frequently be accomplished by analyzing the readership of newspapers and, if the bulk of circulation suggests, preparing a special ad calculated to intrigue the interest of the bulk of subscribers. In other instances it may be advisable to use a mailing list of "folks past forty" and reach them with an individual message coined to match the maturity of their thoughts and interests.

Mr. Goldenson refers to the newspaper as a possible competitor to the theatre in that its contents holds many folks at home in an endeavor to keep abreast of the news. He contends himself with the brief inference and, while agreeing with his thought in part, I'd like to elaborate: The newspaper is akin to the coffee pot in the average American home—everybody's property. The fashion and sale news is of interest to mother and the girls, the sport pages command the attention of junior and the national and world news even catch the eye of paw. The one section scanned, if not thoroughly read, by all is the funnies. The amusement page no longer possesses the general interest it once did and, because of the inclusion of every kind of an ad from undertaking to beauty parlors, is, for the most part, perused only by show shoppers. These observations lead to the conclusion that the average theatre appropriation for newspaper advertising should be changed and, instead of one large ad on the amusement page, divided into smaller messages so worded as to attract and hold the interest of readers of the various sections with the overall or "mass" appeal in abbreviated size on the regular so-called theatre page. Our attractions possess the necessary variety of appeal and by changing the established practice we may be able to not only compete with but actually profit by the newspaper competition referred to by Mr. Goldenson.

The May meeting of Paramount partners in California, Mr. Goldenson said, brought much criticism of screen trailers as a medium of advertising. In this we have another instance of decadence in theatre advertising. With only a couple of exceptions that I can remember, screen trailers have followed a set formula without variation since their very inception. Mr. Goldenson points to a test where only 17 per cent of patrons emerging from a theatre were able to name the next coming attraction. As I see it that's not a bad average and I'd venture that the percentage would increase considerably were the patrons asked about the trailer content.

But, the need for improvement in this phase of theatre advertising is manifest. Just as radio is finding new ways to inject sponsor plugs—in an entertaining manner—so must those responsible for the making of screen trailers find new, different and attention-compelling ways of stimulating an urge to attend the attraction through abbreviated scenes, description, etc.

Mr. Goldenson's contention that no trailer was ever made that held major appeal in all communities and the need for different trailers to fit the desires of different communities meets with the approval of just about everybody in the business. Here again the exhibitor can lend a helping hand by using his knowledge of his customers' likes and dislikes to supply what the trailer may lack. Novel methods of presenting the trailer: a few words describing the portion of the picture content most interesting to his patrons delivered over the PA system; a brief prelude by the house staff and many other means of stimulating interest are available to the thinking exhibitor.

Mr. Goldenson points to the need of carefully analyzing every possible unit of theatre competition and devising ways and means of minimizing and combatting it. To a great extent our competition is seasonable and we can—if we get at the job and really study our problems—prepare well in advance to meet and beat other endeavors vying for the amusement dollar of Mr. and Mrs. Public. We have everything that can be found anywhere to offer in the various attractions presented on our screens. We have accommodations and comforts unequalled at any of our competitor's establishments. We have superior service and superior surroundings. With all this advantage most of us fail miserably in presenting our entertainment and facilities to the public as invitingly and as magnetically as the average caravali henley- tonk owner. It's time we took a grip on ourselves, studied our possibilities as compared to the amusement parks, the bowling alleys, etc. and began to let the ever-growing army of amusement seekers know the superiority of our establishments and entertainment.

For our own protection—without considering the profit involved—we need those 60 million more customers.
three-day engagements at the same prices for which it played first-run in the Midland Theatre.

"Pantasia," which has closed a three-week run in the Kimo, will play several theatres of the Dickinson circuit in Kansas and Missouri.

Kansas City, Kansas, merchants gave theatre trade a bit of a boost with the first dollar day since before the war. Finally every establishment cooperated in the promotion.

Martin Maher is back at the Midland Theatre, where he is assistant manager, telling tall tales of fishing in the southwestern Ozarks.

Edward Crouch has returned as manager of the Southtown Theatre for Herman Elmer.

PORTLAND

J. J. Parker Theatres will open the Guild Theatre, rebuilt and modernized from the old Taylor Street Theatre, around St. J. W., while J. J. Parker, company president, announced, Old house, extensively renovated, has new sound projection, carpets, marquees and sign. Policy will be first-run foreign and art movies. First pictures will be Noel Coward's "Brief Encounter," "This Happy Breed," "The Well-Digger's Daughter," with British, French and Russian films to follow.

Charles Gamble, 49, a brother of Ted R. Gamble and manager of the Vangort Theatre, former director of the Hood River (Or.) theatres for Gamble Enterprises, died in Seattle last week of a heart attack.

Evergreen Theatres President Frank L. Newman announced the promotion of M. M. Mesher, manager of Portland and Eugene, Ore., and Vancouver, Wash., theatres, to the position of district manager in the southern division of Fox West Coast Theatres. Mesher was named district manager for Oregon on the death of Albert J. Finke. William Thedford of Los Angeles will succeed Mesher effective Sept. 1.

WASHINGTON

Independent theatre owners of greater Washington territory were invited to a luncheon at the Statler Hotel, last Tuesday, to launch the Co-operative Theatre Service, headed by Max Cohen, formerly Universal-International branch manager.

Tom Baldridge and his bride are honeymooning in Bermuda. Baldridge is the publicist for MGM.

Sidney Lust's Hippodrome Theatre in Washington had SRO for the return engagement of "Henry VIII."

The local United Artists offices have temporarily set up shop at 2016 Sixth St. N.W., while their New Jersey Ave. offices are being redecorated.

RKO Branch Manager J. B. Breeboen and his wife and son are motoring through Canada and New England on their vacation.

Warner-Pathé News made its local debut at Warner's Earle, Metropolitan and Ambassador.

The National Theatre announced it would continue its hit on Negro patrons until discrimination elsewhere in Washington is eliminated. It is believed that the National will switch to the showing of motion pictures if pressure continues.

Thirty-five cultural organizations in Washington are considering a merger into a Washington Arts Center Association, with plans to take over the Belasco Theatre and operate it under an "open door" policy.

Ad Space Cuts

Bridgeport Post Telegram announced that until further notice maximum space in daily newspapers must not exceed 20 inches, either national or local, and that space cannot be accumulated. In Worcester the Telegram-Gazette, in similar paper shortage, is reserving national space for August and September. However, in Worcester it will be allowed the same space in September as in the same month last year, and space is accumulative.

SALT LAKE CITY

Columbia Home Office Auditor Jules Needel- man is visiting the local exchange.

Dean Wilson, a booker for MGM, was married to Betty Evans. They are honeymooning in nearby localities.

The Pacific Coast Exhibitors held a convention in Salt Lake City August 19-21 with the Malton, Exhibitors Ass'n, which is affiliated with the PCCITO.

Sam Milner, district manager, and Vernon Berg, special representative for Eagle-Lion-PRC, are visiting in this city with Manager Art Jolly.

Since the recent return of Manager Frank H. Smith, local Paramount exchange manager from Los Angeles, he has called all of his sales representatives in for a meeting to be held in conjunction with the arrival here of Hugh Braly, district manager, and Harold Wirthwein, assistant manager.

Manager Bill Gordon of the Warner Bros. accompanied by the entire sales force, has returned from the convention held in Chicago for the Western Division.

Hall Baetz, district manager for Fox International, is back from a trip into the Montana territory and will leave for Idaho in a few days. Hall reports that Bob Bothwell, formerly manager of the Antlers Theatre at Helena, Mont., has assumed his new duties at the Alladin Theatre in Denver as manager. Also that Dell Dallinger, former assistant manager at the Egyptian in Ogden, Utah, is managing the Montana Theatre in Butte.

NEW YORK

Heat hit film row last week with a withering blast that kept visitors off the streets and kept workers at their desk by main weight:

Lois Jackson, after four years of New York life, has decided to throw in the sponge and go back to Morgan, Ga., which means one less lovely to look at in these parts.

Vacations this week included Bess Goldstein, Allen, Mrs.Lblina Koenigstein, of 20th-Fox's contract department, who is going to New England; Estelle (Little Red Riding Hood) Herman, also of 20th-Fox, who wouldn't tell where she's going, and MGM Field Exploiter Elliott Ferman.

Motion Picture Associates President Fred Schwartz announced last week that Irving Wormser of Columbia would head its 1947 membership drive.

Christy Wilbert, 20th-Fox assistant advertising manager, addressed the Schenectady district managers' meeting in Gloversville last week, representing Charles Schlhafer, director of advertising, publicity and exploitation, on campaign plans for his company's new product. He also outlined the details of the newly-adopted advertising code for the industry.

In a reorganization of Century Theatres' real estate department, James F. Reilly and Joseph G. Wickham have been added to the staff as field representatives. Former Field Representative Martin J. Terry has resigned.

Loew's New York Circuit has promoted two assistant managers to acting managers—Edward Schwartz to Loew's 42nd Street, Michael Piccirillo to Loew's Dyckman.

HARTFORD

Vacationtime seems to be continuing as one of the choicest news items in trade circles hereabouts. Ernie Grecula, ad-publicity director, Hartford Theatres Circuit, Hartford, and family, have been vacationing in Maine. Joe Borenstein, manager of the Warner Strand, New Britain, got back from a vacation along the Connecticut shoreline. Frank Morin, manager of the Warner Regal, Hartford, spent his vacationtime in Florida. Jack Sason, manager of the Warner State, Manchester, vacationed in Moodus, Conn.

Here in Hartford, a Hartford United Nations Committee has been announced by Mayor Edward N. Allen. The committee will aid the city's celebration of United Nations Week, beginning Sept. 14. Among the appointed members are Henry L. Needles, Hartford district manager, Warner Theatres; George E. Landers, district manager, E. M. Loew's theatres; Louis Cohen, Loew's Poli manager; and William H. Mortensen, Bushnell Memorial managing director.

Local visitors: J. J. Hoffman and Cy O'Toole, Warner circuit; Harry F. Shave and Lou Brown, Loew's Poli Theatres; and Max Finn, of E. M. Loew's Theatres.

LOUISVILLE

The Dixie Theatre, Claysburg, Ind., has been closed.

The two proposed drive-in theatres to be built in the vicinity of Louisville are awaiting the go sign by the Civilian Production Administration. As soon as building and zoning permits are granted it is expected that construction will start immediately. Opening dates are doubtful.

The Alice Theatre, Leitchfield, Ky., owned and managed by Erwin W. Rau sustained a small fire which was confined to the projection booth. After extinguishing the blaze the theatre was able to resume operation minus the one reel of film which burned.

Clyde Marshall, owner of the Colonial Theatre, Columbia, Ky., reports that on several
(Continued from Page 23)
occasions it has been necessary to refund admission prices to customers due to breakdowns in the current supply.

A. N. Miles, owner-manager of the Eminence Theatre, Eminence, made a trip to Pittsburgh, to see his son and family. On his recent trip to the International Rotary Convention in California, Miles made 16-mm. colored movies on both the outgoing and returning trip. The films were run in the Eminence Theatre in conjunction with a regular feature picture, the additional revenue received more than paid for the cost.

Free movies are being offered patrons in at least two cafes in Louisville's South End.

J. B. Renden of Screen Guild Pictures, and former owner and manager of the Adair Theatre, Adairville, was in town making his rounds of the territory as was Milton Krueger, sales¬man for United Artists.

BOSTON

The Tub Thumpers of Boston held an outing on Aug. 23, at the home of the former president, Harry Browning, on Mystic Lake in Arlington. Boating, swimming and games were promised, rain or shine.

Ken Forkey, head, Forkey Circuit, was host to a number of industry folks at his summer home on Lake Winnipesaukee, Gilford, N. H. Weenie roasts, boating, fishing, and swimming were enjoyed by all.

Louis Levine is observing his 17th year as manager of the Kivoli Theatre in Chicopee, Mass., and his 25th in the amusement industry. Leon Gorman, former owner, Cameo, South Portland, Maine, now operated by the Snider Circuit, was a recent visitor, having journeyed from his home in Florida. While in Boston he bought a new Packard, and when last seen was seated behind the wheel, headed back for Florida. Mrs. Gorman accompanied him on the trip.

Julian Eaton, assistant manager, Esquire, has now fully recovered from the strep throat and virus infection which confined him to his home.

Laura DuFerry, head of the contract department at Warners, has announced her engagement to George McKenna.

At Warner Theatres, several changes have taken place. Vincent O'Brien, former assistant, Broadway, Lawrence, resigned to accept the management of E. M. Loew's Drive-in, Hart¬ford, Conn. Tom Kilcoyne, former manager, Strand, Amesbury, moves to South Norwalk, Conn., as manager, Ridato, and Guido Luminello moves from the Premiere, Newburyport to the Modern, Lawrence, as manager.

Larry Germaine, Warner Theatres, New Haven office, spent a few days visiting his

brother Harry of Price Theatre Premiums. He also visited the Don Jacobs' summer residence in Hyannis. Mrs. Germaine accompanied him.

NEW HAVEN

Doug Beck, RKO exploitation representative who has been working on the New England premiere of "The Long Night," has returned to his headquarters in Philadelphia.

Floyd Fitzsimmons, MGM exploiter who handles both the Albany and New Haven terri¬tories, is making a swing around the Poli theatres on "Romance On Rosy Ridge." Later this month he will vacation in Long Island and upper New York State.


Capitol Theatre, Bridgeport, which has been undergoing improvements, has reopened.

Lawrence Pastore, projectionist of the Warner Theatre, Bridgeport, died last week.

Loew's Poli, Meriden, will reopen Sept. 13 with Mollie Stickle's, manager of the Loew Poli Palace, again supervising. New policy calls for weekend operation on Saturday and Sunday with new show each day.

Congratulations to Dan Richetelli, manager of the Colonial, Bridgeport, who is a grand¬father, his daughter, Mrs. Grace DeLucia having given birth.

Loew Poli Lyric, Bridgeport, under the guid¬ing hand of Bob Carney, will reopen with a new policy of stage and screen shows on Sept. 14.

Cleveland

The Porker 87, who was a top exhibitor of Cleveland back in 1912, but who retired from the movie business 27 years ago, died this week at the home of his daughter, Mrs. Albert E. Ptak, Parma Heights. His sons, Martin F., Jr. and Edward M., and his son-in-law, Albert E. Ptak, now own the Lyceum Theatre.

State Theatre, Akron, was closed last week by the city and state building inspectors when five persons were slightly injured by falling of a section of the ceiling. Police prevented panic when they asked the patrons to remain seated until the lights were turned on. The 30-year old theatre is operated by Mrs. John Romved¬berg. The building, of which the theatre is a part, was recently purchased by Ed George of Akron.

William C. Olliff, a Pittsburgh boy, has come to Cleveland to manage the Embassy Theatre, a downtown subsequent-run theatre belonging to the Community Circuit.

Stanley (Bud) Baruch, son of NSS manager Nat and Mrs. Baruch and his bride, the former Shirley Water, who were married on August 10, are honeymooning in Miami and Havana.

Paramount exchange closed at noon Monday for the annual summer company picnic at Aurora.

Twin sons were born last week to Jack Essick, son of F. E. Essick of the Scoville Essick and Reif circuit, and Mrs. Essick at Lakewood Hos¬pital. Each weighed close to seven pounds. The Jack Essicks have another pair of twins, a boy and a girl, six years old. Jack is with the Scoville, Essick and Reif circuit.

Ruth Tatt, for several years with the United Artist office force, announces the arrival of a daughter, Aug. 30 at Mount Sinai Hospital.

Shirley Millstein of United Artists was mar¬ried last Sunday to Ben Bxton of this city. They are honeymooning in Chicago.

MILWAUKEE

A new corporation—Beloit Theatres, Inc.—has been formed at Beloit, Wis., to manage, operate and conduct theatres, according to the records of the office of the secretary of state at Madison. A capital stock of 100 shares at no par value has been authorized. Incorporators are L. F. Gran, H. A. Rosenhund and Marie A.
Let's Wake Up Rip Van Winkle!

Millions of bushels of food may rot in our fields this harvest time, instead of being available to the world's markets—because we are short of freight cars.

Here is a way that thousands of cars can be freed for service in a hurry.

Are you interested in the price of food? Does it give you a twinge to see those pictures of mountains of wheat piled on the ground and potatoes going to rot—when there's a desperate world food crisis?

The bottle-neck is our freight-car shortage. But thousands of cars could be freed by a single decision—if old-line railroad managements would act.

Don't Blame the War!

This is hard to believe, but it's true: we have today only three-fourths as many freight cars in our country as we had twenty years ago. This shrunken fleet is now called on to handle the greatest peacetime traffic in history. And the war itself is not to blame for the shortage—for in no single year from 1925 to the start of hostilities did the railroad industry buy as many cars as it junked. Twenty years is a long time for even Rip Van Winkle to sleep!

What Can Be Done?

There is at least one remedy that can be applied at once—despite the steel shortage and other difficulties in car building. This remedy requires no new equipment, no period of time—nothing but an act of management:

Lift what appear to be agreements between railroads that deliberately slow down freight trains!

Here is an example. There are eight important routes by which you can ship "fast" freight from California to Chicago. These routes vary in length as much as 500 miles. But, curiously, the time schedule for each of the eight is exactly 11½ hours—and 30 minutes!

Similarly, scheduled freight trains moving west over the important routes from Chicago to the Coast areas, despite great differences in terrain and mileage, take exactly 13½ hours—on the nose!

Is This Free Competition?

Could it be that these schedules are fixed by agreement? That the trains which could be fastest are held back for the slowest—so that no road can have even the slightest competitive advantage?

Railroad men know that, in many instances, a whole day could be cut off these schedules between California and Chicago—if managements would simply order it. If that were done, on these roads and on others, it would ease the national car shortage at once!

There is good reason to believe that by lifting deliberate freight slowdowns, on the roads that still practice them, we could provide more cars this summer and fall than our shops can possibly build. And every car is desperately needed!

Are old-line managements asleep in the dell while many freight trains creep at a snail's pace—by agreement?

A Call For Action!

The next few weeks will be the critical ones in our food problem. Our wheat crop is estimated to exceed any previous record by 300 million bushels. It is even now being piled in the fields—for want of cars.

If you feel as strongly about this as the C&O does, write to your newspaper and your congressman.

Ask them to stir up Rip Van Winkle—and tell him that time is short. Demand that our trains be scheduled not merely to suit the private deals of the railroads, but so that we can make the best use, for the whole public, of our depleted stock of freight cars!

The Chesapeake and Ohio Railway

Terminal Tower, Cleveland 1, Ohio
REGIONAL NEWSREEL

MINNEAPOLIS

William Clark has been named new divisional manager of RKO Theatres in Minneapolis, succeeding the late John D. Redmond. Clark was promoted from assistant division manager in Cincinnati. Robert T. Whelan, city manager for RKO Theatres, has been named assistant to Clark.

Marjory Ketchum, assistant cashier at Columbia, will be married Oct. 5 to Robert Halver- son of New Ulm, Minn.

Exchange staff of National Screen Service had a picnic at Theodore Wirth Park, Minne- apolis.

Irene Reimer, head bookkeeper at NSS, is engaged to Adolph Essien of Minneapolis. They plan to be married in the fall.

W. H. Workman, branch manager of MGM, assisted in judging a beauty contest for the Junior Chamber of Commerce at Fairmont, Minn.

Sign on the marquee of the Metro, Minne- apolis neighborhood theatre, „Twin Beds,” „Up in Mabel’s Room.”

A. O. Bruhn has purchased the Royale, Lob- ville, Iowa, from William Laughlin. James Creel has sold the Emerald, Bismahk, Minn., to Reino Kimmunen. George H. Johnson is the new owner of the Park, Braham, Minn.

L. T. Radmacher is completing moderniza- tion of the Iris, Edgemon, S. D. August Burb- holz is remodeling the West Bend, West Bend, Wis., at a cost of $3,500.

ST. LOUIS

Attorneys for the Hyde Park Amusement Co., headed by Clarence Kaiman, will appeal from Circuit Judge Robert L. Aronson’s decision denying its suit to regain title to the 700-seat Bremen Theatre there.

DeWitt T. Byrd, Jr., of Jacksonville, Fla., a former convict, was arrested here Aug. 15 follow- ing an unsuccessful attempt to hold up the Longwood Theatre and a successful holdup of a delicatessen.

On Sept. 1, Marvin Bank will take over the operation and management of the 750-seat King Bee Theatre here. It is currently operated by B. A. Pauter.

Lou H. Walters, Ampro sales representa- tive for the southwestern, div. at La Junta, last week accompanied by his wife for their new home in Dallas, Tex.

Funeral services were held last Monday for Samuel Korni, 47, who died of a heart attack on Sunday. He owned five theatres in St. Louis and was a partner of the St. Louis Amusement Co. in several others and owned two theatres in Collinsville, Ill. He is survived by his widow, a son, Millard, two daughters and a brother. David, who owns a number of theatres in East St. Louis, Ill.

DENVER

More than 250 attended the annual picnic and golf tournament of the Rocky Mountain Screen Club at Park Hill Country Club. Frank Childs, with a net of 63, won the top golf prize for low net.

Dick Coulter, Canon City, Colo., city man- ager for Fox Intermountain, has been trans- ferred to La Junta in a similar job. Keith May, provisional city manager at La Junta, moves (Continued on Page 27)
LONDON OBSERVATIONS

Renters Keep Mum About U. S. Films on Hand; War-ners Miss Boat With “Life With Father”; British Producers Seek Speed-Up, But Lack Hollywood Efficiency

By JOCK MacGREGOR.

While the Dalton tax is the topic of the most serious thought and discussion in film circles, the lay press is coming up with some truly wonderful suggestions to help shower down the difficulties ahead. There is the idea of using combination stage and screen programs—there’s lots and lots of punk acts around. The re-issue of British film classics is presented as a new idea. GB’s engagement of the International Ballet in place of films for a week at the Gaumont State, Kilburn, a 4,000 seat neighborhood house, encouraged a number of suggestions that the ballet should tour the circuit. Very practical idea for small theatres, isn’t it?

Renters’ publicists have become security officers and are most reticent about revealing what films they hold unscreened.

Other than 20th Century-Fox, most companies have sufficient releases to see them through from three to twelve months. Producers have been rushing prints to London for some weeks.

Warner’s “Life With Father” and “Voice of the Turtle,” and four Monogram Allied Artists productions which arrived on the Queen Elizabeth on the eve of the tax just missed out and have been returned to the U.S.

MG M’s “Song of Love” which I reported last week had not made it, did arrive before D (for Dalton) Day and it plus “Bel Ami,” taken over from UA, strengthens Leo’s position.

The British Film Producers Association in addition to joining in talks with the MPA are endeavoring to step up production and it would appear that the machinery will have to be severely overhauled. A speedup will also be necessary and maybe technicians will also be judged by keeping to schedule and budgets rather than results.

What has impressed me most about my visit to Hollywood in the spring is that most of the pictures which I saw in production have been shown here, while few British productions on the floor this year have yet been screened.

American companies working here keep schedules and it is hard to see why their British cousins using the same studios and equipment cannot. Edward Dmytryk finished “So Well Remembered” on time, while Hal B. Wallis and Lewis Allen were ahead of schedule with “Two of a Kind” and “Evil My Love,” which is being whispered at Denham as a possible Academy Award contender.

The Rank Organization rates the greatest respect, but the feeling persists that they require an over-riding producer-in-chief. Some one who will chase the producers who do not keep to schedule, plan a proper start-building program, see that players are adequately employed without being worked into breakdowns, and above all co-ordinate.

An example of lack of co-ordination is found in two press releases, received in the same mail from Rank companies. The Gaumont hand out reads:—“From this replica will be built a reproduction of the stage and back-stage of Covent Garden, the orchestra pit and a section of the auditorium.” This is for Sydney Box’s “Miranda,” at Islington. The Archers’ story for “Red Shoes” reads:—“A replica of the Covent Garden stage, wings, orchestra pit, tiers of boxes and front rows of the auditorium has been built at Pine-wood.”

With the shortage of materials, studio space and manpower it would appear that some means might have been found to use the one set for both productions.

Gambling on the Dalton Dues going through in their present form are certain get-rich-quick merchants who plan to produce second features on a shoe-string.

Sir Henry Frenich tells me that though several advertisements have still to appear, the “See a British Film” campaign is ending.

Complaints have been lodged by the CEA with the KRS on the grounds that certain salesmen have stepped up terms for reissues.

Two normally first-run Rank West End houses are showing reissues. The Tivoli has “Piccadilly Incident” and the New Gallery has “Green for Danger” double billed with a rehash of Michael Powell’s “Edge of the World” made some ten years ago.

NEW THEATRES

Louisville—Morris Smith has let the contract for a new theatre in Taylorsville, Ky., to replace the Ace which was destroyed by fire a short time ago. Major equipment has already been bought—ideal chairs, Mofigraph projection and sound equipment, and Strong “one-kilowatt” lamps—all purchased through the Falls City Theatre Equipment Co. of Louisville.

St. Louis—The Troy (III.) Civic Improvement Association has received a permit for the construction of a theatre to cost $28,000, exclusive of equipment. Mr. Komm, St. Louis theatremen, will manage the house.

St. Louis—Fox Midwest has received bids for the construction of a one-story, stucco, concrete and steel, Spanish-type architecture, film theatre in Kaytow, Mo.

St. Louis—Mrs. Blanche Newman, F. A. Teague and Jim Phillips are building a 600-seat film theatre in Berryville, Ark. It will be included in a commercial building, the whole to cost $100,000.

Toronto—Premier Theatres, operated by the Allens of Toronto, will build a theatre in Cobourg, Ont., to replace the Capitol. The Allens have already started construction of a $150,000 theatre in Willowdale, Toronto suburb.

Omaha—The Uptown Theatre Corp., headed by Albert M. Self, has begun the building of a 700-seat theatre in Sioux City, Ia., with cost expected to run around $55,000.

Auburn, Ind.—H. E. Heart has engaged architects to draw up plans for a theatre and business block to be constructed here at cost of about $250,000.

NEW Microphonic Sound
JOE HORNSTEIN has it!
Small Studios, Independents Generate Production Steam

More or less inactive during the past several weeks, the smaller companies, including the independents, are generating production steam, with Monogram and PRC back in the running with several pictures before the cameras. Among the independents, Producing Artists Co. began its initial effort, "Prelude to Night," on Aug. 19, with Edgar Ulmer directing at Motion Picture Center Studios. In the cast are Zachary Scott, Louise Hayward, Diane Lynn and Sydney Greenstreet. Jerry Fairbanks, who heretofore has confined himself to short subjects, is making a feature, "Doctor Jim," with Lew Landers directing. Callan Erwin, Robert Cavanaugh, William Wright and Barbara Wooddell.

Selznick Releasing Organization's "Portrait of Jennie" has returned to Hollywood after six months location in New York, New England states and New Jersey. Director John Ford brought back the Argosy "War Party" troop from Monument Valley, after sweating out 130° heat to be here.

"A Foreign Affair," now titled "Foreign Affairs," is getting the background treatment in Berlin, where director Billy Wilder has a camera unit working. On the Paramount home lot, Harry Harvey and Robert Armstrong were added to "The Paleface." Columbia's "Glamor Girl," which Sam Katzman is producing, had Gene Krupa and orchestra pre-recording Gene's Boogie, while over at the Darmour Studio, Arthur Dreifuss directed Jack Leonard, Susan Reed, Michael Duanne and Jimmy Lloyd in dramatic scenes for the new musical. Un fortunately for the weather forced Gene Autry's "A Little Spanish Town" back to Holly wood from an Arizona location. Comedian William Frawley was signed for "Blondie's Anniversary," just started, while Fortunio Bonanova was added to "Rose of Santa Rosa." Shooting started Aug. 21 on "The Red Hornet," first of Monogram's new Charlie Chan series starring Roland Winters. James S. Burl ett produces the film, which marked resumption of shooting on the Monogram lot following recent production shutdown. "The Man from Powder River," Johnny Mack Brown western, supposed to start last week, was postponed until Aug. 25.

RKO's "Race Street" is in San Francisco, on location, under Edwin Martin's direction. Dewey Robinson won the role of the bounder in Universal-International's "River Lady." U-I starts "Letter from an Unknown Woman" Aug. 25, a Rampart Production.

Two Eagle-Lion companies were back home after long travels; they are "T-Man" and "Northwest Stampede," the latter from Calgary, Canada. Director Fred Wilcox is looking for suitable location sites for MGM's forthcoming Technicolor lassie production, "The Hills of Home," and a second unit of Frank Capra's "State of the Union" is in Oakland shooting backgrounds. A new Hopalong Cassidy started Aug. 14 for United Artists release.

Republic completed "The Red Pony," and also put the finishing touches on Roy Rogers' "The Gay Ranchero," "Marshal of Amarillo," now "Outlaws of Ghost Town," was still another one finished; Gordon Kay served as associate producer and cast included Allan "Rocky" Lane, Bob Steele, Roy Barcroft, and others. "Slippery McGee" was scheduled to roll Aug. 21, with Al Kelley as director and Lou Brock as producer. The film stars Donald Barry and Dale Evans.

PRC zoomed back into action with the last "Lash" La Rue for the 1942-43 season, "Stage to Mesa City." Cast includes LaRue, "Fuzzy" St. John and Jennifer Holt, Frank Sutherland is producing and John Reinhardt directing "Open Secret," featuring John Ireland, George Tyne and Ellen Lowe.

Warners is shuttered and 20th-Century Fox is just about the same with "The Snake Pit" the lone picture still in front of the lenses.

Savini Signs Carson

Robert M. Savini, president of Yucca Pictures Corp., has signed Sunset Carson for a series of six action pictures to be released and distributed through Astor franchise exchanges. First on the lot "Sunset Carson Rides Again," has been completed.

NOW BEFORE THE CAMERAS

COLUMBIA: A Little Spanish Town (Autry, in Cinecolor); Blondie's Anniversary; Rose of Santa Rosa; Glamor Girl (Katzman).

PRC: Open Secret (Marathon); Stage to Mesa City.

REPUBLIC: Slippery McGee.

TWENTIETH CENTURY-FOX: The Snake Pit.

UNITED ARTISTS: Untitled Hopalong Cassidy, (Boyd);

WARNER BROS. To the Victor.

MG M: On An Island With You (Technicolor); Luxury Liner (Technicolor).

EAGLE-LION: Northwest Stampede (Al Rogell, in Cinecolor); T-Man.

UNIVERSAL-INTERNATIONAL: Top Roots (Wanger, in Technicolor); A Double Life (Koenin); The Naked City (Hollinger); Mortal Coils; River Lady (Technicolor); Letter From An Unknown Woman (Rampart);

RKO RADIO: Miracle of the Bells (Lasky-MacEwen); I Remember Mama; Roughshod; Good Sam (Rainbow Prod.); Rachel; Stations West; Race Street; A Song Is Born (Goldwyn, in Technicolor); Tarzan and the Mermaids (Lesser).

MONOGRAM: Rocky (Lindsey Parsons); The Man from Powder River; The Quest of Willie Hunter (Warther); The Red Hornet.

PARAMOUNT: My Own True Love; The Paleface (Technicolor).

ARGOSY: War Party.

S F. O. Portrait of Jennie.

ALSON: The Tender Years.

INDEPENDENT: Doctor Jim (Jerry Fairbanks).

PRODUCING ARTISTS CO. Prelude to Night.

Runyon Character Slated For Hope; Hart Story Set

"Sorrowful Jones," the character created by the late Damon Runyon, will be the next starring vehicle for Bob Hope. Paramount has announced. A departure from the comedian's customary all-out comedy roles, the film is calculated to show Hope's ability at heart-warming drama as well as fun-making. Robert Welch will produce.

Also at Paramount negotiations have been completed for the screen rights to "Streets of Laredo," and plans have begun to film the original Norman Reilly Raine story on a major scale. Endre Bohem has been assigned the production reins, Lewis Allen will direct "The Sealed Verdict," to star Ray Milland, with Robert Fellows producing from a screenplay by Jonathan Latimer.

At Warners Seton I. Miller has been signed to a long-term writer-producer contract under which his initial assignment in the dual capacity will be "Holt," a western melodrama, slated as a starring vehicle for Wayne Morris.

New contracts also went to Percy Westmore, head of the Warner makeup department, who stays seven more years at the Burbank lot (that'll make a total of 32 years), and Tom D'Andrea, featured player, whose term pact calls for his services as a writer in addition to acting.

Seymour Nebenzal and Charles R. Rogers have joined forces to produce three pictures in Technicolor. The first will be a Maria Montez starrer, "Queen of Hearts," based on Louis Verneuil's famous European play, "Cousin from Warsaw." Production is slated to start late in October. United Artists is expected to distribute the three films.

The life of the late William S. Hart, hero of hundreds of early-day western movies, will be filmed by 20th Century-Fox. The company recently purchased Hart's life story and has assigned Sol Siegel to produce the picture. Sy Bartlett wrote the screenplay.

Robert Buckner's first picture under his recently-signed writer-producer contract with Universal-International will be "Patent Applied For," an original by Herbert Clyde Lewis. Buckner will write the screenplay and handle the production reins. U-I has purchased "Three for the Money," and unpublished original by Selma Diamond and Ominie Whizzen, as a starring vehicle for Abbott and Costello.

Robert Wise, who has been directing for RKO Radio for the past four years and has handled with the contract for 4 years in various capacities, has had his option lifted for another year. He will next direct "Mystery in Mexico" for Producer Sid Rogell at the RKO Churubusco Studios in Mexico City. Under his new production contract, he will also do "The Captain Was a Lady" as the first of three scheduled pictures on his RKO production slate for next year. Other Pereira assignments include "Red Roses," by Hagar Wilde, and "Dark Medallion," based on the Dorothy Kingsley novel.
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**SHOWMEN’S TRADE REVIEW, August 23, 1947**

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Features and western series pictures are listed alphabetically by title under type of distributor. Title Index for distributor of pictures known only by title.) Numerals at left of titles indicate Phocnocro or Technicolor processes, (SP in these columns indicates silent release sold separately), those at extreme right give approximate production date of Adv. or release.

a. Asterisk following title indicates color photography with adjoining letter giving name of type of color thus: *F. Technicolor, *C. Cinecolor, *M. Magnacolor, *U. Trucolor, *V. Vitacolor. Audience Classification is indicated by letters: A. Adult, D. Family. Letters and combinations thereof in parentheses indicate type of story in accordance with following key:

(A) Biographical (C) Comedy
(B) Documentary (D) Drama
(G) Gangster (H) Horror
(W) Western
(M) Mystery (E) War

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FEATURING

BOOKING

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TITLE INDEX

Allied Artists

30 A

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Mins. Date

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1

It Happened on Fifth Avenue (C.F.)

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115...

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b2/8/47

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2

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b6/28/47

3

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4

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Jean Hersholt

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80 La Serpiente

San Laurel-olvie Haynes

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Arthur Lake-Penny Singleton

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609 Good Boy of Boston (C) A.

James Cagney-Gale Gordon

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609 Good Girls Go to Paris

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86...

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609 Guilt of James Allen, The (DIA)

Arthur Lake-Betty Ford

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609 Gunfighters *C (W) F.

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609 Johnny O'Clock (D) A.

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609 Luck of the Devil, The

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609 King of the Wild Horses (D.F.)

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609 Little Miss Fortune

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610 Lone Wolf in Mexico (My) A.

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610 Mailing of Millie (D) F.

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610 Millerson Case, The (M) F.

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610 More Than a Secretary

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610 Mx. District Attorney (My) A.

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610 Return of Monte Cristo (D) F.

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610 She Couldn't Take R.

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85...

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610 Singin' in the Corn (C-M) F.

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b1/16/48

610 Sport of Kings

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610 Texas

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80 Blondie in the Dough

J. Singleton-A. Lake-L. Simms

80 Blondie's Anniversary Party

D. Short-W. Merrick

80 Bulldog Drummond Strikes Back (My)

Ron Randall-Gloria Henry

9/4/46

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80 Crime Doctor's Girl

Warner Baxter-Michelle Cheirle.

80 Devil Ship

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80 Down to Earth *T (M-C) A.

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80 Glamour Girl

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80 Her Husband's Affairs (C) A.

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80 I Love Trouble (My) A.

F. Tolu-J. Flare

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80 If He Be Gay

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69...

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80 Keeper of the Bees (D) A.

Glory Henry-Michael Duane

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7/10/46

80 Kid Lifesaver

G. Juste-Trueley Marshall

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80 Last of the Redmen

Rita Hayworth-Downell O'Brien

77...

Aug. 47

80 Lone Wolf in London

Gerald Mohr-Nancy Saunders

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80 Man from Colorado, The (D)

Glen Ford-J. Dru Hayden

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80 Pacific Adventure

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768 Lone Hand Texan, The (W-M.F.)...

769 Over the Santa Fe (W-M.F.)...

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782 Smoky River Serenade...

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851 Smoky River Serenade...

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106 Bedella (D)A

109 Green for Danger (M)A...

102 It's a Grand Old Game (C)F...

104 Lost Honeymoon (C)A...

107 Red Shadows (W)...

103 Repeat Performance (D)...

104 Adventures of Casanova...

106 Caravan...

110 Love from a Stranger (D)...

Man From Nowhere (My-D)...

Out of the Blue (C-D)...

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T-Man...

FAVORITE FILMS CORP.

Broadway Limited...

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Of Men and Men (D)A...

Road Raiders (D)A...

Sea Bandits...

There Goes My Heart...

Topper Takes a Trip (D)...

Topper Returns...

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Jungle Book...

North Star...

Pa议论s...

Return of the Scarlet Pimpernel...

Scarlet Pimpernel...

Stella Dallas...

The Patient Vanishes (My)A...

The Thief of Bagdad...

Unholy Garden...

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727 Fiesta "T (D-M.F.)"

762 Gallant Ben "C (D)"

782 Great Day In The Country...

781 High Barbaree (D)F...

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718 It Happened in Brooklyn (C-M)F...

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725 Living in a Big Way (C-D)...

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CLASSICS...

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Birds and the Bees, The "T...

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Regina Young-M. Van Dorn...

Sue Peters-Andrew Knox...

T. Donaldson-T. Powers-A. Dornan...

Gene Autry-Gloria Henry...

J. Roper-Jimmy Lloyd...

A. J. Corley-A. Dorn Business...

Charles Starrett-Smiley Burnette...

Charles Starrett-Burnette...

Charles Starrett-Burnette...

Charles Starrett-Burnette...

Charles Starrett-Burnette...

Charles Starrett-Burnette...

Charles Starrett-Smiley Burnette...

Stuart Erwin-S. Burnette...

Charles Starrett-Smiley Burnette...

Stuart Erwin-S. Burnette...

Joan Leslie-H. Hayward-F. Basehart...

Dennis O'Keefe...

Dennis O'Keefe-V. McLaughlin...

J. Laplante-L. Carillo-N. Martini...

S. Meredith-Betty Field-L. Chasney...

D. Morgan-Steele-Duna...

Frederick March-Virgina Bruce...

J. Bennett-R. Young-A. Mowbray...

O'Keefe-Landes-Burnett-E. Young...

B. Donnelly-R. Walker-G. Tarrye...

R. Davis-J. Craig-L. Bremer...

R. Williams-J. Carroll...

M. Manley-J. Thompson...

R. Gasser-M. Kofus...

J. Johnson-J. Lee-Dulcy...

J. Lane-K. Grayson...

F. Sinatra-K. Grayson...

D. Davis-J. Audrey Toast...

J. Craig Grimes-F. Gifford...

J. Frazier-S. Bayle-Apple...

M. Rooney-S. Gravitt-N. Ford...

S. Wallace-Byrne-McMahon...

J. Raines-J. Johnson...

K. Hepburn-S. Tracy-M. Douglas...

S. Colbert-W. Pidgeon-J. Allen...

J. Garland-R. Walker-F. Sinatra...

Ann Sothern-Barry Nelson...

J. Frazetta-A. Waite-Un...

G. Peck-J. Wyman-C. Jarman...

Alas A Gentleman...

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John Hodiak-Frances Gifford...

J. MacDonald-J. Hurt-J. Powell...
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<td>C. Galbreath &amp; S. Tracy</td>
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<td>J. Allyson-P. Lawford-J. McCracken</td>
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<td>114</td>
<td>L. Turner-V. Jared-Donnan-Blondin</td>
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<td>W. Pidgeon-D. Kerr-L. Ansbury</td>
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<td>M. Rooney-E. Taylor-B. Donlevy</td>
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<td>117</td>
<td>G. Brent-H. Ford-J. Powell</td>
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SHOWMEN'S TRADE REVIEW, August 23, 1947

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**MONOGRAPH**

604 Bringing Up Father (C) F.
613 Fall Guy (M) A.
614 Fly Girl (M) A.
616 Fly Girl (M) A.
617 Blue Suede Shoes (M) F.
618 Mr. Sexton (M) F.
619 Riding the California Trail.
620 Sarge Goes to College (C) F.
621 Top of the Banana Tree (M) F.
622 Vacation Day (M) F.
623 Violence (D) A.
624 Wolf Call

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**COMING**

625 Bowery Buckaroo
630 High Tide (D) A.
631 Killroy Was Here (C) F.
632 Killroy Was Here (C) F.
633 Louisiana (C) D-F.
634 Six Gun Serenade
635 Song of the Sierras (M-W) F.
636 Trailing Danger
637 Valley of Fear (W) F.

**MGM**

605 Morton of the Movies (C) F.
610 Piccadilly Incident (D) A.
615 Summer Holiday (T) F.
622 The Kissing Bandit (T) F.
623 Unfinished Dance (A) F.

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**CURRENT 1946-47**

Joe Yul-Kenji Ono
Cliff Penn-Teala Loring
Frank Albertson-Elyse Knox
L. Gorcey-Woody Boys
L. Gorcey-H. Hall
Charles Bickford-Irene Rich
A. Hales, Jr.-F. Stewart-J. Freisner
Elyse Knox-P. Regan-B. Brito
Sidney Toler-S. Jung
F. Stewart-B. Brito
Nancy Coleman-M. O'Shea
John Carroll-Morrill

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**WEATHERS (Current)**

777 Code of the Saddle.
781 Land of the Lawless (W) F.
782 Law Comes to Cheyenne.
783 Balders of the South (W-M) F.
784 Silver Slammer (D) F.
785 Six Gun Serenade
787 Song of the Sierras (M-W) F.
788 Trailing Danger
789 Valley of Fear (W) F.

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**WEATHERS (Coming)**

763 Flashing Guns
764 Riding Down the Trail.

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**PARAMOUNT**

602 Big Town
610 Blue Skies "T" (M) F.
611 California "T" (W-D)
612 Cross My Heart (C-M) F.
613 Danger Street (M) A.
614 Dear Ruth (C) A.
615 Easy Come, Easy Go (C) F.
616 In A Private Mosque (C) F.
617 Imperfect Lady (D) A.
618 My Favorite Bachelor (C) F.
619 Perfect Marriage, The (C-D) A.
620 Seven Pounds of Coal (T-C) F.
621 Suddenly It's Spring (C) A.
622 Trouble With Women, The (C) A.
623 Two Years Before the Mast (D) A.
624 Welcome Stranger (C) D.

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**CURRENT 1946-47**

Phillip Reed-Hillory Brooke
A. Ladd-G. Russell-W. Bendix
Ray Milland-W. Powell
Bettie Hutton-Sonny Taufs.
W. M. Wright-Loewy
J. Isdale-A. Kay-Scott
D. Lynn-Tafts-Virginia Field
E. M. White-Ray Scott
R. Milmand-T. W. Parker
Eddie Bracken-Virginia Field
J. Young-Niven-V. Field
B. Hutton-L. Jud
J. W. Craig
F. MacMurray-P. Goddard
T. Wright-D. Donlevy-R. Milland
Donlevy-Ladd-Bray-S. Fitzgerald

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**SHOWMEN'S TRADE REVIEW, August 23, 1947**

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620 Seven Pounds of Coal (T-C) F.
SHOWMEN'S TRADE REVIEW, August 23, 1947

UNITED ARTISTS
Prod. No. CURRENT 1946-'47

Able's Irish Rose (C,F)  A.J. Drago-Michael Chekhov
Adventures of Don Coyote (W,F)  O. Rafferty-M. Kramer
Carnegie Hall (D-M.A.)  H. Hunt-W. Prince-M. O'Driscoll
City of Light (D-M.)  A. Littler-Ch. M. Cattabiani
Copacabana (M-C,F)  C. Miranda-A. Russell-G. Marx
Dangerous Vindication (T,M.)  A. Clyde-D. J. Callahan
Devil's Playground, The (W,F)  W. Boyd-Andy Clyde
Dishonored Lady (D,A)  H. Lammart-D. O'Keefe-J. Loder
Flying Dutchman (D-M.A.)  E. Cooper-D. Sullivan-d. Mallet
Fool's Gold (W,F)  W. Boyd-Andy Clyde
Fun on a Wendigo (C,A)  Priscilla Lane-Eddie Bracken
Little Liddle (C,F)  B. Stanwyck-D. Niven
Mascomber Affair, The (D,A)  G. Peck-J. B. Joann
New Orleans (D-M, A)  E. Godfrey-J. Malleul
Other Love, The (D,A)  B. Stanwyck-D. Niven
Private Affairs of Bel Ami, The (D,A)  G. Andrews-A. Langdon
Raven's Helper (W,F)  E. Godfrey-J. Malleul
Red House, The (My,A)  E. Godfrey-J. Malleul
Sine of Harold Dole (W,F)  H. Sine-J. Conlin
Stork Bites Man (C,A)  J. Cooper-J. Robert
Strange Woman, The (D,A)  H. Lammart-S. Hayward-Y. Hannon
Surprise Guest, The (W,F)  W. Boyd-Andy Clyde

NEW PICTURES STARTED LAST WEEK

MONOGRAM
Quest of Wild Hunter, The—Principals: LeRoy Mason, Douglass Woo, Mary K. Thiels, Director, Jack Bernhard.

RKO
Race Street—Principal: George Raft, Mary Livingstone, William Bendix, Director, Edgar L. Martin.

ADVANCE DATA ON Prolonging Product

MACBETH (Rep.) Donna. Princoles: Orson Welles, Jeannette Nolan, Edgar Barrier, Roddy McDowall. Director, Orson Welles. Plot: Macbeth murders Duncan, King of Scotland, and takes the throne. Duncan's son, Malcolm, revolts on behalf of the murdered King. Wounded by the witches to beware of a woman named Macbeth, Malcolm orders the execution of Lady Macduff and her son. The crime of Alastair Macbeth is later discovered by Malcolm, son of Duncan, to return from the land. He recognizes Macbeth's sleeping form. Screened behind furs from Birnam wood, they overcome Macbeth, then Macbeth is killed, and Macbeth is slain.

DICK TRACY MEETS GRUESOME (RKO) Mystery, Principals: Boris Karloff, Ralph Byrd, Anne Gwynne. Director, Richard Thorpe. Plot: This review circles around the hunt for a gang using strange names as a cover. Dick Tracy paralyzes anyone who knows anything about the gang. Tracy is faced with the problem of finding the culprits before they use it again. He is involved in many hair raising escapades before breaking up the gang and bringing the leader to justice.

ON AN ISLAND WITH YOU (MGM) Comedy—with Music, Principals: Entertainer with guest stars. Director, Edward L. Cahn. Plot: This is the tale of a Hollywood movie company shooting location scenes in the Pacific. Complications arise when the leading lady gets lost. The movie is shot by a government plane by an overly-romantic Navy pilot with a highly skilled military advisor to the film. They are trapped on a small island when something goes wrong with his plane but are rescued.

TITLES CHANGE

"El Lobo" Mystery (PRC) now CHEYENNE TAKES OVER "Fighting Vigilante" "Marshal of Amarillo" (Rep.) now OUTLAW OF GHOST TOWN "That Guy Palooka" (Mono.) now JOE PALOOKA IN THE KNOCK-OUT

COMING

A Miracle Can Happen—James Stewart-Henry Fonda.
Arch of Triumph (D)  Marya Montague-Jean Pierre Aumont.
Body and Soul—Garfield-Ellis Palm.
Comedy Carnival—Rafferty-Olsen-Graham.
Dead Don't Dream You (T)  Blanche Agassi-Bill Howard.
Fanny by Gaslight  James Mason-Phyllis Calvert.
Heaven Only Knows—Faye Emerson.
Henry the Fifth (D-F) Tied: St. Martin.
Here Comes Trouble  Nancy Carroll-George Montgomery.
Hobby's Holiday (W,F)  Jameson-Phyllis Calvert.
Intrigue  L. B. D. Viets.
Lured (My,A)  Edward Gargan-L. N. H. Ball.
Maltese Tuesday  William Tabbert-J. Mathis.
Sleep My Love—Chester Morris.
Vendetta (D)  Hillary Brooke-Faith Domergue.
Without Honor  William Boyd-Andy Clyde.
WARNER BROS.

37 3.7

CURRENT 1946-'47

Robert Alda-Andre King. 88. 9/21/47 6/12/46
Errol Flynn-Barbara Stanwyck. 85. 7/4/47 6/7/47
B. Dana-Andrea King. 90. 6/14/47 6/24/46
Roy Roberts-Lee. 80. 5/8/47 5/01/46
J. Crawford-Jeff Goldblum. 90. 12/25/47 12/25/46
B. Reitman-Edmund Gwenn. 85. 9/16/47 9/16/46
Reissue. 85. 9/21/47 9/21/46

MISCELLANEOUS

A Diary for Timothy (Doc.) F. 46. Eng. Films b/32/46
A. Aniello-Bert Devereaux. 97. 6/16/47 6/16/46
A. Anything for a Song (M-C) A. 76. Superfilm b/9/47
A. A Yankee in the Rink (D-A) A. 81. Superfilm b/32/46
Barber of Seville (Opera) 73. 3/12/47 1/19/46
Before Him All Rome Tumbled (D-M-A) A. 100. Superfilm b/32/46
Broken (M) C. 88. MGM b/20/47
Brett's Baby (D-A) A. 85. Paramount b/16/47
C. Carman, The (D-A) A. 76. Paramount b/16/47
C. Citizen Kane (D-A) A. 85. M-G-M b/32/46
C. Clandestine (D-A) A. 76. Paramount b/16/47
Colbert, Wallis & Elke (D-A) A. 85. M-G-M b/32/46
Devil's Hand, The (D-A) A. 76. Paramount b/16/47
Francis the First (C-A) A. 81. Superfilm b/32/46
Genius (D-A) A. 85. M-G-M b/32/46
Girl and the Devil, The (D-A) A. 85. M-G-M b/32/46
Great Western in Hollywood (D-A) A. 85. M-G-M b/32/46
Ivan the Terrible (D-A) A. 76. Paramount b/16/47
King's Jester, The (D-M-A) A. 85. Superfilm b/32/46
Laugh in Rain, A (D-A) A. 85. Superfilm b/32/46
Miracle of Monte Cassino (B-R) F. 81. Superfilm b/32/46
On Parade 97. 7/25/47 7/25/46
Queen of Night (D-A) A. 85. M-G-M b/32/46
Queen's Necklace, The (D-A) A. 76. Paramount b/16/47
Rosemary's Baby (D-A) A. 85. M-G-M b/32/46
St. Francis of Assisi (D-F) A. 85. Paramount b/32/46
School for Danger (Doc.) F. 46. Eng. Films b/32/46
Seals-Sea of Spies, The (D-A) A. 85. M-G-M b/32/46
Siop Girls of Paris (D-A) A. 85. M-G-M b/32/46
Swing, the (D-A) A. 85. M-G-M b/32/46
They Made Me a Fugitive (D-A) A. 85. M-G-M b/32/46
Thunder in the Hills (D-A) A. 85. M-G-M b/32/46
Two Anonymous Letters (D-A) A. 85. M-G-M b/32/46
Vow, The (D-A) A. 85. M-G-M b/32/46
Weirdfisher, The Daughter of (C-A) A. 85. M-G-M b/32/46

ADVANCE DATA


THE KISSING BANDIT (MGM) Technicolor. Prinsep: Frank Sinatra, Katharay Grayson. J. Carroll naughton. Director, Otto Preminger. While California is still a colony of Spain, the son of a famous bandit who robbed the men and killed the woman, is a disappointment to the family when he learns he can barely ride, doesn't drink, and is afraid of women. During a stage coach holdup, the Governor's daughter and for her he overpowers two men, gains entry to the palace, and wins her heart.

NATIONAL REVIEWING COMMITTEES CLASSIFICATIONS

BLACK NARCISSUS (U-J) MATURE—National Board of Review. CLASS C—National Legion of Decency. (Objection: The changes in the film and the attitudes displayed therein create an impression that constitutes an affront to religion and religious life. The film is not written in respect for the spiritual motivation which is the foundation and center of the film but it offensively tends to characterize such life as an escape for the abnormal, the neurotic and the fraudulent.)

GREEN FOR DANGER (E-L) FAMILY—National Board of Review. CLASS J—National Legion of Decency. (Objection: Some scenes are suggestive; the film is written to appeal to the sexual desires of the audience.)

The authorities quoted in this column are as follows:

GENERAL FEDERATION OF WOMEN'S CLUBS COMMITTEES—The national committee is headed by Mrs. Anna Fratt Burt, chairman of St. Louis, Two reviewing committees are maintained, one of Mrs. Mary Lilly, New York, Eastern Committee, and John Sterns Thayer, Los Angeles, Western Committee chairman. Designations used: FAMILY—8 years and up; MATURE—14 years and up; ADULTS—Senior High School Students and Adults. *—indicates picture is rated as "Exceptional."

NATIONAL BOARD OF REVIEW: Founded in 1909 "to represent the interest of the motion picture public." Since 1930, the reviewers have seen more than 300 men and women of all ages, representing a cross-section of public tastes. The National Board of Review—MATURE—14 years of age and up (recommendations for schools, M-P, Committee of the National Board); MATURE—18 years old and up; ADULTS—special schools picture "especially worth seeing."
**SPORTS BOOKING GUIDE**

**1946-1947 RELEASES**

**COLUMBIA**

**ALL-STAR COMEDIES (10)**
- 4821 Society Meet Comedians
- 4820 Be Your Antenna, Jr.
- 4824 Disguise Married
- 4822 Meet Mr. Misbehaved
- 4827 Souper Duper
- 4826 That Good & Egg
- 4829 Bride & Groom
- 4825 Two Jerks from Texas

**ABSORBED 3-REEL COMEDIES (6)**
- 4824 Paree My Tarpe
- 4823 Rans-idunt
- 4826 Hat Maker
- 4825 Coupl Gamu Nola
- 4828 Marvin Gnome
- 4827 Training for Trouble...Fair

**THREE STOOGES COMEDIES (10)**
- 4802 I, Fogy
- 4804 Try and Wed
- 4803 Three Little Words
- 4806 Male-Wife-Half Holiday
- 4805 Moe, Curly & Larry
- 4804 Out West
- 4803 Holy Night, Holy Night
- 4802 Up 'N About

**COLOR PHANTSASEY**
- 4711 Fawl Brawl
- 4710 The Parodia Parade
- 4712 Wacky Quacky
- 4713 Us Lease-Ch Ch
- 4712 Teeth or Consequences

**COOPER COMEDIES (10)**
- 4821 Leave Loe
- 4820 Cooper House
- 4825 Big House Blouse
- 4823 Mother, Huhbum
- 4822 Hubbard

**COLOR SNAPSHOTS**
- 4822 No. 2 (Bakers) It's a
- 4820 Fitty to Go Goodnight! Entertaining
- 4822 No. 3 (Surrender)
- 4822 No. 4 (Baker)
- 4822 No. 5 (Bake)
- 4822 No. 6 (Flying)
- 4822 No. 7 (Buttermeat)
- 4822 No. 8 (Bake)
- 4822 No. 9 (Lambert)
- 4822 No. 10 (Ranniput)

**THRILLS OF MUSIC (8)**
- 4821 Jerry Wald
- 4820 Maxfield & Oreh
- 4822 Lee Elton
- 4825 Ray Kinley
- 4822 Sherry & Oreh
- 4822 Buddy Morrow
- 4822 Ray Anthony & Oreh

**SCREEN SNAPSHOTS (12)**
- 4822 No. 1 (Redding Town"
- 4822 No. 2 (Luking Down"
- 4822 No. 3 (Red"
- 4822 No. 4 (Bunk"
- 4822 No. 5 (Buns"
- 4822 No. 6 (Behind"
- 4822 No. 7 (Holiday"
- 4822 No. 8 (Ph"
- 4822 No. 9 (Barn"

**SCREEN SNAPSHOTS (Series 26)**
- 4822 Famous Hollywood
- 4822 Famous Railers
- 4822 So This House"

**SPORTS REELS (12)**
- 4822 Army Football
- 4822 Tan Pin Maple
- 4822 Toon Image
- 4822 Taxi Image
- 4822 Auto Image
- 4822 Pale
- 4822 Cus Team

**METRO-GOLDYNN-MAYER**

**MEG TECHNICOLOR CARTOONS (10)**
- W-232 Hansel and Gretel
- W-234 House Painted
- W-236 Red Hot Rhapsody
- W-239 Unique Tenement

**TOM & JERRY (Technicolor) CARTOONS**
- W-232 Cut Fibbre
- W-232 Port Pour No
- W-232 Cat Concerts
- W-232 Playing By Ear
- W-232 A Broom Hoofer
- W-232 Diamond Dames
- W-232 Early Sports
- W-232 My Love But
- W-232 Night Out

**KCOLOR SLUGS—Technicolor**
- 4821 Leave Loe
- 4820 Cooper House
- 4825 Big House Blouse
- 4823 Mother, Huhbum
- 4822 Hubbard

**PEG SMITH SPECIALS (4)**
- B-211 Follies of the World

**PASSING PARADE (4)**
- B-211 A Really Interesting World

**TRAVEL TALK**

**NOVELTOWNS—Technicolor (25)**
- P-1 Birds for All
- P-2 The Stupidity Pigeon
- P-3 The Embarrassed Squaw
- P-4 The Mutchington Mules
- P-5 The T.B. Agent
- P-6 The Wild West
- P-7 Naughty But Nice

**PARAMOUNT**

**NOVELTOWNS—Technicolor (4)**
- J-1 Open Season
- J-2 The Shipyard
- J-3 Air-Force Pasture
- J-4 Marine Mammal
- J-5 20th Century King

**SPORTS SPECIALS (10)**
- R-1 Horse Racing
- R-2 Horse Racing—Difficult
- R-3 Football
- R-4 Like Father—Like Son
- R-5 Junior Jockey
- R-6 Sudden
gun
- R-7 Under Wide
- R-8 Golfing
- R-9 Diamond Gale
- R-10 Making the Team

**UNUSUAL OCCUPATIONS—Magacamer (4)**
- L-1 No. 1
- L-2 Stool Shrinker
- L-3 Steed Girl
- L-4 Arctic Artisan

**SPEAKING OF ANIMALS (8)**
- Y-6 Stuck Crazy
- Y-7 Fowl Play

**Y-3 Country Life
- Y-9 There's No Such Thing
- Y-10 As Our Friends...

**PHYLIS PARADISE (4)**
- E-21 What the Hell
- E-22 The People
- E-23 The People
- E-24 In The Park

**GEORE PUMPKETTONS—Technicolor (9)**
- U-1 Wilby
- U-2 To the Tubs
- U-3 Like It
- U-4 Banana in the Wind

**RKO RADIO**

**EDGAR KENNEDY (8)**
- 7501 I'll Build It Myself...
- 7502 Do You Dare...
- 7503 Social Terror
- 7504 Heroing for the American Army
- 7505 Host-to-a-Ghost

**FLICKER FLASHBACKS (8)**
- 7402 No.
- 7402 No.
- 7402 No.
- 7402 No.
- 7402 No.
- 7402 No.
- 7402 No.

**KAY WHITLEY MUSICALS (4)**
- 7501 Bar Bucckoo
- 7502 Coo Coo Rides the Range
- 7503 Lettie and Belle
- 7504 A Buckaroo Broadcast

**SPORTSCOPES (13)**
- 7451 Skating Lady
- 7452 Hall Notre Dame
- 7453 Football
- 7454 Basketball
- 7455 Hockey
- 7455 Basketball
- 7456 Hockey
- 7456 Hockey
- 7456 Hockey
- 7456 Hockey
- 7456 Hockey
- 7456 Hockey

**THIS IS AMERICA (12)**
- 7101 Beauty for Sale
- 7101 Germany Today
- 7101 A Man in Uniform
- 7101 Camp Sam
- 7101 San Francisco—Pacific
- 7101 Gateway

**MUSICAL FEATURETTE (4)**
- 7201 Mobsters
- 7202 Eight Foot Nuns
- 7202 Eight Foot Nuns
- 7202 Eight Foot Nuns

**SPECIAL**
- 7201 Football Highlights of 1946

**COLLOQUIAL ERRAS**
- 7201 Burrowed Blonde
- 7201 Willy Tombs
- 7201 Hunt
- 7201 Hunted Husband

**WALT DISNEY**
- 6410 Meow Mouse
- 6410 klaaht
- 6410 klaaht
- 6410 klaaht

**SHOWMEN'S TRADE REVIEW** August 23, 1947
EVERY
BODY
IS
SOLD
ON
BODY
and
SOUL

The ENTERPRISE STUDIOS present
JOHN GARFIELD • LILLI PALMER
"Body and Soul"
and introducing HAZEL BROOKS as "ALICE"

WILLIAM CONRAD • LOYD GOFF • JOSEPH PEVNEY • CANADA LEE
Directed by ROBERT ROSEN • Produced by BOB ROBERTS • ABRAHAM POLONSKY

It's all for you... from UA!
REVIEWED IN THIS ISSUE

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Out of the Blue 25
Shoe-Shine 10
The Murderer Lives at No. 21 25
The Pretender 10

PRODUCT GUIDES
Begin on Page 34

FOREIGN PRODUCT BOOKING GUIDE
(See Pages 27, 28, 29, 30, 31)

ECONOMY' WAVE IMPERILS INDUSTRY
(Jack Jackson Tells Why on Page 12)

SHOWMEN'S SILHOUETTE
(See Page 24)
THE DANCE OF THE DOLLARS IN CHARLESTON!

All the marvelous things the trade press said about M-G-M's Technicolor Wonder Show "THE UNFINISHED DANCE" came true in the first test engagement at Charleston, W. Va. The eye-filling spectacle, the gorgeous girls, the pulsating drama, the marvelous music—all the brilliant showmanship of a Great attraction packed the folks in and started the dance of the dollars to the box-offices of the nation!

M-G-M presents "THE UNFINISHED DANCE" • MARGARET O'BRIEN • Cyd Charisse • Karin Booth • And Introducing Danny Thomas • A Henry Koster Production • Photographed in Technicolor • Screen Play by Myles Connolly • Based on "La Mort Du Cygne" by Paul Morand • Directed by HENRY KOSTER • Produced by JOE PASTERNAK • A Metro-Goldwyn-Mayer Picture
Surprise, Surprise!

The American Society of Composers, Authors and Publishers (better known as ASCAP, or the outfit that's been making a sucker out of exhibitors for years) has decided that, what with the high cost of living, it will boost its chisel of a million plus to a mere, modest little three million plus dollars a year by means of a tax for reproducing sounds for the recording of which the exhibitor already has paid a tax (in his film rental).

Announcement of this paltry little 300 per cent advance in the chisel has set the exhibitor organizations up on their hind legs, and theatremen all over the country become aroused at this brazen grab.

Well, boys and girls, for years this page has been asking you exhibitors and particularly you exhibitor organization leaders why you didn't do a little leading which might save the exhibitor many a hard earned dollar by putting an end to this ASCAP chisel.

Who, if anybody, is surprised that ASCAP has boosted the tap—even if it is by a 300 per cent margin? For wasn't it a natural for the outfit, which found exhibitors submitting to the bite for years, to chew more off the victim? After all, any action against the ASCAP grab in the past was mere token resistance.

But you'll pardon us if we do express some surprise that after all these years of submission, the exhibitors and the exhibitor association leaders finally get aroused and decide to fight back. The action, we feel, can be explained only on the queer theory that a grab of a million or more dollars a year is all right, but when the figure reaches over three million it's a racket and an extortion.

We wish the greatest of success to every exhibitor organization and group and all the legal talent on the side of the exhibitor in this fight. Surely it is a fight that deserves to win. And when it's won we may all thank ASCAP for arousing us at last to get up on our hind legs and unite to fight back when the exhibitors of this industry are taken for a ride.

Only Excellent!

From all points—East, West, North and South—in this fair land come reports of box-office business being done by the bigger pictures now playing key runs. And to the utter astonishment of all of us who have been hearing how this country is all set to go to pot—with grass growing in the streets, perhaps, as "depression" spread its pall of predicted business collapse—the news is that grosses are only excellent despite a record-breaking heat wave in most areas.

The records are a mocking sneer at various and several individuals and policies enunciated and put into action during recent months.

There's the answer to the howling that "box-office business is off" and that severe economies must be instituted, including curtailment of selling to the trade.

There's the answer to the smear campaign abroad against Hollywood and its productions as "juvenile" and inferior. (The public in the country whose screen-time the producers abroad so avidly seek says differently, and in terms of money put up for admissions.)

There's the answer to certain members of the American industry itself who, in order to attract attention, get up and bray like asses about Hollywood stars having no box-office value and Hollywood pictures being lousy. (If that's the case how come pictures out of Hollywood with Hollywood stars can attract such crowds to the very theatres operated by one of these headline-seekers?)

This is the time, we think, when there should be a closing of the ranks over here in the U. S. film industry. For that industry is the target of pot shots by other countries—most of them, by the way because they want to promote their own product for showing in theatres that wouldn't even exist in their country had it not been for the enterprise of the American film men—and that means film men in all three branches of the industry, exhibition distribution and production.

Wide Open Over Here

While markets for U. S. films abroad constrict, producers in those countries continue to ask that American theatres give more screen time to their pictures. Over and over again it has to be said to them that screens here are wide open to their's or anybody's pictures that have what it takes to interest the American picturegoers.

It's good to note that some of the European studios have finally taken steps to get in touch with this market by having their American distributors act as advisors whose advice is taken and acted upon. As noted in Tom Kennedy's column in this issue, the art theatre can never provide any wide distribution for pictures, and the foreign producers therefore will have to make their films less arty and more entertaining in order to get wide distribution here. There's no tariff wall, no conspiracy among industry groups, nor even anti-foreign-film propaganda in this country. Make your pictures entertaining to the American moviegoers, gentlemen, and you'll get the bookings.

—"CHICK" LEWIS
WHAT'S NEWS
In the Film Industry This Week

Production—A program of 27 features, 20 outdoor and western productions, and four serials plus four cartoon shorts, was announced for the new season by Republic that is in the feature-length category, that's 10 less than last year.

Repercussions of the clouded foreign situation continued to cut across studio lines in Hollywood, and so far involving layoffs of personnel mainly, declared as necessary are going into practice. Republic reduced its work force some 150 names—a cut of about 20 per cent in personnel. Warners, U-I and 20th-Fox previously had effected cutouts in the rolling of studio employees.

The Screen Actors Guild recommended to its membership a “yes” vote on the compromise contract, worked out with producers of low-budget films, for actors working in westerns costing not more than $50,000 and features costing not more than $100,000. Its terms look back on the idea of players employed by the day shall receive $55 (same as for majors) but the ninth and tenth hours of work shall be at triple time. In the case of time-and-a-half for majors): minimum for players employed by week shall be $150 (rate for majors, $175) and the first six hours over shall be at triple time (instead of time-and-a-half as for majors).

Some hope for an end of the labor strife that has existed for a couple of years was raised Monday at the Congressional sub-committee hearing in Los Angeles when Joseph Cambiano, general representative of William A. Hutcheson, head of the Carpenters Union, said agreement between the international union and heads of the “Big Four” will “set” effect an overall contract that “will bring peace and stability in this area.”

Exhibition—The exhibitor branch of the industry was rocked from end to end by the arbitrary and exorbitant upward revision of license fees announced by the Society of Composers, Authors, Publishers. The boost in rates ranges from 300 per cent up to as much as 500 per cent under a scale based on the admission charge for each seat in a theatre —the gross of the house at capacity for one performance in 1944. This is a move, as the annual take by the ASCAP from each theatre extended. Long delayed action by the exhibitor groups to test the legality of the ASCAP theatre collections were given a shot in the arm by this latest move and feeling that ASCAP should be tarred as a crook in exhibitor ranks following announcement of the new rates—which the Society expects to get into force by October.

A heat wave that hit most parts of the country swept down the take for theatres generally, but there was no condition noted in Own estimates of such—the big running pictures continue to do big business come heat, hail or rain. In New York several long- run films at the big houses held on so well that they continue, with the longest tenant of the New York houses, “The Bachelor and the Bobby-Soxer” going into a sixth week. The same picture weathered the heat in Washington, D.C. and other points and, in Philadelphia—while Warner’s “Life With Father,” Paramount’s “Welcome Stranger,” 20th-Fox’s “Mother Wore Tights” all registered higher grosses in key runs.

Foreign Revenue

Still seeking a compromise in the 75 per cent tax in England, Eric Johnston continued discussions with Sir Wilfred Eady, who was chief of the British financial mission to confer with Treasury officials on easement of the Anglo-American loan agreement, by telephone from Washington to London Wednesday. The talks between Sir Wilfred and Johnston were begun in Washington last weekend and the conversation is being kept open, with the latest suggestion from Johnston being that he will be willing to go to London on a permissive of the MPA to discuss an alternative plan to the ad valorem tax.

Salary Checks

The picture industry was very much in the spotlight thrown by the Treasury’s list of big-salary earners in 1945. Taking the list was a huge star—Charles P. Skouras. The movie names got a big play in all the newspaper stories about the Federal income tax figure for the $150,000 per cent rate. An item of the press played up the amount of income tax paid by the recipient (based on the Federal income tax). Tom the verdict was that even in the higher ranges were listings such as: Betty Grable, salary, $208,000, Federal tax: $150,000; Olivia de Havilland, salary: $207,000; Federal tax: $150,000, etc.

MAN ON THE LAVER: Optimistic on box-office conditions ("The theatre business in Chicago is good, shows no serious signs of recession"); opposed to divorcement but favoring curtailment of monopolies. Van A. Nomikos, Allied of Illinois vice-president and operator of 12 theatres in Chicago, declared in Hollywood this week that the film industry can achieve greater objectives "if everyone within it has for its watchword, "Unity." Nomikos was on the West Coast to try and win approval to be delegate to the American-Hellenic Educa-
tional Progressive Association convention. He declared that exhibitor organizations should get together into one strong group, but doubted that would ever happen, "because of the differences between large chains and independent operations." Further ob-
servation by the Chicago theatremen: "The most successful policy in picture business is not to have a set policy but to meet conditions as they arise."

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TRADE SLANTS
BERNARD JACON
Talks about
Art vs. Mass Appeal in European Films
as reported by
TOM KENNEDY

The reason why European films are so successful in "art theatres" over here is the reason why they have failed to win widespread popularity with American movie patrons.

And if that sounds a bit mixed up, it’s because there is at least the element of a paradox in the whole business of European movies as concerns their place in the world market, according to the views of the men who head operations of Superfilm Distributing Corp., which is the sole representative in America of two of Italy’s biggest studios—Scalera and Minerva, of Rome. At least that’s how it sounded to us when policies and recent operations of Superfilm were outlined by Bernard Jacon, sales and distribution manager. Jacon is an old timer, and a member of the distribution branch of the industry here. He started as an exhibitor in Far Rockaway, later went into distribution and for several years was with Universal in that company’s Atlanta branch.

The Continental producers, Jacon and his superiors at Superfilm believe, have got to make their pictures more widely appealing to American audiences in order to break through the present encirclement of exhibition constituted by the limited number of art theatre operations in this country. They prescribe more entertainment with the fine artistic qualities of background, story treatment and acting. And, based on their bookings, it looks as through they have the right formula, because, circuits in the New York area have booked a group of these European features. The bookings include playdates set for "The King’s Jester," "Carmen" and "Before Him All Rome Trembled" at the Skouras houses in New York.

Superfilm has run up an imposing record. The company released 15 features last year—all features from two Continental studios—and on the basis of newspaper reviews nine of these rate as top quality productions. The company’s vaults have a total of 74 features—including the 19 released and the 20 which are to be offered during the new season.

Probably for the first time in the history of distribution of imported pictures, films from Europe are being selected, edited and even reviewed with re-recording and remakes at the studio of origin in order to align with the judgment of the Superfilm head men as to suitability for American audiences.

Much of this work is currently handled by Marcello (Mike) Giroud, head of Superfilm and a former director with many successful productions to his credit during a career at the Scala Studios.

In concluding deals for the Superfilm pictures, Jacon combines his experience as a theatreman with his selling operations. He insists that if the pictures he books shall have the right kind of advertising support. He believes that there is going to be a rising demand for Superfilm’s pictures, particularly because of personalities who are coming to the fore. Superfilm has pictures with Taglialini, now a star on the two Continental stages—and with Vivian Romance, of "Carmen" fame; Anna Magnani of "Before Him All Rome Trembled" and "The Open City"; Alida Valli, imported to Hollywood recently by David O. Selznick.
**NATIONAL NEWSREEL**

**July Tax Collections Up**

General admission tax collections for July 1947 topped those for the same month in 1944, according to figures released this week by the Bureau of Internal Revenue. The comparative figures are $34,972,453.07 for last month and $35,990,404.24 for July 1946.

At the same time that general admission taxes were showing a rise, tax returns from roof gardens and cabarets were showing a decrease.

**Award Majors $92,124 in Snider Percentage Suits**

The Federal Court in Boston this week awarded the eight majors who had sued Ralph E. Snider and the corporations in the Snider Theatre Circuit, involving receipts of percentage pictures, $92,124.99. U. S. Judge Arthur D. Healey approved the judgment in the separate suits against Snider personally and in varying amounts against one or more of the defendant corporations.

Plaintiffs and the amounts they were awarded are: 20th Century-Fox, $38,869.90; RKO, $25,191.36; Loew's, $23,060.69; Columbia, $6,721.33; United Artists, $5,902.97; Paramount, $1,349.5; Universal, $973; and Warner Bros., $1,221.

Theatres involved in the actions were the Empire and Strand in Portland, Maine; the Bijou and the Casino in Ware, Mass.; Winthrop and State in Winthrop, Mass.; Community Playhouse in Danham, Mass.; Bijou and Empire in Providence, R. I.; Palace in Edgewood, R. I., and the Park in Auburn, R. I.

Plaintiff's attorneys in the suits were Jacob J. Kaplan and Robert W. Meserve of the Boston law firm of Nutter, McClenney and Fish.

**Motion to Get Theatres' Operating Costs Denied**

A motion to quash a court order requiring the management of the Denham Theatre in Denver and the Fox Intermountain Theatres to furnish records of operating costs from Sept. 1, 1945, to date, was denied in U. S. district court in Denver by Judge J. Foster Symes. The motion was denied on a petition from Thurman Arnold, representing Cinema Amusement Co., operators of the Broadway, which is using RKO-Radio, Loew's Inc., and 20th Century-Fox for $3,000,000.

**Connecticut Police Hunt Source of Obscene Film**

Following pleas of guilty to the charge of showing obscene pictures by three men in Watertown, Conn., State Police Commissioner Edward Hickey in Hartford announced that he was taking personal charge of an investigation into what he termed the "rotteneast and boldest violation ever to come to the attention of the state police." The statewide investigation is to locate the highrunners in the marketing of the film.

**'Ching' Allen Dies**

C. W. "Ching" Allen, Prairie district manager for United Artists, died suddenly of a heart attack Sunday Aug. 24 in his home at Mission, Kansas. He was 48 years old.

**Exhibitors in Fighting Mood Over ASCAP Music Fee Boost**

Exhibitors and officials of exhibitor organizations are up in arms over the arbitrary boost of over 300 per cent in the license fee for music reproduction that will be exacted of theatres commencing October 1. The new scale was announced over the weekend in a notice from the ASCAP New York headquarters, and brought immediate reaction from the aroused theatre men who for years have been submitting to a tax for reproducing music already taxed for recording by the film producer.

Efforts to bring about a united front for a legal battle to contest the claim to fees for theatre reproduction got under way as exhibitor groups in all sectors of the country made moves toward a show of strength by whatever means.

In explaining the exorbitant boost in the fees, ASCAP President Deems Taylor used the statistics technique in seeking to play down the size of the increase from 300 to 500 per cent over existing rates. Taylor said that the new tax amounts to "only" one-thousandth of the theatre's intake, since it is applied by ascertaining the potential income from a capacity sale of the theatre, and a single performance and use of that figure as the amount of the annual license fee. He has it all figured out that the average theatre plays a thousand performances per year, so that ASCAP draws down only one one-thousandth.

The new ASCAP charge is based on admission price per seat, instead of the previous system of a flat per seat rate at a scale of 10 cents for 800 seats; 15 cents in houses with from 800 to 1,600, and 20 cents per seat for houses with more than 1,600 capacity.

**Add Fuel to Flames**

There was added resentment among theatre men and heads of their organizations over the fact that ASCAP merely announced the new increase without any discussion with the theatre interests.

In Washington Wednesday, Allied's General Counsel Abram F. Myers urged "criminal prosecution under the Sherman Act" by the Attorney General to curb the arbitrary power of ASCAP officials in the manner he recently promised to eliminate price-fixing in food and other commodities.

In New York the law firm headed by Milton C. Weissman, as attorneys for a group of exhibitors, will seek an injunction against application of the new rates, the move to be made within the framework of a pending suit against ASCAP.

Pacific Coast Conference of Independent Theatre Owners, at a meeting of its trustees in Salt Lake City last week started a drive to raise $25,000 as a fund to test in court legality of ASCAP's collection of fees from theatres.

Of other theatres, it was reported that four were each paying $23,000 into the ASCAP fund, and that the other theatres, finding the rates too high, were withholding funds against ASCAP, none, it was believed, would prevent implementing of the new tax. Many of the suits have involved lengthy court action, or proposals that have not yet been considered. Allied States, for instance, proposed to reintroduce in Congress, a bill which would require that ASCAP's music fee be paid by the producer-distributors, and is proposing a court test of some of ASCAP's activities. MPTOA has authorized its general counsel, Herman Ley, to confer with E. C. Mills, who was at one time ASCAP's general manager, on steps to stem the new tax. North Central Allied is watching an ASCAP action against an exhibitor whom it charged had not paid a music license fee. Allied Theatres of New Jersey has a possible legal action against ASCAP under consideration.

**To Fight Bingo**

New Jersey Allied this week served notice that any relaxation of present gambling restrictions proposed in a new constitution being drawn up will be fought by theatre men.

**Film Dividends Up**

Dividend payments by film companies in June of this year, were 43 per cent above June 1946, the Department of Commerce reported last week.

**Gulf States Showmen Like Rank, But Say His Films Suit Only Big Towns**

By Bill Spech

Exhibitors in the Gulf States which embraces Louisiana, parts of Mississippi, Alabama and Florida, still are reluctant to go all out in support of a British product, despite the fact that many of them admired J. Arthur Rank and were favorably impressed by his sales talk when he visited New Orleans as the guest of E. V. Richards.

The conditions are not favorable in the territory as a whole because in many of the smaller cities it is almost impossible to sell even the better Hollywood pictures since audiences are strictly western and action-picture fans.

One theatre film buyer—who, incidentally, plays British films in his big locations—summed it up this way:

"In a big city where you have extensive marquee space and daily newspapers, you can sell a picture which otherwise would not get over.

But no matter how well such a picture is sold in New Orleans, for example, we can't put it over successfully in St. Martin's or Bay St. Louis, because we can't do the same kind of a sales job. The same is true, in lesser degree, of some Hollywood pictures. And in this connection I'd like to remind the trade that years ago a great picture was produced to overcome charges that the movies were not doing anything worth while."

"It was 'David Copperfield.' It made money. But we literally had to beat the buses to do it. The successful campaign was terrific and worked the women's clubs, parent-teacher groups, etc. Then later another fine picture came along—'A Tale of Two Cities.' It didn't have the build up, and it didn't reach its expectations."

These views are echoed by other exhibitors. In fact a dominant circuit figure reportedly told Mr. Rank that it was impossible for him to get 100 per cent bookings for his product in the Gulf area.
They All Agree

Mitty's

“Hilarious entertainment topping even Kaye's previous fine films. Goldwyn's usual lavish care, taste and staging!”

New York Daily Mirror

“Danny Kaye is 100 per cent here. Goldwyn need not dream of profits. They'll be there!”

Chicago Daily Tribune

“You can mark up another success for Danny Kaye. Very, very funny from beginning to end!”

New York Post

“You will delight in seven characterizations. Each one a gem!”

The Chicago Sun

“It's Danny Kaye's best vehicle since 'Up In Arms!'”

New York Daily News

“Danny Kaye's best picture!”

Hollywood

By Hedda Hopper

“Danny Kaye gets off his best characterizations to date!”

PM Daily

“Packed with laughs!”

The New York Times

“A big, colorful show and a good one!”

New York Sun

“Wildly funny!”

Keep Your Eye On Mitty

The Secret Life
"Movie of the week. Highly entertaining!"

"Danny Kaye's funniest. In every sense out of this world!"

"Meet Walter Mitty and pin a medal on him. Will bet you come out shouting for more!"

"Better medicine for a box office suffering from malnutrition of laughs can hardly be imagined!"

"This Kaye-color-Goldwyn combination should be a goldmine for the exhibitor, as easy to sell as cotton candy at a circus!"

"The public is flocking to 'The Secret Life of Walter Mitty.' Mr. Goldwyn has a hit on his hands!"

"A dazzling technicolor dish that gives full play to Danny Kaye's uncommon talent. Another feather in producer Samuel Goldwyn's cap!"

"Your money's worth in laughs and lavishness!"

"Surpassing all previous Kaye films, this one is fine entertainment for every audience!"

"Top-notch entertainment with every indication of scoring heavily at the box office!"
Republic Sets 27 Features, 20 Westerns for 1947-'48

Use of Color Extended for New Season Product; Two Specials in the Lineup

Republic Pictures' 1947-1948 schedule will offer a total of 48 features, four serials and four cartoon shorts, it was revealed in New York this week in a joint announcement by Herbert J. Yates, Republic president, and James R. Grainger, executive vice-president in charge of sales and distribution.

The feature-length productions are divided into four groups: nine Deluxe Productions; two Specials; 16 Variety Group; 20 outdoor dramas and westerns, and one Novely Production.

Color will play an increasingly important part in the Republic offerings, with the company's own Trucolor process to be used for twelve of the outdoor releases, several of the features and for the group of four cartoons. In stating that Trucolor processing facilities have been stepped up for the new season's product, Mr. Yates said that "great improvement" had been made in the process which Republic introduced last year, while Grainger added that reports from the field "indicate excellent exhibitor acceptance of Trucolor in the Roy Rogers outdoor musical releases." One of the two specials will be in Technicolor.

Nine Deluxe Productions

The nine Deluxe Productions, which Yates stated will be cast to "harness the box-office draw of star names," will be comprised of the following:

- Wake of the Red Witch,
- "Sea of Darkness," adventure yarn of two veterans who become involved in murder; "Last of the Westerners," post-Civil War drama with Texas as its locale; "Untamed," a comedy;
- "End of the Rainbow," romance-drama; "Don Careless," adventure with a South American background, by Rex Beach; "In Old Los Angeles," romance of early California.

Thus far the only casting set for pictures in the deluxe group puts John Wayne as the leading male star in "Wake of the Red Witch" and "Eagles in Exile.

The two specials are "The Red Pony," the Charles K. Feldman-Lewis Milestone Technicolor production of a John Steinbeck story with Myrna Loy, Robert Mitchum, Louis Calhern and Peter Miles starred; and the Orson Welles production of "Macbeth.

The sixteen features in the Variety Group—


Trucolor Schedule

The Trucolor schedule is headed by six productions starring Roy Rogers.

The six All Star Productions with Monte Hale and Adrian Booth also will be in Trucolor.

The novelty feature is "Bill and Coo," Trucolor production presenting a group of trained birds produced by Dana Maynay.

Allan "Rocky" Lane is to be starred in eight Famous Western Series features.

The four serials will make up a complete fifty-two weeks chapter play scheduled in twelve episodes, one in 12 episodes and one in 15 chapters.

Charles Skouras Tops Treasury's Income List

The Treasury this week reported Charles P. Skouras, president of National Theatres and Fox West Coast Agency Corp., to be the highest paid man in the nation in the year 1945. (Reports from Loew's were not yet in.) An income totaling $58,145.60 was reported for Skouras—$48,145.60 from NT and $10,000 from Fox West Coast Agency Corp.

Fifth highest movie earner—and first salaried woman in the nation—was Betty Grable, whose $4,000 weekly check brought her $2,080,000 during the year.

Second highest—and fifth among all industries—was Paramount director Leo McCarey, with earnings of $355,426.61. Third and fourth among picture people were Darryl F. Zanuck, Fox production chief with $260,000, Harry Cohn of Columbia with $239,600, Olivia DeHavilland with $209,944.45, Fred MacMurray with $203,525.66 and 20th-Fox President Sprod P. Skouras with $201,600.

Minsky Named District Manager for Eagle-Lion

Joe Minsky, veteran sales executive recently with International Pictures, has been appointed district manager for Eagle-Lion in charge of the Philadelphia-Washington territory. The three branch managers under him, Fred Rohrs, Washington; Harry Borman, Philadelphia, and John Zomnir, Pittsburgh, are expected in New York for sales conferences with E-L Vice-President and General Manager A. W. Schwalberg.

Mr. Schwalberg also announced the appointment of Harold Dunn as circuit sales manager with Jack Bellman as his assistant.

20th-Fox's Fall Sales Drive Honors Smith

Division managers of 20th-Century-Fox this week named the company's annual fall sales drive in honor of the General Sales Manager Andrew W. Smith, Jr. Upon taking the salesmanship reins, Smith established the policy of giving division managers full authority and responsibility in field operations. Last year's drive was named in honor of President Sprod P. Skouras.

The drive starts Aug. 31 and will extend to Dec. 27. Included among the 20th-Fox pictures to be released during the period are the two Technicolor productions to be roadshowed on 50-50 terms, "Forever Amber" and "Captain from Castile." Other releases will be "Gentleman's Agreement," "Mother Wore Tights," "Ride a Crooked Trail," "The Fences of Harrow," "Nightmare Alley" and "Daisy Kenyon," in addition to four pictures now in release—"Miracle on 34th Street," "I Wonder Who's Kissing Her Now," "The Ghost and Mrs. Muir," and "Moss Rose." Lopert to Handle Films Of New French Set-up

Lopert Films President E. L. Lopert announced his recent return from Paris that he had arranged while abroad to release the films of a new French co-production set-up to be known as La Co-Production in which a number of major producers in France will participate.

La Co-Production, Lopert said, marks the first time that French producers have agreed to get together for their mutual advantage.

2 New Warner Exchanges

Construction is expected to begin within a month on two new Warner exchange buildings, following the opening of the new quarters now being completed in Minneapolis. One of the new buildings will replace the present quarters, in Omaha, while the second will be in Jackson-

Harris-Broder Now Realart

Harris-Broder Pictures, which recently acquired the Universal reissues, has changed its name to Realart Pictures, Inc., with permanent offices at 2 Park Avenue, New York City. Realart has just closed a deal with Film Classics for the distribution in the United States, Alaska and Hawaii of 50 pictures to be released, 10 per year, over a period of five years.

S70,000 in Yeshiva Drive

In making his annual report to George J. Schaefer, chairman of the motion picture industry committee for Yeshiva University, Jacob Saltzman, administrative director of the university, disclosed that nearly $70,000 has been raised within the film industry for scholarships.

Two Monogram Reissues

"Drums of the Desert" and Jack London's "Sign of the Wolf" will be released by Mono-

H. J. Yates J. R. Grainger
New York Movie Unions Sign 5-Year Peace Pact

Under the aegis of New York's Mayor O'Dwyer, the eastern metropolis may become the fulcrum around which there will be a swing from war to peace between movie unions. For on the same day this week when Hollywood AFL craft union members were accusing the IATSE of being communist and undemocratic, members of the same two labor outfits in New York were signing a five-year pact that guarantees that film production in Manhattan will not be impeded or interrupted by jurisdictional strikes.

The New York labor peace treaty, providing for arbitration of inter-union disputes, was signed by representatives of 13 principal film unions, including the two unions which have been at dagger's point with each other in Hollywood for years—the United Brotherhood of Carpenters and Joiners and the IATSE.

At the same time that the peace pact was signed, Mayor O'Dwyer announced his appointment of Edward C. Maguire, who as director of the City Division of Labor Relations brought about the union agreement, to serve as coordinator of the city's bid for more and more film production in New York.

IATSE Called Dictatorship By Craft Union Witnesses

One of several AFL craft union members appearing as witnesses at Wednesday's hearings in Hollywood of the House Labor subcommittee investigating the labor unions, Mr. Maguire, charged that he had been unable to obtain employment since his discharge by Columbia Studios in a general dismissal of members of the union to which he belonged, although he had not worked on jobs involved in a jurisdictional strike.

The witness was Tom Cracraft. Several other craft union members charged the IATSE with dictatorial and undemocratic policies and practices. Cracraft's statement brought the remark from Irving McCann, counsel for the sub-committee, that he could see no "justification for such a situation by "the industry or the IATSE," and he further remarked that "if something isn't done to bring relief (in such situations) we may well ask Congressional action."

IATSE Votes to Comply With Taft-Hartley Law

At a general executive board meeting of the International Alliance of Stage THEATRICAL EM- ployees held in Boston last week, it was unanimously voted to file in Washington the anti-Communist affidavits of its officers, a copy of its by-laws and regulations, and a financial report of its affairs, in compliance with the provisions of the Taft-Hartley law.

Tax Hits 'Command' Film

An American motion picture was scheduled to be featured at this year's Royal Command Performance in London, but American producers have requested the British authorities to be relieved from selecting a Hollywood production for the occasion. Reason given is that the Dalton tax on film imports restricts choice of a film. The organizers, however, want an American picture and are giving U. S. distributors another month to make a selection. A single copy of such production may be especially imported under the penny-per-foot duty to avoid the ad valorem tax.

Picture People

Eddie Cantor told trade press representa- tives in New York this week that his recently completed RKO picture "If You Knew Sue" will be the funniest he's ever made. At least he will make himself available to serve any cause in the public interest where he is needed. The banjo-eyed comedian who has scaled the heights of achievement and popu- larity in the American screen and radio, is presently touring on behalf of various philanthropies. He goes to Philadelphia next week to receive the Humanitarian Award from the United Jewish Appeal.

Barry Buchanan, former director of adver- tising, publicity and exploitation for United Artists and more recently head of public relations for that company on the Coast, has resigned the latter post to complete The Encyclopedia of Show Business which he has been compiling for eleven years.


Silas F. Seidler, MGM advertising manager, and Ernest J. Gayling, advertising and publicity head for Lower Fourth Street theatres, left New York Friday (29) for MGM's Culver City studios to take in screenings of a number of fall releases and map campaigns for them.

Edward L. Hyman, Paramount Theatres vice-president, attended the business meeting of the Minnesota Amusement Company in Minneapolis this week.

Charles Schlaifer, 20th-Fox director of adver- tising, publicity and exploitation, returned to his desk this week following a brief vaca- tion.

International Tangle

The Attlee government appears to have upset more than one apple-cart with that 75 per cent tax on film imports, Hollywood is hardest hit, of course, but plans for expanded picture production in Australia also got blacked out by the tariff wall that has been thrown up to make the Ttong Little Isle just about unreachable by films made outside England. Thus, in Sydney this week, Chairman Norman B. Rydge of Cinesound Prod- uctions Proprietary, Ltd., announced that work on the Pagewood Film Studios had stopped and that orders for 100,000 pounds worth of studio equipment recently placed abroad had been cancelled.

Meantime, playing time in U. S. theatres continues to be the goal and ideal and most desired of all objectives of producers in other countries. In Paris this week, Marcel Pagnol scenario writer and playwright, said that the only hope of the French film industry is for the United States film industry to come to its rescue by opening theatres here to book- ings of French pictures. He suggested one week's booking each year to each French producer.

Over here, foreign pictures appear to be getting wider circulation, Skouras Theatres in New York, which previously made booking deals for several films produced in Italy, has signed a one-year agreement with Siritzy International for six French films, according to an announcement from Siritzy.

And in London this week the Motion Pic- ture Association's office there announced that all American-owned studio space in Eng- land has been made available to British pro- duction units. The announcement followed a request to the British government by film trade employes for use of American-controlled studio space to meet the shortage that will be caused by the U. S. industry's ban on exports to England.

Sales Activities

A series of meetings at Universal branches got under way this week, with William A. Scully, vice-president and general sales man- ager, presiding at huddles in San Francisco, Minneapolis, Milwaukee and Chicago; while Charles J. Feldman Western division man- ager; E. T. Gomersall, assistant to Mr. Scully; West Coast Division Manager Foster Blake; A. J. O'Keefe, assistant general sales manager; F. J. A. McCarthy, Southern and Cana- dian division manager, and Eastern Division Manager Fred Myers, were scheduled to hold meetings in the company's other branches.

The MGM sales forces with William F. Rodgers, vice-president and general sales manager, presiding were set for a six-day meeting scheduled to open Sunday morning (30th) in Los Angeles.

Calendar

SEPTEMBER
20-29, ATA-PTOA Ratification Convention, Shoreham Hotel, Washington, D. C.
23, 25-29, annual convention of Theatre Equip- ment Dealers Protective Association, Shore- ham Hotel, Washington, D. C.
Sept. 30-Oct. 1, annual convention Kansas- Missouri Theatre Ass'n, Phillips Hotel, Kan- sas City, Mo.

OCTOBER
7, meeting and film clinic of Allied Inde- pendent Theatre Owners of Iowa and Ne- braska, Fontanelle Hotel, Omaha.

Hope as They Huddle on British Tax

A number of top-level conferences were held in sweltering Washington this week in an effort to find a way to preserve the foreign revenues of the Hollywood industry. Toppers in MPA, SIMPP and in government departments have been burning midnight oil in an effort to head off what MPA President Eric Johnston re- referred to as a "chain reaction" from the 75 per cent tax on film imports early this month by the British government.

Johnston and a delegation of SIMPP officials interviewed the top men in the Treasury, State and Commerce Departments.

Additionally, representatives of the State and Commerce Departments took the unusual step of conferring solely on the film tax with members of the British delegation. They were careful to specify that this was an unofficial session, because the government likes to main- tain that it will not negotiate with any foreign power for a single industry. But despite the secrecy and in the British delegation's no doubt about the concern of the United States Government.
The Pretender

Republic

Drama

99 mins.

AUDIENCE SLANT: (Adult) A mildly entertaining potpourri of financial skullduggery and murder with psychological undertones. Should satisfy less-discriminating audiences.

BOX-OFFICE SLANT: Supporting fare in double-bill situations.


Plot: An investment broker, trustee of a young woman's estate, "borrows" large sums from the estate to cover market losses and plots to marry the young woman to cover his defalcations. She is in love with another man, in到了to see the investment broker makes a deal with a gang leader to have the unknown fiancé murdered so that he can get the young woman on the rebound. The gang leader's paid murderer doesn't know, nor does the investment broker, who the young woman's fiancé is, however, and when she eventually turns to the broker and marries him, he is in fear of his life because of his deal to have the man killed, so he plays on his mind that he is killed in an automobile accident.

Comment: The basic plot had possibilities of becoming a good story, but, however, "The Pretender" has been so loosely directed from such a poor script as to lose whatever semblance of reality that might have been injected into it. As it stands, the picture is obviously artificially contrived and unbelievable, in spite of the strong acting effort of Albert Dekker who strives mightily to be convincing with poor material. The picture moves quite slowly in an attempt to fit loose pieces together that results only in placing one scene after another. In spite of its shortcomings it is good enough for supporting fare in double bill situations.

Hal Roach Comedy Carnival

(Cinecolor)

United Artists

Comedy

112 mins.

AUDIENCE SLANT: (Family) Two comedies, one of juvenile character and the other a farcical excursion with strongest appeal to adults, are combined into 112 minutes of laugh-provoking entertainment for the average moviegoer. Should send patrons home in happy frame of mind.

BOX-OFFICE SLANT: The combination comedy idea is an experiment which, to prove successful, will need the support of smart showmen in advertising and exploitation. In some situations it may need another feature: in others, however, it offers ample entertainment in itself.


Plot ("Curly"): After Midvale's school teacher leaves, Curley (Larry Olsen) makes a mistake of his old maid (Kathleen Howard) for her successor, whereas the real newcomer is the old maid's niece, Frances Rafferty. The gang had planned many "surprises" for Frances, and how the tables are turned on them and how the new teacher wins their sympathy forms the basic story pattern.

Plot ("The Fabulous Joe"): Joe, when his wife overlocks their anniversary, Walter Abel goes to a bar and imbibes a deadly concoction to forget his troubles. Quite incidentally, he meets a blonde (Marie Wilson) and from then on he becomes involved in one situation after another, finally ending up in a divorce court. During the proceedings, a dog, Joe, willed to him, talks to its master but fails to respond to pleas in court. Abel is declared insane because of overwork, and the divorce is refused. Husband and wife are reconciled.

Comment: Producer Hal Roach reports that during a recent 15,000-mile nationwide tour, one of the contacted leading exhibitors, circuit operators and distribution heads, who found that comedy is the most universally acceptable commodity on the screen today; that brevity, now as always, is the essence of comedy; and that a diversified comedy program can provide showmen with highly exploitable merchandise. Accordingly, he has set up such a program through the combination of two feature comedies, each bearing no relation to the other, and has labeled the combination the "Hal Roach Comedy Carnival," Part One of the duo ("Curly") is strongly recommended for the second half of Roach pioneered years ago, and its warmth and humor and the charm of the youngsters should appear to all ages of moviegoers. On the other hand, Part Two ("The Fabulous Joe") is more on the adult side filled with farcical situations that will keep the average audience roaring with laughter most of the time. Both comedies are filmed in Cinecolor, but the lavish back grounds of "The Fabulous Joe" respond best to such treatment. The Comedy Carnival has been designed solely as popular, escapist entertainment, and on that score it should receive sympathetic audience attention everywhere as a welcome respite from the customary overlong, heavy dramatic fare. In some situations where patrons look for quantity, the Carnival may well need the support of another feature, however, it offers ample entertainment in itself, and with the addition of a short subject or two, can make a well-rounded, satisfying program. The combination comedy idea is a fine one, an experiment of which, if successful, will need the support of smart showmen in advertising and exploitation. Certainly the essential elements are there to send patrons home in a happy, satisfied frame of mind.

Shoe-Shine

(Italian Dialog—English Titles)

Lopert Films

Drama

93 mins.

AUDIENCE SLANT: (Adult) Stark realism of a most depressing sort. May enthrall some audiences but the majority, though perhaps impressed, will not be pleased by it. Suitable largely for audiences of Italian descent, in Italian or subtitled English.

BOX-OFFICE SLANT: Depressing theme makes its prospects extremely limited.


Plot: Two Italian shoe-shine boys involved in Rome's Black Market are tried and convicted for their activity. This is the story of their utter poverty, their confinement in an Italian penal institution, their fondness for each other, escape through Germany for which they plot and in the death of one of the boys.

Comment: There is little to recommend in this depressing story of present-day Italy's neglect of its homeless, often starving youngsters, except the fact that it is told with stark realism, almost cruelly to the susceptibility of average audiences. Perhaps Italians or Americans of Italian descent will be able to enjoy the tragedy contained in this film, but average American audiences are certain to be grossly offended, both by the story and its method of telling. There are a great many scenes that may well be censored by the time this reaches American screens—so a check on the running time is advised, if it is booked.

Golden Earrings
THRIVING TEAM
IN THE HIT
THAT TEAMS WITH
THRILLS!
"CRY WOLF"
IS MAKING
A TERRIFICALLY PLEASING
SOUND AT THE BOXOFFICE, AS IT IS NATIONALLY RELEASED BY WARNER BROS.
If you've been in this business less than half an hour—or even sought shelter from a downpour of rain under a theatre marquee—you've heard the remark: "You don't have to be crazy to be in show business, but it helps." Up to a short while ago, I always considered those words that opinion to be speaking in a spirit of levity and not wanting—or even expecting—that their utterances would evoke other than a tinkle in the ear. Our many finish fights with the vacillating and lymphatic qualities of Mr. and Mrs. Public has taught us—or should have taught us—that this business requires agile mental maneuvering and keen perception of mass desires to ensure the will-o'-the-wisp of the wish of over wary customers.

After listing to, reading about and analyzing the economy and retrenchment drives of major distributors and circuit operators, I've just about concluded that no small number of the industry's mental giants have taken the remark about it helping "to be crazy" seriously. And, they're not being crazy like foxes. They're being crazy like geese! I realize that the charge is a serious one but how else can the utter disregard of the costly experiences of the rugged and—I thought—unforgettable '30s be excused? It would seem that the five- or six-year flood of dollars has completely eroded the "think fertility" of those who direct the destinies of the industry.

**Customers Adversely Affected by 'Planning Groups'**

At this writing we—and I mean you and me and our customers—are being adversely affected by the irrational reasoning of the "planning groups" charged with devising ways and means of maneuvering expenses to an unhealthy low while grosses and earnings remain at an unreasonable high. Either because of gross ignorance or utter disregard of past experience, such units of the cerebral abstractions of these groups as have already been effectuated hold great promise of getting the Oscar as the finest "Comedy of Business Errors" ever conceived. They also loom as top-ranking entries in any contest devoted to the exhibition of plans and practices on how NOT to succeed in business and how to make your customers forget you ever existed.

I know that it is much easier to criticize than to devise, but when the devising is in conflict with long established and proved economic laws and antithetical to the accepted procedures and practices of world business, some criticism seems necessary to get maneuver back into the groove of profit promise. It must be admitted that this business, because of its imaginative premise, is privileged to indulge in—or at least can be forgiven for indulging in—a sort of business "poetic license" and diverging from the beaten track of material commercial endeavor. But the goal of success—and that means customers—is the same for all who seek the twin awards of profit and progress. When the guiding forces of any business decide to remove the sign posts that mark the way to their marts for customers; when they ask for greater service and longer hours from employees—currently harassed with two-fold living expenses—at less or the same monetary output; when they expect—or pretend to expect—much needed repairs, replanning and refurbishing to be accomplished without added expense, and when they want these savings maneuvered without effecting the constant flow of customer dollars, it's time to call in the psychiatrist because they are very evidently taking seriously the remark about it paying "to be crazy" in show business.

To cite a few instances: I don't know why, but it seems that as long as I can remember the bigwigs of the moving picture industry have felt themselves justified in disregarding the generally accepted advertising procedures found profitable and practical by other businesses. All during the war when long lines at a store's or a theatre's box-offices—and when other businesses were containing themselves with institutional advertising space buys—the mighty movie minds extended themselves in giving theatres unnecessary cooperation. They begged newspapers—restricting space because of paper shortage—to lower the barriers and accept big line contracts. They sent traveling representatives to local merchants—to busy trying to do four men's work to do more than wait on the constant flow of customers—into devoting window displays and providing other cooperation. They jammed the air channels with messages about any and every picture—regardless of quality—that came from their studios. And all this for what purpose? To build longer lines of customers the theatre could not accommodate and to irritate others anxious to devote their time to matters of more importance and of more value to the community, the war effort, etc. During all this time, the theatre's and advertising help, earnings were big, taxes were high, grosses fantastic, so the so-called "ten cent" dollars were thrown promiscuously out of windows without thought as to whether they helped or hurt the chaps they were thrown at.

As this is written the earnings are still big—according to all industry and banking reports; grosses have shrunk until they are only "wonderful" and no longer fantastic; taxes are down. Most of the big companies—now engaged in retrenchment programs—hold every indication of bettering the 1946 dollar volume in earnings. But, somebody said something about a recession, and the early spring showed a seasonal decline in patronage. When that happens in any other business they begin to push their wares through the mule-dealer advertising help and selling effort. The space used in trade journals is increased for the purpose of enticing the retailer. Heavier appropriations are made for the so-called cooperative ad in the local loiterer. Neither does the dealer and the manufacturer join to intrigue the interest of potential local customers. New and more colorful window displays are served courtesy to the retailers, billboards are rented, radio time contracted and every effort expended to overcome the customer resistance.

Such effort makes sense. The kind of sense that has proved practical and profitable time after time and season after season for the heads of other industries. But not so for the mighty movie minds, despite the lessons of the '30s. It seems that every time film percentage drops a dime the producers and distributors want to lop a dollar off their advertising appropriations. The first department to feel the edge of the scissors is the advertising, publicity and exploitation effort. Men of proved "know how" like Serkovich, Schlafger, Mitchell, Youngstein, Dietz, Blumenstock and others are immediately handicapped by appropriation cuts and yet expected to turn in the same general overall nationwide coverage accomplished with unlimited money. Of course, by some unknown and unaccounted-for process of cerebral atherosclerosis, this maneuver is calculated to evidence extreme business foresight and administrative acumen.

For a time business holds to par because of the momentum of previous effort and the "cuts" show flattering expense reductions on the p. & l. sheets. But what it really does in the long run is disturb the confidence of retailer and customer alike and show the costly process is years/months to come. After an exhibitor market has been conditioned to seeing page after page of multi-colored trade journal ads on every grade of picture for five years, I wonder if somebody in some infinite wisdom might tell me what goes on in the exhibitor's mind when he fails to find ads on even the biggest of productions. It doesn't make sense but "makes silly" to conclude that he will hold other...
Rodeo, Band and Clowns
Ballyhoo 'Red Stallion'

A ballyhoo reported to have drawn a cheering throng of 30,000 persons attests the intelligent showmanship put behind the engagement of Red Stallion' at the Carthay Circle Theatre in Los Angeles. No stops were pulled in the campaign hailed by veteran showmen.

The crowd came out, partly to see the array of film stars who attended the showing, but its cheers were mostly for the wild western rodeo put on in front of the theatre. The circus atmosphere was enhanced by a brass band of 27 musicians and a dozen clowns catering for the attention of the crowd. For the first time in the case of a big premiere in the ultra-smart Carthay Circle, full-dress was dispensed with, those attending appearing for the most part in western and riding clothes.

Newspapers and radio commentators gave the engagement ample mention, the press being generous in both story and picture space. Special telephone hookup with station KERCA carried news of the opening to all key Pacific stations of the American Broadcasting Co. The extensive billboard display included 87 24-sheets in Los Angeles, many hundreds of six-and-three-sheets and thousands of window cards. More than 100 theatres showed the special "Red Stallion" trailer prepared by Eagle-Lion.

Season Pass First Prize In Theatre Photo Exhibit

Managing Director Montague Salmon of the New York Rivoli Theatre, to promote greater competition among the city's various camera clubs and, incidentally, to bring his theatre and its attractions more prominently in the public eye, has arranged a Rivoli Prize Photograph Salon for display in the theatre's mezzanine, beginning Sept. 15. Prize for the best photograph entered will be a season pass to the Rivoli; second prize, a six-month pass. Patrons will be asked to vote on the photographs they consider "bests."

In addition to the season pass the member whose entry receives the greatest number of votes will be presented with an elaborate and beautifully- framed scroll. Every entrant will receive a consolation prize of a pair of tickets.

Van Johnson P.A. Tour
Hypos 'Rosy Ridge'

The personal appearance tour of Van Johnson to some key cities where his latest picture "The Romance of Rosy Ridge" is opening seems to have caused more of a furor than the usual P.A. tour of Hollywood stars.

In St. Louis Manager Russ Bovim of Loew's reports more than 1,500 persons in line at 6 A.M. waiting to buy tickets with a stop-sale order to the ticket window following at 11:30 A.M. A complete turnover was accomplished at 1:40 P.M. by promising free fan photos of the star to all who left the theatre.

Van's appearance at Houston was met with enthusiastic fan response, followed by a similar reception at Loew's theatres in Harrisburg and Memphis.

EXECUTIVE TRIO of George Bowers, Charles P. Skouras and Dick Dickson, respectively FWC Theatres general manager; president of National Theatres and FWC Southern division manager, launch the 12th Annual Fall Drive of National Theatres for prize money totaling $125,000, before a general meeting of managers and district managers at the company's home office.

Warners Set 2 National 'Life With Father' Tieups

An extensive schedule of commercial tieups has been arranged by Warner Bros. for "Life With Father" which has started a long list of special engagements throughout the country. It is claimed to be the most extensive since Warners' all-time record established by "Night and Day."

Among the first national promotional activities to get under way are one with Byer-Kolnick Co., makers of Resistol hats, and another with De Monte Coffee. The Resistol hat tieup features William Powell. In addition to taking advertising space in Life and other national magazines, Byer-Kolnick is distributing 50,000 color posters showing a family scene from the picture. Poster is suitable for window and counter display in tieups between local hat shop and theatres showing "Life With Father."

Co-star Irene Dunne is the prominent feature in full-page color ads which De Monte Coffee will place in American Weekly, This Week and other large-circulation national magazines. It will also use black-and-white ads in local newspapers, tied in with theatres showing the film.

Indians at Macy's
In 'Black Gold' Tieup

Through a tieup effected by Allied Artists with R. H. Macy & Co., New York department store, a fully populated Indian village will be established on an upper floor as ballyhoo for AA's Cinecolor film, "Black Gold," scheduled to open at Loew's State Sept. 7.

A large number of Indian men, women and children, transported to New York from Oklahoma, will be on exhibition in the layout of tepees and other native atmosphere. Macy's will feature trumpe and picture's opening in window displays, newspaper advertising and radio broadcasts, as well as display cards throughout the store. Before their Macy engagement, the Indians were scheduled to parade down Broadway to City Hall, there to be greeted by Mayor William O'Dwyer.

Calls for New Showmanship Ideas from N. T. Managers

President Charles P. Skouras of National Theatres in announcing that $125,000 in prize money has been set aside for the circuit's 12th Annual Fall Drive, Aug. 31 to Dec. 20, called on his theatre managers and district managers to come forth with new ideas in showmanship to build an increase in film revenue to offset the heavy British tax recently imposed on American films. The NT chief also asked his managers to carefully scrutinize their operations and to avoid unnecessary expenditures.

George Bowers, FWC Theatres general manager announced the results of the 5th Charles Skouras Showmanship campaign and distributed $42,228 in checks to winning theatre managers, bookers and home office employees.

The importance of training doormen and assistants so that they may advance to theatre managers, was strongly advocated by Bowers at the meeting. "Promotions from the ranks, rather than hiring men from other circuits, is the sincere objective of our organization," he stated. "We seek to develop our own manpower to fill the executive positions of tomorrow."

Other speakers included Dick Dickson, FWC Southern California division manager; George Skouras, president of Skouras Theatres and Ernest Kortbeil, managing director of Hoyts Theatres, Sydney, Australia, who explained theatre operations in his own country.


Because of the new method of selling films and the wide time-spread of first-run engagements in key cities, Universal-International will transfer its advertising and press book departments back from the coast to New York. It was announced in Hollywood by U-I Director of Advertising and Publicity John Joseph. Location of these departments in New York will allow them to function in closer co-ordination with the sales department, it was stated.

Transfer will be made in September when Universal moves from its present quarters in Rockefeller Center to its new building on Park Avenue when Maurice Bergman, eastern advertising and publicity director, will have advertising and press books under his direction. Joseph will continue to make his headquarters at the U-I studio but will make frequent trips to New York for overall supervision.

U-I's announcement stated that a studio unit will be maintained for advertising and promotional activities preceding and during production of films. This studio unit will be headed by Davis A. Lipton, the company's advertising coordinator. It will work in close cooperation with the west coast office of Monroe Green-thal Agency which handles the U-I account.
Mahoney Wins Contest On ‘Men of Tomorrow’

George F. Mahoney, Jr., manager of the Rialto Theatre, Joliet, Ill., has been judged winner in the contest conducted by Publicis Great States Theatres for the best campaign on Warner's two-reeler, “Men of Tomorrow,” according to Maurice M. Rubens, vice-president of the circuit.

Runner-up in the competition was J. C. Hackworth, manager of the Grand, Alton, Ill. Mahoney’s winning campaign, for which he received a handsome Emerson radio, was carried out with cooperation from John Handman, director of Boy Scout activities in the Joliet area. Highlights included:

Window Display. A very unusual window display was arranged and set up in the First National Bank of Joliet. The window background featured prominent catchlines on Scout activities, name of short, Rialto playdates and so forth. “Handwork” made by local Boy Scouts, and pictures of local Boy Scouts coming to this window. This display consisted on a very busy street was seen by hundreds of people.

Radio Station. Radio station WJOL contributed spot announcements before and during the run of the film. “Men of Tomorrow” was used. Set up between two massive pillars and placed on a background of black velvet, it was attractive and its brilliant animated lighting effect attention compelling.

Feature Tie-in. Since the feature, “Time of Their Lives” was ideal family entertainment, the theatre stressed the value of this combination, as in the case of double feature programs. In all tie-ins the feature and “Men of Tomorrow” were used to good advantage.

Ticket Promotion. Arthur O. Janke, Mayor of Joliet, at theatre’s suggestion, invited every Boy Scout in the district to be his special guest. Using a mailing list furnished by the Boy Scout office of active Scouts, these young men received the Mayors personal invitation via first-class mail. Ticket was enclosed with each letter. The Mayor sent out approximately 1,200 letters and over 1,000 Boy Scouts responded, a great percentage of them in their official Boy Scout uniform. Mayor Janke told Manager Mahoney that he has never received such favorable comments from parents on other activities as he did on this one.

What Have YOU Done?

Enterprising Morris Rosenthal, manager of Loew’s Poli Theatre, New Haven, has promoted a fur fashion show to be held at his theatre for one performance some time in September. Local newspaper will model, with Miss Fur Fashion Committee of 1947 receiving a suitable prize. Tieup is with station WELI and Kramer’s—N.H.

Name for Asta’s Double

No matter how old, there are some exploitation stunts worthy of repetition. Anytime you ask the public to name something—whether it be a human, an animal, a new theatre or whatnot—you can expect a large response and plenty of publicity.

Well, in Dayton, in cooperation with the Dayton News, Manager H. G. Moore, of Loew’s has asked the public to name something—specifically, a wire-haired terror declared to be the exact duplicate of Asta. The “Asta Double Contest” runs for five days, with story breaks each day, plus a later news break when the wire-haired terror is presented to the contestants.

The picture, of course, is MGM’s “Song of the Thin Man,” in which Asta has his customary role.
Guardian of her most important "bath"...

COSTLY shots like this might be so much spoiled footage... save for the vigilance and knowledge of the laboratory man.

He makes sure that the dailies take *their* all-important bath... inspecting, testing, keeping constant check as the exposed footage runs through the developing, fixing, and washing tanks and driers.

To his skill and watchfulness... as film representing "box-office gold" literally slips through his careful fingers... motion pictures owe much of their well-earned reputation for technical excellence.

This skill is more effective... the burden of constant vigilance lessened... when he works with dependable film of superior quality. That's why he always welcomes the family of Eastman motion picture films.

**EASTMAN KODAK COMPANY**
ROCHESTER 4, N. Y.

**J. E. BRULATOUR, INC., DISTRIBUTORS**
FORT LEE • CHICAGO • HOLLYWOOD
'Castilo' Program Guide Goes to Women's Clubs

An eight-page reprint of a study program for 20th Century-Fox's "Captain From Castilo" is currently being distributed to hundreds of women's clubs throughout the country. The reprints, already mailed to club discussion groups at their request, will be distributed among some 25,000 members, in addition to the 30,000 group leaders who have already received fee copies of the magazine, Agenda (for women's club program planners), from which the reprint was taken.

The reprint is divided into five sections, including outlines of the ingredients going into filming a best-seller, and continuing with emphasis on the dramatic values of "Captain From Castilo." Remaining sections of the brochure deal with research for the film, the writing of the screenplay and the actual problems faced during production in Mexico.

The guide ends with a series of suggestions, telling showmen how clubs can support motion pictures in their locality. Ideas include presenting the program at the club augmented by newspaper and still displays, contacting the local theatre manager to secure the date of showing for advance announcement to the club; cooperating with the theatre manager on exploitation and publicity; enlisted club support; arranging library and book shop displays, and using the club's telephone chain to ask friends' support of the film.

Morris Resigns as SRO Exploitation Manager

Claud Morris has resigned as manager of exploitation of the Selznick Releasing Organization, it was announced this week by Robert M. Gilliam, eastern advertising and publicity manager.

For the past two years, Morris, a veteran of 25 years in the motion picture business, directed the national exploitation campaign preceding the multiple-run openings of David O. Selznick's, "Duel in the Sun" in key cities throughout the nation. He coordinated the combined efforts of over 30 field men in the process and won high praise for his intensive merchandising campaigns.

Morris left New York Monday for a month's vacation in New Mexico.

'IVY' BALLYHOO girls served a double purpose for General Manager Ed May, Lincoln Theatre, Miami Beach, as they stenciled "Ivy" messages on sidewalks and attracted plenty of attention in their Ivy decorated bathing suits. May also staged an "Ivy Swim and Patio Party" at the Cadillac Hotel as additional ballyhoo for the film.

'Lovable Girl' Finals Held at Asbury Park

New Jersey finals in the Lovable Girl of the Month contest co-sponsored by Walter Reade Theatres and WAAF took place Thursday afternoon at Asbury Park's Pool and Stadium. Judges were Harry Conover, the model agency head, Candy Jones, famed Cover Girl, and Hal "Tun" Tun.

To the winner went not only $1,155 worth of jewelry from Temple's Jewelers, Fifth Ave., New York, but also a seven-year Conover model contract and the use of her picture in large advertise- ments in national magazines. There were entries from all parts of New Jersey.

NSS 'Showman' Ups Size for September

Mister Showman, National Screen Service's special trailer publication, has been increased from 12 to 16 pages for its September issue. Featured are trailers for Labor Day, Fall Fashion Shows, "Greater Movie Season" and two full pages of teaser-type trailers on RKO Radio's "Crossfire."

Special attention is also paid to the forthcoming holiday season, with a reminder to exhibitors that it is not too early to start selling their merchants greeting ads for Thanksgiving and Christmas.

20th-Fox Premieres Set

Three world premieres of 20th Century-Fox films were set this week by Andy W. Smith, general sales manager. "The Foxes of Harrow" will open at the Saenger Theatre, New Orleans, in September, while "Nightmare Alley" will make its bow in Dallas during October. Then, in November, "Gentlemen's Agreement" will have its initial world showing at the Mayfair Theatre in New York.

FLORAL TIEUP. This flower window tieup was effected in Buffalo, N. Y., for the show- ing of Eagle-Lion's "Repeat Performance" at the 20th Century Theatre there. The pic- ture was widely exploited, with many other window displays throughout the city. Earl Hubbard is manager of the 20th Century, with R. T. Murphy handling the publicity.

DeMille in 11-City 'Unconquered' Tour

Cecil B. DeMille will visit eleven major cities in the U. S. during October and November in connection with openings of Paramount's "Unconquered," Technicolor frontier epic starring Gary Cooper and Paulette Goddard. Exploitation and publicity on a large scale will mark the arrival and stay of the DeMille party in each city.

DeMille's tour will start in Pittsburgh, where the world premiere of the picture will be held at Loew's Penn Theatre on Oct. 1. Other cities on DeMille's itinerary, in the order in which he will visit them, are: Cincinnati, At- lanta, Baltimore, Chicago, Cleveland, Detroit, Kansas City, Dallas, Denver and San Francisco.

'Unfinished Dance' In Campaign Tests

In what is believed to be the first test of its kind, MGM will pre-release the Technicolor musical, "The Unfinished Dance," in four key cities to try out two different types of adver- tising and exploitation.

Picture will open in Norfolk, Va., and Hous- ton, Tex., Sept. 4 to test campaign stressing melodrama and story points of the Margaret O'Brien Starrer. In Richmond, Va., and Roches- ter, N. Y., opening on same date, campaign will emphasize the music and spectacle of the film produced by Joe Pasternak.

'Angel Doll' Tieup Set On 'The Bishop's Wife'

Through a tieup effected between the Samuel Goldwyn publicity department and the Holly- wood Doll Mfg. Co., an "angel doll," inspired by the celestial character in Goldwyn's "The Bishop's Wife," will be sold in department stores throughout the country coincident with the Christmas release of the picture.

Sale of the doll, predicated on previous mer- chandising experience, is expected to reach 500,000. Each box will carry a plug for the Goldwyn film.
Downing's Weekly Letter

Strong Selling Medium

The personal angle is an advertising approach that always pays off, yet the number of theatres often taking advantage of it constitute only a minority, if reports from the field are any criterion. Occasionally, however, there comes word of a showman who has proved to himself that one of the best ways to win and hold patronage and to build good will is through the personal angle.

Just what is this personal angle? Well, in a general way, it is that means by which the theatreman direcdy appeals to the public, a sort of “from me to you” method. Out in Brookhaven, Miss., for example, where L. E. (Jack) Downing owns and operates the Haven Theatre, most of the town’s 7,500 population know Jack Downing—and all because he has consistently used the personal angle in his advertising.

How does he do it? Well, it’s all very simple, and yet so effective. Each week he sends out 1,000 mimeographed mailing pieces. Greeting each recipient as “Dear Friend,” Downing tells them about his coming attractions, makes observations about the weather, urges support for local civic drives, gives a boost to the merchants, and injects humor into the proceedings, with originality and others called, for the most part, from Filmack’s publication, Inspiration. Downing’s letters have that warm, friendly approach—that personal angle—which makes each recipient feel that the message is directed personally to him. Let’s take a few excerpts from one of the letters:

“No, friends, I have some shocking news for you. Puuleeeaaazzee don’t make a scandal of it, though. You know that I visit New Orleans quite often. Well, recently while down there—well, I hardly know how to relate the shocking episode to you in a correct way—but, anyhow, this shocking sight does have some bearing on Brookhaven, for I feel that the news will soon be all over town. Now I wonder if you can imagine what I saw while there? Well, it was this way. I was strolling along Liberty Street, and as you know we have some very beautiful ladies here in Brookhaven, but I saw one there almost as attractive, and she was in a shocking predicament. For this person turned out to be Betty Grable in ‘The Shocking Miss Pilgrim.’ So I just hooked her for the Haven to present to you each Monday ...

A patron just entered the theatre and asked for a cool seat. The usher politely replied, ‘I can sit you on Z row’.

‘Keep your faith solid and fingers crossed for the B.M.S. girl truck team that is now on their way from San Antonio, Texas. May their trip be both a pleasure and a success.

‘Your duty is to study the candidates running for office, then on election day vote for the man you feel best qualified for the office. And in closing, there is another gentleman I ask you to support, Clark Gable in ‘The Hucksters,’ which is coming soon to the Haven screen.’

Those few excerpts give you a pretty good idea of how it’s done, and Downing certainly has the know-how. And does it all himself, too. The cost of the mailing is $15 weekly, a mighty small expenditure for such an effective advertising medium.

It isn’t too late for you to use the personal angle in your own advertising. You may be a little rusty at first, but you’ll soon catch on. And if you stay at it, you’ll find a friendlier, more eager movie-going public.

Dog-Naming Contest Brings 21,678 Entries

Eagle-Lion received 21,678 entries in its quest for a name for the grandson of the former canine actor, Rin Tin Tin, in connection with its release of “The Return of Rin Tin Tin.”

Winning name was O’Rein, suggested by 14-year-old Jeanne Craig of Charleston, S. C., who was awarded a pedigreed puppy.

FLYING SAUCERS FROM AIR

Promote ‘Gunfighters’

Capitalizing on the recent “flying saucers” scare, then getting a big newspaper display, Manager and Publicity Director Howard Feighley of the Rivoli Theatre in Toledo, Ohio, rained imprinted cardboard placards down on street crowds from an airplane to advertise Columbia’s “Gunfighters.” Imprint on the “saucers” read: No! It’s not a flying saucer.... It’s just a flying announcement. See “Gunfighters,” with playdate copy.

As the film was based on Zane Grey’s novel, “Twin Sombrero’s,” Feighley arranged window displays of the novel in large department stores throughout the city. The public library cooperate by permitting a large exhibit to be placed in its window cases just outside the street entrance where passers-by stopped to examine it.

Feighley promoted 100 “Gunfighters” cactus plants which were given to the first 100 persons entering the theatre on opening day. A mystery-time-guessing contest was run on Gene Williams’ West D radio show. Passes to see the film were given to the first persons who wrote in correctly identifying the tune. Station WTL gave air plugs.

FLYING HOOFs STUNt

The Wilkinson Theatre in Wallingford, Conn., capitalized on the “flying saucer” excitement with this line above the marquee to plug its showing of 20th Century-Fox’s ‘Home-stretch’”: “Sorry, no discs; just flying hoofs in ‘The Home-stretch’.”
ATLANTA

Harvey Smith, former publicity director for Georgia Theatres, and J. F. White of Charlotte, N.C., will open the Erlanger Theatre here Dec. 1 with stage shows and roadshow films.

Bill Talley, former Republic Atlanta manager and later with Eagle-Lion-PRC, has been named Charlotte manager for Kay exchanges, replacing the late Ed Hollow. Harry Katz of Kay Film exchange returned from visiting the Washington office. Jack Crockett, Kay salesman, is visiting the New Orleans office. Kay Head Booker and Office Manager Dixie Graham is back from vacation. Mrs. Bernice Hilton is taking hers.

Benton Bros. Film Express President Lex Benton is back from a business trip to Jacksonville and Miami, while the firm's general manager, Bill Wallace, is back from a New York vacation.

Lynda Burnett, PRC booking department head, has gone to Mexico City for a stay. Charles J. King, PRC salesman, was married recently.

Arabi Theatre in Arabi, Ga., owned by "Tiny" Turner of a radio station in Cordele, was opened this week. Ditta the Pitts in Pitts of which Turner is co-owner.

Columbia District Manager R. J. Graham is vacationing on St. Simon's Island.

Mat Mellon, formerly of Columbia's home office, has joined the staff of the Atlanta branch.

Edward Hayes, for many years United Artists branch manager, is now a special salesman for Film Classics.

The King Theatre, Kingston, Ga., was destroyed by fire.

BOSTON

Art Moger, Warner Brothers publicist, received accolades from the members of Boston press for his splendid handling of the Boston cavalcade to the "Life With Father" premiere at Skowhegan, Maine. Ralph Banghart of RKO also won praise for his handling of the mock trial at Symphony Hall for the preview of "The Long Night.

Ruth Mugglebee spent two weeks at Duxbury visiting friends.

Mr. and Mrs. Art Moger visited in upper Maine during the latter part of August.

Mr. and Mrs. Shepard Epstein drove to the Boston area for a weekend and visited several theatres en route.

Mr. and Mrs. Urban Woodhouse have returned from three weeks in Skowhegan, Me.

Mrs. Paul Engel is still quite ill but hopes for her complete recovery soon.

Arthur Dorley, veteran showman went to New York for the week's end and will spend some time at the home offices of RKO while there.

A. W. Schwallberg, vice-president and general sales manager of Eagle Lion has appointed Tom Donaldson, veteran of important sales posts with major companies including MGM, as New England district manager. For the past six months Donaldson has been New England district sales manager for PRC. In his new post he will be in charge of the territory including the Boston and New Haven area.

Schwallberg also named Harry Segal, special sales representative for Eagle-Lion since inception of the company, as Boston branch manager. Other appointments in the New England district included Al Fecke as sales manager in Boston and Max Selzberger as New Haven branch manager.

HARTFORD

The Hartford Drive-In Theatre, Newington, operated by E. M. Leo's Theatres circuit, has a new Friday night policy, with a midnight Owl Show, starting at 11 p.m. Manager is Vincent O'Brien.

Russ Ordway, manager of the Webb Playhouse, Wethersfield, has retired from vacation.

Ernie Grecca, director of advertising and publicity for The Hartford Theatre circuit, Hartford, and family have checked in from a vacation in Maine.

Two theatres in the Hartford area will reopen in September. Leo's Poli, Meriden, and State, Hartford, will operate on weekend policies. The Meriden house, a motion picture situation, will be under supervision of Mollie Stickle, manager of Leo's Poli Palace, Meriden. State, Hartford, a vaudeville-motion picture spot, will have Desi Arnaz and band as opening attraction Sept. 5. The Meriden spot gets going Sept. 13.

MINNEAPOLIS

Use of identification cards in bank night schemes does not make theatre bank nights legal, the office of the Minnesota attorney general has ruled. The Freeborn, Minn., county attorney had requested the opinion, saying that such a plan was proposed for use in an Albert Lea, Minn., theatre. The plan was termed a lottery which would violate Minnesota statutes.

Walter Hoffman, exploiter for 20th-Fox, and Marilyn Goldstein of Minneapolis will be married Aug. 31.

M. A. Levy, 20th-Fox district manager, has been vacationing at Burnside Lodge, Ely, Minn. Gene Meredith, cashier at Warner Bros., has been relaxing at Lake Minnetonka. The entire exchange staff of 20th-Fox held its annual picnic last week at Excelsior Amusement Park.

Recent out-of-town visitors along film row included Joe Podoloff, 20th-Fox branch manager in San Francisco, and Sol Francis, Monogram Midwest district manager, who conferred with Branch Manager Morris Steinman.

Glenn Roberts, former booker at 20th-Fox, has been named assistant to the district manager, replacing Irving Mills.

Funeral was held at Fairmont, Minn., for William Lincoln Nicholas, 73, pioneer exhibitor and civic leader, who operated the Strand and Nicholas Theatre, Fairmont.

R. J. Murphy, Republic salesman, will be married to Gene Lorraine Foley of Minneapolis on Aug. 30.
**CHICAGO**

Joseph Berenson, National Screen Advertising Co., has closed its Minneapolis offices, owing to Minnesota antitrust laws, and transferred Manager Sylvan Grodnick to the newly-opened Des Moines office.

Bell and Howell is building special 16-mm. projectors for airplane use, and Chicago and Southern Airlines has already begun to install them.

A daughter, Joan, was born to Sidney Lightfoot of the Manley Popcorn Equipment Co., and Mrs. Lightfoot.

E. W. Peterson is quitting the post of Minneapolis manager for Ascap, and Chicago Manager George W. Kopp went to the Twin Cities for conferences.

William R. Almy of IATSE Local 133 was seriously injured in a 20-foot fall from the prosenium on which he was working to the stage of the Paramount Theatre. Accident caused by breaking of a rope.

SRO Midwest Manager Sam Horowitz has returned from visiting SRO exchanges in Des Moines and St. Louis.

Appointments: McNeill Smith, manager, Coronet Theatre, Evanston, Ill.; Bernard Nagle from assistant manager, Chicago Theatre to assistant maintenance manager; Duncan Kennedy, manager, Paramount, Hammond, Ind.; Ted Duval, assistant manager, Pantheon, Chicago; Jack Eggman, assistant manager, Selnick Chicago offices; Roy Eggman, manager, Alliance Theatres in Frankfort, Ind.; E. L. Goldman, Paramount driver captain for the Chicago exchange.

Alliance Circuit President P. J. Dee has returned from his west coast trip.

Gordon Byers has resigned as Chicago Theatre's assistant manager.

**KANSAS CITY**

Bet Fish, divisional sales chief for Samuel Goldwyn, was in town from Chicago last week talking business with Will Truong, United Artists exchange manager.

Vacations are still very much in order around the film exchanges. At Twentieth Century-Fox the list includes Joe Bondar, booker and Paul Clark, shipper; At Warner Brothers their Helen Pyles, secretary, and Mary Heersen, booker. At Theatre Enterprises (Griffith) its Eddie Erickson, booker, who is off to Mountain Home, Ark., for some fishing. Virginia Rubie, secretary, is back at TEI from a Chicago vacation.

Charles Spanihour, exhibitor at Greensburg, Kan., where he operates the Twilight Theatre, is seriously ill at Research Hospital here.

Charles Boshart, manager of the reopened Tampico Theatre, says the theatre not only will show Mexican pictures, but some films from Argentina.

Among industry leaders who have already accepted invitations to attend the 29th annual convention of the Kansas-Missouri Theatre Assn., at the Phillips Hotel, Kansas City, Mo., on Sept. 30-Oct. 3 are MP'TOA President Fred Wehrenberg, Dave Palfreyman, H. M. Richey and Leon Bamberger. Governor Frank Carlson of Kansas will also attend.

**HARRISBURG**

At least 10,000 signers to petitions asking for Sunday movie referendum on the Nov. 4 ballot were expected when 60 canvassers completed their work late this week. The law requires only 5,000 names to get the question to vote.

Harry C. Chubb, manager of the Hershey Community Theatre, was in charge of arranging the 29th annual Baby Parade at Hershey Park, August 30.

Although she failed to make the top spot, Miss Betty Steinmuller, secretary to Gerry Wollaston, State, was one of the contestants in the Miss Pennsylvania beauty contest held in the Mosque August 21. She was named "Miss Greater Harrisburg."

Franklin H. Maury, assistant manager at the Colonial for two years, and veteran Wilmer and Vincent employee, will leave Sept. 30 with his family for Miami Beach, Fla., to become manager of the Surf Theatre in the Wometco chain there.

At a birthday party held by the Maury's for their son, 2 of his guests were all of the feminine sex. Included on the guest list were Linda Kay Todorov, daughter of Mr. and Mrs. Spike Todorov, and Mary Jane and Susan Goth, daughters of Mr. and Mrs. Edgar Goth. The men are Fabian employees.

New at the Colonial are usherettes Jeannine Howe and Lois McKillop, while candy counter attendants are Patricia Fick, evening, and Betty Ortiz, daytime.

**OMAHA**

Two theatres will be among 142 buildings with fixtures installed offered for sale at the Harvard (Nebr.) airfield shortly by the War Assets Administration.

Floyd Bryerson will sell his Moorhead Theatre, Moorhead, Ia., to Ralph Morton, effective Jan. 1.

Mrs. Joe Jacobs, wife of the Columbia branch manager, and her son, Jack, are visiting in Los Angeles with relatives.

Universal district manager E. Heiber of Kansas City was in town.

Harry Weiner, father of I. M. Weiner, Universal salesman, is doing well following a major operation here.

T. R. Thompson of Kansas City, Walt Disney representative, was here for several days.

Hilton Fonda has sold the Gibbon at Gibbon, Neb., to W. E. White, who until recently had a theatre at Utica, Neb.

A girl was born at Immanuel Hospital to Frank Hall, assistant manager at the Orpheum Theatre, and Mrs. Hall.

(Continued on Page 20)
The regional news reel

(Continued from Page 19)

RKO-Brandels Manager Will Singer returned from Chicago after completing arrangements there for final services for his sister.

Nebraska Seed Company has denied charges that it failed to supply the type of popcorn agreed upon and has sued three firms that previously sued it for more than $40,000 on grounds that they refused to accept the popcorn. The firms, suppliers of theaters, are Poppers' Supply Companies of Minneapolis, Denver and Philadelphia. They had asked more than $100,000 in damages, contending the corn wouldn't pop as promised.

LOS ANGELES

San Wheeler, who heads distribution for Film Classics, was in town, conferring with Bob Ableson, district manager for FC.

Sydelle Thomas, daughter of Mr. and Mrs. Harry H. Thomas, was married to Samuel Aranow in the Colonial Room of the Ambassador Hotel. A reception followed in the Cocomo Grove, with nearly 100 guests attending.

Columbia Western District Manager Jerry Safron planned to New York to attend the home office sales conference, and returned this week.

Two bands entered the Loma Theatre in Burbank Aug. 17 and pulled automatics on Charles S. Minor, owner and manager, and Harry Lassell, an employee, and escaped with 12 money bags totaling $500. Shortly after, three robbers entered the Rosemead Theatre and forced Manager LeRoy Sherwood to open a safe in the closed boxoffice. Five money bags, containing $1,600, were taken.

Bruce Miller has become a salesman for Screen Guild.

Norman Paul is general manager for Victor Walker's five houses, replacing Darryl Johnson.

The Filmack Trailer outfit will open its Los Angeles office Sept. 2, with Joel Mack, son of owner Irving Mack, taking over production.

Mary Maynard was married Aug. 2 to John E. Felton, west coast representative for United World Films. Katherine Hatcher and Lester Coleman were wed Aug. 22 at Ontario. Coleman is assistant to George A. Smith, Paramount western division chief.

MGM Western Division Sales Manager George Hickey returned to work after two weeks' recuperation following a stay at St. John's Hospital in Santa Monica.

Ollie Wog died suddenly of a heart attack Aug. 11 at Altadena. The veteran film route, a former United Artists salesman, was due to return to work at Eagle-Lion after a long illness on that very day. He is survived by his widow.

NEW THEATRES

Chattanooga—Dr. V. A. Avakian, a Rossville physician, announced that he would build a 1,000-seat, $75,000 movie theatre in Ridgedale, with equipment running to $25,000 more.

St. Louis—George W. Joyner of Shawnee-town, Ill., has bought the ruins of the old Strand Theatre in Equality, Ill., which was destroyed by fire several years ago, and announces he will build a new modern theatre on the site.

St. Louis—Fred Wehrenberg, head of the circuit bearing his name, has awarded contracts for the construction of two drive-in theatres in St. Louis County, and a 1,200-seat film theatre in South St. Louis, the latter to cost between $250,000 and $300,000. The drive-in will be located on Lindbergh Boulevard on the Baptist Church Road will cost around $200,000.

Omaha—Bad Thomas of Brady, Neb., has been given the green light for the construction of an open-air theatre a mile south of North Platte, Neb., on Highway 183.

Pontiac, Mich.—Work has started on a 700-car drive-in theatre at Williams Lake and Airport Road by Matrice Theatre, Inc. Cost is given as $75,000, with completion expected by mid-September.

Indianapolis—William Conway, who operates the Wilh Theatre at Cannelon, Ky., is planning to build a new theatre.

Oklahoma City—A government permit for the erection of a new theatre to be called the Leachman at Stillwater, Okla., was received last week by Griffith Theatres. Construction will start immediately.

Louisville—Roland Foster is waiting only for CPA approval to begin the construction of a new 428-seat theatre in Bloomfield, Ky. It will be called the Moom and will be the town's first theatre.

Atlanta—Wilby-Kinney City Manager C. B. Grimes announces the circuit will build a theatre near the University of Alabama campus at Tuscaloosa. The 375-seat Regal at Smyrna, Tenn., will open around Sept. 1. The Waters Theatre Company has announced plans for two drive-in theatres, to cost around $100,000 each, near Birmingham, Ala.

SONSTENUS THEATRE CARPET

JOE HORNSTEIN HAS IT!
INDIANAPOLIS

Fire last week gutted the two-story Diana Theatre, in Elwood, Ind., while the house was empty, and caused injury to one volunteer fireman. The fire is believed to have been set off by sparks from a trash fire in the rear of the building. Loss was estimated at more than $40,000. Owner Nick Palkos was reported in Pennsylvania attending a wedding at the time.

Daniel Schwartz of National Screen Service, spent several days at the local branch on business.

Peter Fortune, salesman for RKO, was saddened by the death of his sister, Mrs. Fay Smith. Mrs. Ann Craft, has succeeded Christine Kirk, as secretary of the Associated Theatre Owners of Indiana, Inc. She was formerly connected with the local exchange of MGM.

Miss Kirk, will become the wife of Curtis Cotton Wood of the Brown County public schools.

Mrs. Chris Harm, who operates the Zionsville Theatre, Zionsville, Ind., has entered the hospital for a major operation.

Bruce Kixmiller, operator of the Colonial and Indiana Theatres in Bicknell, Ind., has entered a hospital in Vincennes, Ind., for a hernia operation.

TORONTO

The death of Jay I. English, chief architect of Odeon Theatres of Canada was drowned when his canoe capsized on a lake in Northern Ontario. The body was recovered by a French-Canadian boater. His funeral was attended by many from the film industry. Survivors are his widow, a son and a daughter.

The Hollywood Dual Auditorium has finally been put into commission to add something new to Toronto theatre facilities in the form of a second and adjacent cinema to a long-established house for the simultaneous presentation of a program but at staggered hours. It was the second Toronto theatre opening in seven days, which is something for the book.

Clare J. Appel, Eastern Division manager of Odeon in Canada, has appointed Gordon D. Beavis as supervisor for Ottawa, Ont. Beavis is the manager of the Centre Theatre there, operated in partnership with D. B. Stapleton, and will have charge of the Glebe, Rexy and Nola Theatres as well.

The Canadian branch of Schmick Releasing Organization has opened its office at 50 King Street West, Toronto, and Charles Weiner, Canadian sales manager, has appointed Mervyn Goldstone, formerly with Empire-Universal Films, as Ontario office manager.

Double Shorts

Double features have been cussed and discussed for so many years but something new in duels was started recently when the Palace Theatre in Albany double booked on shorts.

The house booked MGM's two Pete Smith's, "I Love My Wife, Bud," and "I Love My Husband, Bud," with special billing. The success has prompted a spread of the idea with MGM reportedly putting on a special ad campaign and extra prints for the idea.

ST. LOUIS

Manager Russell Bowem of Loew's State will represent the film industry on the publicity committee for the St. Louis County Community Chest Drive of 1948.

Paul Renn, 28, projectionist at the Gem Theatre, St. John's Station, St. Louis County, and his son, Ronald, 2½, were killed in an automobile collision on St. Charles Rock Road. Renn's wife and sister were seriously injured.

Mrs. C. Forristal, part owner of the Dupe at Dupe, Ill., and the Maple in Maplewood Park, Ill., is convalescing from injuries in an auto accident.

A son, William Edward, was born recently to Mr. and Mrs. Edward B. Arthur. Father is a Fanchon and Marco executive.

The widow of Sam Konm, who died recently of a heart attack, has announced that the family will continue the operation of his various theatre interests.

Lyle Brown, former owner of the Linn, in Linn, Mo., recently lost his home in a fire. Bell and Stone will close the Tilden at Tilden, Ill., on Sept. 1 for an indefinite period.

SAN FRANCISCO

Finances for a deal being negotiated for the purchase by Robert L. Lippert of George Mann's Redwood Theatre chain are complete, Lippert announced last week, and are not dependent on whatever investments the Reynolds Pen Company may or may not make in California theatres. The statement was issued following published reports that Lippert was negotiating for purchase of various theatre chains in northern California with Milton Reynolds interested with him. The Redwood chain extends from San Francisco to the Oregon border. The Lippert circuit, now comprising 36 theatres, will jump to a total of 60 in California and Oregon with the acquisition of Redwood.

Irving M. Levin, district manager of San Francisco Theatres, Inc., announced that the company's new de luxe 1,400-seat theatre on Geary Boulevard will be named The Coronet, instead of the Ritz—because, says Levin, "Ritz was once indicative of modernity, but no longer denotes the plush effect we hope to create for our patrons."

CLEVELAND

Robert Snyder resigned as local Film Classics branch manager effective last Saturday to head Real Art Pictures exchange which he and Emanuel J. Stutz have opened in the Film Bldg. They have acquired the northern Ohio distribution franchise for the Universal reissues and will also distribute the best foreign pictures.

William N. Skirball has gone to England with his brother, Jack Skirball. While the former will look after the interests of their picture, "Birth of Baby," the latter is said to be conferring with Carol Bruce about starring in a new Jack Skirball projection.

Kroger Babb, president of Hygienic Productions, and Mildred Horn, screen writer, are back in Willington, Ohio, having completed a 10,000-mile plane trip to Seattle, San Francisco and finally Hollywood where they completed arrangements for the company convention and

(Continued on Page 22)
MILWAUKEE

Although no definite announcement has been made, it is believed that the Brookfield town board will not permit the location of a drive-in theatre next to a cemetery on Capitol Drive, on one of the main highways from Milwaukee to the state capital.

It is reported that Miner Theatre, Inc., of Rice Lake, Wis., has acquired one of the houses at Menomonie, Wis., and the company may also lease another theatre in that city. Possession may be taken early in September.


Ed. Friedwald, manager of the remodeled Alhambra Theatre is taking a two-week vacation.

LOUISVILLE

Mrs. Robert Enoch, wife of Bob Enoch of the Elizabethtown Amusement Co., Elizabethtown, Ky., has been confined to St. Joseph's Infirmary, Louisville, for a complete check-up.

When a recent fire destroyed a reel of film at the Alice Theatre, Leitchfield, Ky., rather than have a miss-out the next day Erwin W. Rau and his son flew to the Indianapolis exchange to pick up a new print.

The National Theatre, Louisville, will resume its regular fall policy of stage shows in conjunction with first-run pictures. When extra strong pictures are run the stage shows are to be omitted.

Willis Hopewell, chief projection engineer, for the Swoff Amusement Co., Louisville, is in Florida on vacation.

A cry room is being built in the Airway Theatre, Louisville. An unused balcony was remodeled and glassed in for the purpose.

NEW ORLEANS

George Pabst goes into Eagle-Lion as exchange manager, replacing Milton Dureau who headed PRC. United Artists Manager Jeff Davis, out for some time now because of a heart ailment, will be out for probably another two months.

W. S. (Sandy) Taylor of Laurel, Miss., has been branching out these past few weeks, acquiring the local houses in Slidell, La., and Bay St. Louis and Pass Christian, Miss. Film row talk that E. V. Richards is behind the deal remains unconfirmed.

Tony Demholder, who runs the Peacock subsequent-run theatre, is one exhibitor who believes in advanced admission prices—for his opposition. He claims that "Duel in the Sun" with its $1.25 top boosted his business almost to the solitute of customers who went to the rival house found the price increased and came to him to pay 35 cents.

The need for exhibitor organization to correct alleged discrimination against independent exhibitors in the area was stressed last week in speeches at Mobile and Jackson by Allied Theatre Owners of Gulf States Manager Maurice Artigues. Later, in New Orleans, Artigues said that in the allocation of prints as well as in rentals, the distributors were favoring the circuits. He claims that other prints needed in the area or there should be a fair division of them between circuit and independent operators. He said that his organization is providing exhibitors with necessary data regarding bookings and maintenance records available to the theatremen, whereas heroinet lack of such accurate data had made the Gulf area "a distributors paradise." Artigues made it plain that Gulf Allied will seek to effect reforms it deems necessary by friendly presentation of facts and will seek legal redress only as a last resort.

William Speedt, news editor of the Snow MEN'S TRADE REVIEW, was in New Orleans the past week renewing old friendships along film row and in the exhibitor trade.

An overheated light bulb behind the screen was blamed for a minor fire which damaged the screen of the Cortez neighborhood house to the extent of $20.

NEW HAVEN

Harry Lavete, owner of the Pequot Theatre, New Haven, reported to the local police that $100 had been removed from his office during the night. No signs of entry were visible, evidently someone had been concealed in the theatre when it closed.

Condolences are being extended to I. J. Hoffmann, B. E. Hoffman and Max Hoffman of the Warner Brothers Theatres at the death of their father, Harry Hoffman, 81, prominent real estate operator.

Audiences of the Paramount Theatre, New Haven were undisturbed while firemen fought a blaze at adjacent candy shop.

The Strand Theatre, Bridgeport, closed for several weeks for modernization, reopened with new flood, seats, screen and other changes. Manager Bob Carney of the Loew Poli Lyric, Bridgeport, is visiting New Haven for conferences with Harry F. Shaw, division manager in the Brownsville, public relations director on a new fall policy. Accompanying him were Mrs. Carney and young son.

With the installation of a new marquee at the Capitol, Bridgeport, in the near future, General Manager Morris Jacobson of the Strand Amusement Co. promises that the name will be changed to the Astor.

Herman Levy, general counsel of the MPTOA and executive secretary of the Connecticut MPTO, was the guest of WEL where he explained to radio listeners the purposes of Variety Club and plugged the benefit showing of "Variety Girl" at the Paramount.

PHONEY $10 BILLS

Secret Service Chief Harry Anheler has warned Chicago theatres against phony $10 Federal Reserve bills being circulated there. More than $400 in such bills is reported to have been turned in to Chicago banks last week.

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REGIONAL NEWSREEL

DES MOINES

Elmer Tilton has resigned as manager for SRO and is moving to Seward, Neb., where he will operate a theatre. Gene Post, Universal salesman, succeeds Tilton.

A syndicate of four men has purchased the Palace Theatre building at Waterloo, Ia., for approximately $80,000 for the structure and equipment. David Cutler of Waterloo, one of the four, did not disclose the identities of the others. The syndicate will continue to operate the house for at least six months under the present manager, Jack Maynard, and may either remodel it into a modern theatre or convert it into retail stores.

Walter D. Rasmussen of Council Bluffs has purchased the Star Theatre at Arthun, Ia., from Tom Sandberg. Norman Merkle of Mason City, formerly with the Warner studios, has purchased the Theatre at Nora Springs from Rollo Clough.

House managers for Tri-State Theatre Corp. of Des Moines are getting all set for a vacation trip to Lake Okoboji on Sept. 8.

The American Legion at St. Louis, Ia., has hired World War II veteran Herman J. Fieldman of George, Ia., to manage the group's theatre.

PHILADELPHIA

Sid Barbet has joined Quality Premium Distributors as a salesman.

The local branch of United Artists has taken top position in the Grad Sears Gold Cup Drive.

The committee in charge of the Variety Club, Tent 13, annual golf tournament and dinner dance to be held at Cedarbrook Country Club on Sept. 19, announced that a great number of worthwhile prizes has already been obtained.

Moe Sherman, UA salesman, had his car smashed up in New Jersey when another motorist ran into him. Moe was uninjured.

Altec Philadelphia Branch Manager Frank Evans has been assigned the same post in the Cincinnati office. He is succeeded here by Ralph "Red" Pierce, formerly at the Boston office.

The Philadelphia projectionists union has submitted new rates for screenings. Previous daytime rate was $2.50 per hour, with a two-hour minimum, or $5. The new rate is $3.75 per hour with a two-hour minimum, or $7.50 whether two hours are used or not. The former night rate of $10 for four hours has been dropped to $7.50. The new rate is $30. This applies to the exchanges which do not have regular full-time projectionists, and the rates may result in the decrease in screenings.

PITTSBURGH

More than 100 patrons were injured, two very seriously, when sections of the ceiling of the Park Theatre, Meadville, Pa., crashed to the floor without any warning whatsoever about 8 p.m., Thursday, Aug. 21, while approxi-
than a mental conclusion that the product being offered is below par and not worth buying. The same sense of reasoning goes for theatre customers who have been conditioned to pre-selling effort in local newspaper advertising columns, etc. When a picture is presented with only the local theatre effort, the customer considers that it must be of inferior grade. It would have been far better had the distributors and producers given those "ten cent" war dollars to the govern- ment than to have built the kind of a trade and customer showcase it did and then made a "spook" joint out of it by silly and unwarranted curtailments.

If you want an example of what I mean just take a look at the Sears-Roebuck ads. The company is offering free movies in many places to induce customers to shop while the kiddies are being entertained. Check the space they buy to exploit a FREE attraction against that bought by a local theatre. To Sears-Roebuck and other big concerns such advertising, when business turnover is low, makes sense. To the moving picture industry—or at least so one is forced to conclude from current practice—such effort is entirely unwarranted and a waste of money. But Sears Roebuck are getting the crowds, and there is little reason for mother to give Junior the price of a movie admission when he has already seen one show free. Not only Sears but other big stores are going in more and more for the free movie and all shout about it with large newspaper space. It all hurts, fellows, and more so when those clowns, who still exact the same high percentages for films they got when they were helping "sell" the picture, are now laying down on the job you—and every other exhibitor—still pay for in high film rentals.

So much for the sins of the producer and distributor. Now about some of the circuit stuff that "makes silly." I recently heard one of the bigger exhibitor moguls deriding in one breath the attitude of modern labor—brought about he declares, by the long period of "planned economy" set in motion by the "new deal"—and in the next ask his managers to do what he himself considered impossible and get more work at less money from fewer people. I don't get that brand of reasoning as making other than nonsense in any business.

The lessons of the ages are replete with evidence that need and want are an infallible gauge of the efforts of man. Since Nature has cast most men—and women—in a normal mold it is hardly to be expected that those inclined to extreme physical or mental effort will be found prolific in periods of comparative pleniy. It is difficult to vision this law of nature as bending easily to the economy precepts or retrenchment edicts of exhibitor moguls; and it would be far better, if increased service or better functioning personnel is desired in any theatre or chain of theatres, that it be accomplished by devoting a fairer share of earnings to this all-important department of theatre operation.

To sum up existing conditions in capsule form, it looks something like this; the industry as a whole has been enjoying business than can only be classified as "terrific" and carrying money to the banks in bigger sacks than ever before.

The most recent Government reports, the findings of reputable financial authorities such as Merrill, Pierce, Lynch, Fenner and Beane, and the reported earnings of the big companies all indicate that the revenue pace is being well maintained and that 46 will equal or top 45 in dollar returns. But, for the sake of argument let's admit that theatre grosses have dropped to just plain "wonderful" and that common sense dictates the cessation of non-essential practices and a re-alignment of expenditures in expectation of a drop into the "very good" brackets.

The need for corrective measures to eliminate wasteful practices is always imperative and the fact that we developed no end of bad and expensive habits during the lush years goes without saying. But let's chart the procedures of correction carefully and look our problems squarely in the face as our customers will see them. We can expect nothing but public scorn for curtailment effort directed at the already underpaid and overworked service staffs—that or the creations of a union of service employees that will prove thence costly. That's for the owners and operators of theatres.

The distributors and producers must admit that the degree of patronage at any picture in any theatre is determined by and predicated upon the amount of enthusiasm that can be generated in the public mind and, in turn, condensed into a desire to attend by the people of the community in which the picture is exhibited. There may be some other way of doing it but to me it seems that advertising is the easier and faster. That kind

1924 - 1947

Dick Kirschbaum
Box-Office Slants

Golden Earrings

(Continued from Page 10)

fare should assure excellent returns in its initial engagements. This is especially true since Miss Dietrich has been off the screen for sometime and folks who enjoy her work will be anxious to see her again. Returns from then on will depend largely on whether the individual taste finds entertainment in a story that deals with a warm-blooded gypsy making love to a very fastidious, imperious person. If the public should go for this, and get a thrill from the torrid love scenes, then word-of-mouth will mean added box-office returns for the remainder of the run. Parenthetically, it might be added that the love scenes are quite different from the accepted run-of-the-mill romantic episodes usually seen in films. For excitement, there is the suspense full chase and shoot-outs and the rough fistfight between Miland and Muryyn Vye. Miss Dietrich registers strongly and sings a couple of songs in that deep, throaty voice of hers; but for selling, it will be important that the customers know in advance that she is definitely no glamorous girl in this picture. Just her face shows; the rest of her is all covered with gypsy rags and looks very unattractive. Balance of the cast are all tops. Credit for the entire production goes to Mitchell Leisen who directed and Harry Tugend who produced.

Out of the Blue

Eagle Lion Comedy 85 m.

AUDIENCE SLANT: (Adult) A delightfully entertaining farce comedy with howls of delight interspersed with chuckling amusement. Never a dull moment in this one. It's a cinch to make all types of adult audiences glad they came.

BOX-OFFICE SLANT: What this lacks in title value and top name draw is more than made up in the pictures excellence of its entertainment value. Properly sold it can do better than average business in some spots and at least average in most others.


Plot: A hen-pecked husband takes advantage of his wife's absence from New York to do a bit of playing around. He is picked up in a nightclub bar by a amiable female dipsomaniac. At his apartment she passes out and he, believing her dead, puts her supposed corpse on the terrace or his artist neighbor. The plot comes to life and the artist determines to teach the hen-pecked husband a lesson, fills a truck with a life-sized dummy, conspires with the husband to bury the corpse so that he can have a hold over him to compel the husband to make his wife leave the artist and his dog in peace and quiet. The artist's fiance becomes mixed up in the fracas, meanwhile, and finds out that the artist is hiding the supposed "corpses." Miss Dietrich follows with the hen-pecked husband finally asserting himself and the artist and his fiance finally tying the nuptial knot.

Comment: There is little in the story itself that is essentially new. The direction and the skill of the leading players turns it into one of the most refreshing comedies of the season. Ann Dvorak is the most interesting of the two and as funny as any comedienne-though she's seen in a cross dressing for a long time. The part has plenty of肉 and Miss Dvorak gets everything out of it. George Brent, Turhan Bey and Virginia Mayo also do excellent jobs in some wonderfully funny situations to keep audiences in an almost perpetual state of innervations. There's no sense to the whole thing, but for anyone who likes a good laugh (and who doesn't?) this is their dish. The picture is not too good (may be better for the villain and the players are perhaps not strong enough for initial draw. But proper exploitation should bring in good returns.

The Murderer Lives at 21

(French Dialog-English Titles)

Mage Films Mystery 83 m.

AUDIENCE SLANT: (Adult) A run-of-the-mill murder mystery is woven with some pretty heavy, earthy Gallic humor. A few moments of suspense, too, make it suitable for average foreign-language theatre audiences.

BOX-OFFICE SLANT: Satisfactory fare for the foreign-language houses.


Plot: A series of murders breaks out in Paris with an engraved card left at the scene of each crime. The chief of detectives, led by a clue at a boarding house, finally discovers that the murderer is not one, but three persons, masquerading under the name of one man.

Comment: This is a loosely woven tale of murder and murderers, with overtones of heavy, earthy Gallic humor. It is inexpensively budgeted, but it is nicely acted by a competent cast. And if the nuances of the humor fail to penetrate the resiliencies of average American audiences, it probably will evoke guffaws from those who understand the French language. Not particularly adaptable for average American audiences, it probably will amuse habitual foreign-language houses.

Joe Palooka in The Knockout

Monogram Drama 72 m.

AUDIENCE SLANT: (Family) This well produced boxing yarn revolving around the comic-strip character, has excellent entertainment value.

BOX-OFFICE SLANT: Should do nicely at the average theatre, especially if exhibitors get behind the comic strip line.


Plot: Joe Palooka thinks he has killed his opponent in a championship bout, but the fighter has been poisoned by a mouthpiece inserted by his manager who was forced to do so because a gangster held a forged check he once wrote. The manager's brother is killed and Joe's second is almost slain before things are corrected, and the villain accidentally shoots himself.

Comment: This well produced boxing yarn has all the ingredients to please the average moviegoer. It has plenty of action, laughs and down-to-earth appeal. Monogram has established a substantial series based on the immensely popular comic strip, and virtually all Americans are familiar with Joe Palooka. The script is skillfully tailored to suit the vehicle's needs, and the cast performs smoothly. There are some pleasant musical interludes, nicely interwoven by Director LeBorg. Available on English, Italian, and French titles.

Jack Jackson...

(Continued from Page 24)

of factual reasoning leads to only one conclusion that any cuts in advertising appropriations are certain to reflect in the gross receipts and result in the kind of "silly" retrenchment that will eventually prove costly. And don't forget that the first face you have to generate enthusiasm for a picture is in the mind of the fellow who is charged with selling it to the public and that means: patronize the industry trade journals.

New Mirrophonie Sound

JOE HORNSTEIN has it!
Hollywood Production Drops 15 Films Under 1946 Record

Hollywood reached a comparative new low this week when production nosedived to 19 pictures, before the cameras, just 15 less than were shooting at the same time last year, and 13 less than the files reveal for the comparable period in 1945. The panorama is drab, indeed, but there's a bright spot at Warners, which can lick a bange last week after being shuttered for quite a while, not to mention the fact that Eagle-Lion has increased its shooting record since PRC's output is now under E-L release.

Warners started "Christopher Blake" and "April Showers" on Aug. 25 and "Winter Meeting" and "Johnny Belinda" were going by the end of the week. In addition, "To the Victor" returned to the U.S. from its Paris location and began final filming.

Sheldon Leonard and Jane Randolph were signed for top roles in "Open Secret," first film for Marathon, newly formed company releasing through Eagle-Lion. "Tornado Range," an Eddie Dean outdoor musical action film, started Aug. 23. Produced by Jerry Thomas, this PRC picture will be released by E-L under the new setup. Charles Grapewin was signed by Pro- ducer Jack Wrather for a featured role in "Enchanted Valley," Cinecolor film now in work at Big Bear Lake with Robert E. Taysie directing. This makes the second Cinecolor flicker in work, "Northwest Stampede" being the other for P-L.

MGM was scheduled to start a new Gable vehicle this week, with the kickoff of "Homecoming," which also stars Lana Turner, Anne Baxter and John Hodiak. Sidney Franklin is producing and Mervyn LeRoy directing. The second camera unit of Frank Capra's Liberty Films production, "State of the Union," completed backgrounds in Oakland and moved to the Metropolitan Airport in Los Angeles for additional footage.

Elaine Riley was borrowed from Paramount by William Boyd for the female lead in the fifth of his current series of "Hopalongs." She replaced Dorinda Clifton, previously announced, who was taken ill. Pictures shooting at Lone Pine is still untitled. Universal-International's "A Double Life" wound up studio shooting two weeks ahead of time and went to New York for 14 days of exterior filming. Director Bruce Humberstone and a production crew planned out last week for Kanab, Utah, to scout location sites for the 20th-Fox forthcoming Anne Baxter-John Payne-George Montgomery starrer, "The Ballad of Furnace Creek."

Tom Brown, the perennial juvenile, assumed his first dramatic role with that of the minister who reforms a safecracker in Republic's just-started "Slippy McGee." This is the sole feature on studio's schedule presently.

KKO Radio is one of the busiest lots. "Berlin Express" has returned to the studio, after filming foreign backgrounds since Aug. 2. Director Edwin Marin and producer Nat Holt brought back "Race Street" from San Francisco to the RKO lot. "Station West," co-starring Dick Powell and Jane Greer, checked into the lot also, after a month of locationing in Arizona; a second unit shooting action stuff remained in Arizona for additional footage. Leo McCoy moved his "Good Sam" company from RKO to the RKO Ranch for a week's outdoor filming.

Starting Aug. 25 a daily total of 125 extras were working continuously for 10 days in Paramount's Hope-Jane Russell starrer, "The Paleface."


Douglas Fairley went into Columbia's "Rose of Santa Fe," Gene Autry's "A Little Spanish Town" shot for two days at Red Rock Canyon in the Mojave Desert, 125 miles from Holly- wood. Vera Marshe, former comedienne in New York, was added to the cowboy star's current Columbia western musical.

Plight of School Teacher

Producer-director Walter Colmes has announced that the plight of the American school teacher will be the theme of Somerset Pictures' third production for Screen Guild release. Original screenplay of the untitled film is being prepared by Aubrey Wisberg.

Paramount Announces Six for September Production

Six top-grade pictures are slated to get under way at Paramount during September, the largest group of its class for that studio to start during any one month. "The Long Gray Line," West Point story starring Alan Ladd, starts the list. Other features to follow will include "A Foreign Affair," Jean Arthur starrer; "A Connecticut Yankee," starring Bing Crosby; "Sainted Sinners," from an unproduced play by Elisa Bliss and Alden Nash: "The Sealed Verdict," from Lionel Shagoty's novel which will star Ray Milland; and "Hazard," a romantic comedy by Roy Chanslor's novel. Hal Wallis also has announced immediate plans for his productions for Paramount release to include, "So Evil My Love," recently completed in England, starring Ray Milland, Ann Todd and Geraldine Fitzgerald. Others being readied include, "House of Mist," romantic story; "Sorry, Wrong Number," based on a radio show "Suspense" and "Be Still, My Love," with a California University background.

At 20th-Fox Lloyd Bacon has been assigned to direct "The Flapper Age" which Fred Kohl- mar will produce. Jeanne Crain and Dan Dailey will star. Also at 20th, Dana Andrews and Jean Peters will co-star in "Spoonhandle" to be made in Technicolor with Henry King directing for Producer Samuel G. Engel.

MGM has announced that Keenan Wynn has been assigned to "P.E.'s Daughter" with Barbara Stanwyck, Van Heflin and Richard Hart. Robert Z. Leonard will direct for Producer Edwin Knopf. Also at MGM Ann Miller, the company's newest star acquisition has been assigned to "Words and Music," to be produced by Arthur Freed. Anne Baxter will play Clark Gable's wife in "Homecoming," Sidney Franklin production which Mervin LeRoy will direct. Cast also includes Lana Turner and John Hodiak.

At U-I "Another Part of the Forest" has had Dan Duryea added to the cast of the Lillian Hellman stage hit for which Fredric March and Florence Eldridge will star with Michael Gordon directing for Producer Jerry Brester. Monte Shaw, producer of "Man Eaters of Kumaon," has announced an extended location shooting schedule for the film in India.

Warner Bros. activity includes preparation by John Taintor Fooke of the screenplay for "The Story of Seabiscuit," which David Butler will direct; the assignment of Raoul Walsh to direct "Colt .45" for which Seton I. Miller is writing the screenplay and also will produce, and the assignment of Lew Ayres to star opposite Jane Wyman in "Johnny Belinda."

Eagle-Lion probably will release the first co-producer, co-starring venture of Dennis O'Keefe and Randolph Scott, a story of the Indian Wars called "The Long Riders." Salomon Productions' Jerry Thomas is trying out the new procedures which both 16- and 35-mm. sound tracks can be dubbed simultaneously for PRC's Eddie Dean opus, "Check Your Guns."
Is Foreign Film Profit Potential Growing Here?

Distributors Say Yes and Point to Added Bookings By Circuit Operators

A variety of causes are mentioned by picture people as reasons for the growing interest in foreign pictures as major circuits and independents in various parts of the country currently expand playing time for film attractions from abroad.

Many are inclined to give a major portion of the credit for this increased use of foreign pictures to the tight production situation resulting from a severe reduction in releases by American producer-distributor concerns. Others, who believe that the shortage of domestic pictures is a factor, claim that there is also a natural development due to the more international scope of thinking as a result of the war which sent so many boys and girls traveling to distant countries and cultivated "global" interests. Still others believe that these two elements are strongly fortified by a third: that several of the foreign pictures have stimulated interest of American theatre-goers in these films from abroad.

Whatever the specific causes, it is a matter of record that an increasing number of bookings are being opened up to the foreign pictures, and the newspaper publicity in towns all across the country that hails these new "foreign policies" is certain to help the spread of the current trend.

Distributors of foreign pictures and theatre men who have had experience in presenting them are agreed that some special attention must be given to these pictures from the standpoint of exploitation. The number of offers from several of these sources by SHOWMEN'S TRADE REVIEW has produced the following general formula of recommended practice for handling foreign picture presentations.

One of the first points made by most commentators is that heretofore the foreign pictures have had to carry an added burden in that so many exhibitors, after trying all sorts of expedients in some trouble spot, frequently ended up by a desperation move of ballyhooing a "foreign film policy." Actually, a great many—if not all—of these trouble spots were beyond any hope of succeeding no matter what the policy. In other words, they are theatres which have become outmoded because their location no longer is suited to profitable operation and therefore will continue to be a losing proposition no matter what the shows offered.

Urge Consistent Policy

General opinion concurs in the belief that the American theatre men who are going to realize the profit potential of foreign pictures will be those who set up a definite plan of development. The experienced showmen in this type of operation say that taste for this type of screen fare must be acquired. It's like eating olives, they say. You do it a while and you begin to enjoy the flavor. In order to develop this extension of the average American picture goer's interest, the foreign distributors claim, a theatre must set up a consistent policy of presenting such pictures at regular intervals. Once a week, as the companion piece to some substantial Hollywood feature, is the recommended practice.

The patronage assuring the most immediate reaction for these pictures, of course, is made up of those people who have ties to the country of origin or the language spoken in the picture presented. It is the belief of many distributors that a good many theatre men who now occasionally play a picture in the language of some foreign-born group living in the drawing area, are failing to build up a good profitable business by not making their foreign picture presentations more frequent.

The experienced distributors and exhibitors in this field declare that it is useless to put on a foreign picture without some special selling treatment. This type of showmanship campaign can take any one of the utilitarian forms such as window cards, poster display, theatre announcement, newspaper advertising, and direct mail. However, there are some essentials that must not be overlooked. One is that some change of pace must be made from the routine type of campaign for the regular presentation. One of the most reliable, according to many of the distributors, is to greatly increase the use of window cards and poster displays. The area of display must be extended to reach into all districts of the drawing area, in order that all people who have some automatic interest (ties to the language or country of the picture's origin, cultural groups interested in languages, etc.) will be apprised that something of particular appeal to them is showing at the theatre. (It is dangerous for a theatreman, these seasoned showmen say, to depend wholly upon his regular patronage in developing a foreign policy on either a limited or steady basis, since one of the most profitable features of a successful foreign policy is that new blood, new patrons who formerly were not even occasional customers are brought to the box-office to add to the total take. Newspaper advertising, also, should take a distinctive slant to impress that here is something different).

Advertising Approach

One of the most important avenues for development of new patronage via these foreign presentations, is advertising to the cultural groups. Therefore a first move in establishing such a policy is to set up-to-date lists of the persons falling within these groups of teachers in the schools—particularly language and history teachers—music teachers, dance instructors, literary groups, etc. Development of the theatre as a place of cultural interest can become a very important element in favor of the foreign policy, say these theatre men who know their way around in the field. And, they say, the school and minst theatre men, on the average, the best of all contacts in getting action along this line. Some letters or personal interviews with these teachers and judicious use of complimentary tickets to certain figures among them can accomplish a great deal in arousing their interest, and patronage at the theatre, of many people who previously attended picture theatres seldom if at all.

Playing up the angle of long runs of the (Continued on Page 30)
The current listing of foreign-language pictures is based on information supplied by U. S. distributors handling such films. All information given is in accordance with data from the distributors, which are listed alphabetically by the titles and running times of pictures they distribute grouped under name of country or language spoken.

**FOREIGN PRODUCT BOOKING GUIDE**

A. F. E. CORP. - French

Port Arthur, Danielle Darrieux, 80 minutes.

Boy, School, English Titles. Eric Von Stroheim, 91 minutes.

About Mrs. War, English Titles. Danielle Darrieux, 82 minutes.

Devil, an Empress, English Titles. Francois Rosay, Conrad Veidt, 72 minutes.

Twilight, English Titles. Louis Jouanne, 94 minutes.

These Are the Bride, English Titles. Michelle Precie, 76 minutes.

Carpet of the Deed, English Titles. Fernando Helmer, Francois Rosay, 105 minutes.

Heated Army, Motion English Titles, Rauff, Louis Jouanne, 99 minutes.

A. F. FILMS, INC. - French

The Toy That Grew Up, English Narration, 70 minutes.

The Biography of the Motion Picture Camera, English Narration, 20 minutes.

Dardevils of the Alps, English Narration, 19 minutes.

Camps of the Dead, English Narration, 20 minutes.

Rozahl—Island of the Crusaders, English Narration, 19 minutes.

Barking—A Study in Science, English Narration, 20 minutes.

The 30 Days, English Narration, 10 minutes.

Liberation of Paris, English Narration, 110 minutes.

Crafts of the Fire, English Narration, 54 minutes.

The Sunken Fleet, English Narration, 110 minutes.

Abluusion Tapestries, English Narration, 10 minutes.

Hermes of the Sky, English Narration, 10 minutes.

Prince, A Summing Up, English Narration, 10 minutes.

The Woman From Thirty-Two, Again English Narration, 90 minutes.

The Golden Hours, English Narration, 10 minutes.

ARTHUR MAYER & JOSEPH BURSTYN, INC. - French

Marie Louise, English Titles. Josiane, 93 minutes.

Pierrot the Woman, English Titles. Francoise Rosay, 83 minutes.

Open City, English Titles. Anna Magnani, 104 minutes.

ARTKINO PICTURES, INC. - Russian

The Turning Point, English Titles, Russian Red Army, 100 minutes.

The Vow, English Titles. Mikhail Golen, 99 minutes.

Read Home, English Titles, 90 minutes.

Nuremberg Trials, English Narration, 57 minutes.

Stone Flower, English Titles, 85 minutes.

Ivan the Terrible, English Titles, Nikolai Cherkasov, 96 minutes.

Russia on Parade, English Narration, 45 minutes.

Moscow Music Hall, English Titles, Red Army Ensemble, 19 minutes.

Hello Moscow! English Titles, 85 minutes.

Adventure in Bokhara, English Titles, 85 minutes.

Alexander Nevsky, English Titles, 90 minutes.

Beethoven Concerto, English Titles, 65 minutes.

Chapayev, English Titles, 95 minutes.

Comrades of the Great, English Titles, 104 minutes.

Day Is the Night, English Titles, 70 minutes.

Days and Nights, English Titles, Russian Red Army, 89 minutes.

Defense of Siberia, English Titles, 75 minutes.

Diary of a Nazi, English Titles, 67 minutes.

"1812," English Titles, 95 minutes.

Fame, English Titles, 79 minutes.

Frontier, English Titles, 87 minutes.

General Suvorov, English Titles, 90 minutes.

Girl from Leningrad, English Titles, 92 minutes.

Embruso Antillano, Maria Antonietta Pons, Ramon Armendaz, 123 minutes.

Vanita, Mi Mi, French, Fernando Bilogo, Isabella Coronado, 105 minutes.

Nevein, La Bella, "Can'ta" 109 minutes.

CONTINENTAL MOTION PICTURES CORP. - Ukrainian

Cuore Infaturo, English Titles, Beniamino Gigli, 93 minutes.

Musica Prohibita, English Titles, Tito Gobbi, 80 minutes.

Mammas, English Titles, Beniamino Gigli, 85 minutes.

E pense, English Titles, Beniamino Gigli, 103 minutes.

Senora, English Titles, Francesco Albanese, 85 minutes.

Tania, English Titles, Tanea, 109 minutes.

Ace Benevento, English Titles, Alda Vaini, Gino Cervi, 92 minutes.

Pagliacci, English Titles, Beniamino Gigli, Alda Vaini, 95 minutes.

DANUBIA PICTURES, INC. - Hungarian

Egy Szoknya Egy Nadrag, Kalman Lato, 120 minutes.

Serbian, French, Mariette, 75 minutes.

Valamit Viz A Viz, Paul Dvorak, Katherine, 85 minutes.

Egy Tal Lenceu, Paul Dvorak, Katherine, 85 minutes.

Caspal Boldogass, Giz Bajor, Arab Pel, 85 minutes.

Elevei Hitek, Paul Dvorak, Gyorgy Zador, 92 minutes.

Korak Orozska, Steve Nagy, Kathrine Karady, 85 minutes.

Nemes Rosza, Joseph Bihari, Elena Bulla, 82 minutes.

Hypo, Mint, A. Gondosok, John Sady, Mary Kiss, 82 minutes.

Ehrenberger, Leslie Tamir, Vali Kac, 85 minutes.

Szatmary Eva, Paul Dvorak, Katherine Karady, 85 minutes.

Troyek, Langy, Steve Nagy, Alice Fonyo, 85 minutes.

DISTINGUISHED FILMS, INC. - French

Amek, English Titles, 77 minutes.

Les Mirables, (In two parts) English Titles, Harry Baur, 300 minutes.

Her First Affair, French Titles. Danielle Darrieux, 80 minutes.

Reel of Sinners, English Titles, Pier Angeli, 87 minutes.

Symphony in White, Paris Opera Ballet, 110 minutes.

Midnight in Paris, English Titles, Raimu, 93 minutes.

Savage Brigade, English Titles, 82 minutes.

Revenge, English Titles, Anna Magnani, 80 minutes.

DUKE INTERNATIONAL CORP. - French

Yvoire Surprise, English Titles. 90 minutes.

EUROPEAN COPYRIGHTS AND DISTRIBUTION, INC.


The House of Madame, Edwige Feuillere, Gérard Philippe, 100 minutes.

FILM RIGHTS INTERNATIONAL LTD.

A Yank in Rome, Italian and English dialogue, English Titles, Valentino Corsetti, 90 minutes.

A Two Anonymous Letters, English Titles, John Tierney, 85 minutes.

De Deer, English Titles, Magherita Carosio, Carlo Romano.
The Man from Morocco. Anton Wolfbrock and Margareta Scott. 20 minutes.
Man One Family. 20 minutes.
Mona. Myra Hess. 10 minutes.
Steel. 20 minutes. In Technicolor.

FOUR CONTINENTS FILMS, INC.
Love on the Dole. Deborah Kerr. 89 minutes.
Battle for Music. London Philharmonic Orchestra. 74 minutes.
The Gay Intruders. Godfrey Tearle. 94 minutes.
Waltz Time. Carol Raye and Peter Graves. 92 minutes.
Frenzy. Derrick de Marney. 75 minutes.
Murder in Reverse. William Hartnell and Chili Bouchier. 80 minutes.
Spring Song. Carol Raye, Peter Graves. 80 minutes.

HOPFFER PRODUCTIONS, INC.
Courageous Mr. Penn. Deborah Kerr. 78 minutes.
Shadows on Beacon Hill. Constance Cummings, Tommy Dewell and Emlyn Williams. 64 minutes.
First Film Concert. Brillowsky, Flati.
Shark Woman. 63 minutes.
Flat Chase. Hannes Schroeder. 73 minutes.

BLAIR, 67 minutes.
Abraham Lincoln. Walter Huston. 75 minutes.
Cavalcade of Laugha. Charlie Chaplin. 60 minutes.
School for Husbands. Rex Harrison. 70 minutes.

Duke, 65 minutes.
Annie Lunt. Will Fyfe. 83 minutes.
Ruth Chelan. Tom Danks. 66 minutes.
Men of Ireland. 62 minutes.

Berry, 66 minutes.
Scarlet Letter. 76 minutes.
School for Husbands. Rex Harrison. 70 minutes.

Steele. 76 minutes.

PALESTINE FILMS, INC.
House in the Desert. 57 minutes.
From The Same Company That Gave You "CARMEN" Introducing A New Era In Foreign Films.

Entire Skouras Circuit sold to play this exceptional attraction, which is another step forward proving that Foreign Films are no longer restricted to "Arty" or "so called" Foreign Policy Theatres.

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FOX MOVIESTONE WALL SINGLE SYSTEM outfit, 7 lenses; 2×1000 magazines; motor; galvanometer; tripod; etc. $547.00; Camera Lens, $29.50; 5000W 6000W GOOD LIGHTS, $37.50; Berndt 16-mm. Single System outfits complete, $1500.00; Sound, $795.00 up; ACE Film Viewers, $119.95; 2×1000 variable Area Recording System, $3750.00; Eyemo Turret, 3 lenses; rackover; microphone; freehanded tripod; motor, etc. $1395.00; New Mitchell 24V Motors, $295.00. Send for latest stocklist, S.O.S. Cinema Supply Corp., 449 West 42nd Street, New York 18.

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The Directors of the American Theatres Association and the Motion Picture Theatre Owners of America invite all exhibitors regardless of size or affiliation to attend a joint convention where a consolidation of these two national organizations will be considered, and where vital industry problems will be studied.

SEPTEMBER 19-20
SHOREHAM HOTEL
WASHINGTON, D. C.

FOR RESERVATIONS ADDRESS: HARDIE MEAKIN, RKO-KEITH THEATRE, WASHINGTON, D. C.
COMING

Run Time Rel. Min Date See Issue of

Hoosier Hot Shots E. Noriega
R. Young-M. Chapman-W. Parker
. . . . . . 11/16/47
Savanna Tom Petters-Knox
T. MacDonald-T. Powers-A. Doran 67... 8/7/47 8/16/47
Gloria Henry-Paul Carroll
Jean Porter-Jimmy Lydon
. . . . . . 7/24/47
Gene Autry-Grace Henry
Gene Auty-Jean Heather
. . . . . . 8/14/47
Dick Powell-Mayla
. . . . . . 12/16/47
Jean Porter-Jimmy Lloyd
Adele Jergens-Marc Platt
. . . . . . 9/25/47

Westerns (Current)

Chicko-Red Smiley Burnette 59... 4/24/47 5/23/47
Charles Starrett-Smiley Burnette 54... 3/6/47 4/1/47
Ken Curtis-Jennifer Holt 53... 2/13/47 3/12/47
Charles Starrett-Smiley Burnette 59... 7/29/47 8/19/47
Charles Starrett-Smiley Burnette 59... 6/26/47 7/9/47
Charles Starrett-Smiley Burnette 59... 3/21/47

Westerns (Coming)

Chicko-Red Smiley Burnette 59... 3/19/47
Charles Starrett-Smiley Burnette
Charles Starrett-Smiley Burnette 59... 8/14/47
C. Starrett-S. Burnett
K. V. Anthony
Charles Starrett-Smiley Burnette
. . . . . . 7/6/47

CURRENT 1946-47

Deborah Kerr-Trevor Howard 100... 3/17/47 7/12/47
Tom Neal-Jane Adams 60... 10/1/46 6/20/46
D. Fairbanks, Jr.-Tam-Tam-Warrick 111... 6/21/46
Ben Hecht-Nash-Dickson Ford 67... 3/2/47 7/15/47
Isabella-Fred Coby 115... 5/6/47 8/21/47
C. Williams-John Stuart 61... 3/14/47 5/5/47
Sally Gray-Trevor Howard 91... 8/12/47
John C. Willis 71... 6/27/47 7/27/47
Kenny Delmar-Una Merkel 64... 1/25/47 5/25/47
Aubrey Shaw-Robert Lowery 97... 3/22/47
Andrews-Lee-Hal-Atwell 59... 5/2/47 5/25/47
Ann Savage-Robert Lowery 61... 1/29/47
E. Scott-Deborah Kerr 59... 5/30/47 7/24/47
Alan Curtis-Sally Field 92... 9/14/47
L. C. Davis-Carl-Quilt 68... 11/14/47
Lois Benedict 61... 9/23/47
J. Leslie-L. Hayford-J. Barbasht 93... 5/30/47 6/24/47
D. Woods-Blaine-C. Drake 63... 8/21/47
C. W. McLaglen-H. Hall-F. Farmer 84... 6/21/47
Joyce-D. Woods 70... 6/14/47
R. Conlan-S. Alexander 61... 7/4/47
Nikolas Conrad-Peggy Pendleton 64... 3/22/47 8/29/47

COMING

A. deCordova-L. Bremer-T. Bey
J. Erickson-G. Sheppard
L. M. Swain-E. H. Wilson
Stuart Granger-Jean Kent
A. Curtis-A. Curtis
Stuart Erwin-Glenda Farrell
H. J. Westley-J. North
H. Hodag-S. Sidney-A. Richards
J. Johnston-J. Craig-G. Barret
S. Peabody-J. Leslie-C. Gable
W. Wright-J. Mayo-T. Bey
G. Brent-V. Mayo-T. Bey
Z. Scott-L. Hayward-D. Lynn
J. Leslie-S. Ryon-E. Beaumont
. . . . . . 4/29/47
Sheila Ryan-Edward Norris
John Ireland-Evonne Love
. . . . . . 8/23/47
Hugh Beaumont-Trudy Marshall
. . . . . . 6/24/47
Stella Brown-Lynne Stewart
. . . . . . 6/24/47

Westerns (Current)

Lash LaRue-Fuzz St. John 58... 5/10/47 6/24/47
Luster Crabbe-Fuzz St. John 39... 4/24/47 6/24/47
Lash LaRue-Fuzz St. John 59... 2/25/47 6/24/47
Luster Crabbe-Fuzz St. John 59... 2/25/47 6/24/47
Luster Crabbe-Al St. John 58... 11/7/47 6/24/47
Luster Crabbe-Deano Jessop 59... 5/24/47 6/24/47
Tex O'Brien-Jim Newhill 60... 4/26/47 6/24/47
Tex O'Brien-Jim Newhill 60... 4/26/47 6/24/47
Anasie Deanoicote-A. Atos 58... 3/6/47 6/24/47
Eddie Deanoicote-A. Atos 60... 3/6/47 6/24/47
Anasie Deanoicote-A. Atos 59... 3/6/47 6/24/47
Eddie Deanoicote-A. Atos 59... 3/6/47 6/24/47

Westerns (Coming)

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E. Dean-A. Atos-N. Gates 11/14/47
Lash LaRue-Fuzz St. John 96... 10/25/47 8/23/47
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SHOWMEN'S TRADE REVIEW,
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E. Williams-P. Lawford
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Bonlta Granville-Don Castle

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William Powell-Myrna Lo y
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Mickey Rooney-Gloria DeHaven
M. O'Brien-G. Murphy-P. Thaxter
Frank Sinatra-Kathryn Grayson
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G. Garson-Richard Hart
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Know Where I'm Going

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I'm Lucky
Winter Comes

In Old Sacramento
Indian Summer

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Imperfect Lady

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How Green Was My Valley.

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Her Adventurous Night
Her Enlisted Man
Her Husband's Affairs
Here Comes Trouble
High Barbaree
High Conquest
High School Hero
High Tide
High Wall, The

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Sabu-Conrad Veidt-June Duprez
109
C ° lma n-Fay Wray
77.
Co °P er - D Davenport-W. Brennan. 102.
Miriam Hopkins- Joel McCrea
70.

Unholy Garden
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Heartaches
Heart ot Arizona

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North Star ...

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Virginia Bruce
c B ennett-R. Young-A. Mowbray
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FILM CLASSICS

20th-Fox

Gunfighters

Hucksters,

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Topper Takes Trip
Topper Returns

E-L

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Dennis O'Keefe-V. McLaglen
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Waltz
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Broadway Limited

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AVORITE FILMS CORP.

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Good Girls Go
Good News
Good Sam

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August 30, 1947

RKO

Genius at Work
Gentlemen's Agreement
20th-Fox
Ghost and Mrs. Muir
20th-Fox
Ghost Goes Wild
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Ginger
Mono.
Give My Regards to Broadway .20th-Fox

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### Trade Review, August 30, 1947

#### MONOGRAM (Continued) No.

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<td>Nose-Long</td>
<td>72...4/12/47</td>
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#### COMING

| Lee Gorcey-Boys Julie Briggs | 66...1/10/47 | Lawrence Tierney-June Jeffreys | 70...1/5/47 |
| Lee Taylor-D. | 72...1/20/47 | Joe Kirkwood, Jr.-Elyse Knox | 50...1/19/47 |
| Jimmie Davis-Margaret Lindsay | 66...1/15/47 | Charles Bickford-Jane Darwell | 56...1/20/47 |
| Jimmie Wakely-Lasses White | 55...4/5/47 | Jane Wyman-White | 55...3/20/47 |
| J. Brown-R. Hatton | 55...2/20/47 | J. Brown-R. Hatton | 3/2/47 |

#### Born to Divorce (D.A.)

| 621 | Kilroy Was Here (C/F) | J. Brown-R. Hatton | 55...2/9/47 |
| 622 | The Man From Powder River, The | J. Brown-R. Hatton | 7/5/47 |
| 623 | Rocky | J. Wyckie-D. Taylor-S. Jones | 8/3/47 |

#### RKO-RADIO

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VITAPHONE-WARNER BROS.
BLUE RIBBON CARTOONS—Technicolor (18)

1947-1948 RELEASES

COLUMBIA

THIRDS OF MUSIC (12)

SING AND BE HAPPY (9)

THE DEAD END COTS (Funny)

THE DEAD END COTS (Funny)

Happy Go Lucky (Funny)

20th Century-Fox (1947-1948)
DON'T MISS THE BOAT!

Get Back to SHOWMANSHPH!

Sure, you can wait until your patrons stay away in droves...or until your Box Office gets lonely for revenue...before going into action!...But...WHY WAIT?...The ShowmanSHIP is moving ahead...and smart showmen have already booked passage...with increased advertising "sock"...in the Newspapers...on the Radio...with stepped-up Bill-Posting campaigns...and at point-of-contact...through Lobby, Front and SCREEN!...That's YOUR cue to get started...with the kind of BALLYHOO that GETS patrons...and Brings Them BACK!...DON'T MISS THE BOAT!...Get ABOARD, Now!...Get Back To Showmanship...with The PRIZE BABY!

NATIONAL SCREEN SERVICE
PRIZE BABY OF THE INDUSTRY
Advertising Code for the Motion Picture Industry

(Following is the text of the revised code adopted by the Board of Directors of the Motion Picture Association of America, on recommendation of its Advertising Advisory Council, "to encourage wider observance of voluntary self-regulation of advertising and with the objective of making high advertising standards effective throughout the entire film industry.")

1. We subscribe to a code of business ethics based upon truth, honesty and integrity. All motion picture advertising shall: (a) Conform to fact. (b) Scrupulously avoid all misrepresentation.

2. Good taste shall be the guiding rule of motion picture advertising.

3. Illustrations and text in advertising shall faithfully represent the pictures themselves.

4. No false or misleading statements shall be used directly, or implied by type arrangements or by distorted quotations.

5. No text or illustration shall ridicule or tend to ridicule any race, religion or religious faith; or illustrate of a character in clerical garb shall be shown in any but a respectful manner.

6. The history, institutions and nationals of all countries shall be represented with fairness.

7. Profanity and vulgarity shall be avoided.

8. Pictorial and copy treatment of officers of the law shall not be of such nature as to undermine their authority.

9. Specific details of crime, inviting imitation, shall not be used.

10. Motion picture advertisers shall be guided by the Production Code that the use of liquor in American life shall be restricted to the necessities of characterization and plot.

11. Nudity with morbidly perverted purpose and salacious postures shall not be used; and clothed figures shall not be represented in such a manner as to be offensive or contrary to good taste or morals.

12. Court actions relating to censoring of pictures, or other censorship disputes, are not to be capitalized in advertising or publicity.

PEACE EFFORTS FAIL IN COAST STRIKE
(See Page 20)

In This Issue: 'THE GOOD OLD DAYS'
(See Page 6)
Metro-Goldwyn-Mayer

$200,000 Prize Novel of a fiery girl who dares the dangers of the sea and a savage land to fight for the love of a bold adventurer is a production of road-show stature!

20 MILLION READERS AWAIT IT!

Green Dolphin Street

Lana Turner
Van Heflin, Donna Reed, Richard Hartz
Frank Morgan, Edmund Gwenn, Dame May Whitty, Reginald Owen

Glady's Cooper
Screen play by Robert Rockwell
Based on the Novel by Elizabeth Goudge
Directed by Victor Saville
Produced by Carey Wilson
PULSE OF THE PUBLIC BEATS 100% FOR M-G-M's "GREEN DOLPHIN STREET"!

There has never been an audience reaction as emphatic as the one just given "Green Dolphin Street" at the Prospect Theatre, Flushing, N. Y. This Preview, which topped even the thunderous ovation accorded this picture in California, confirms industry opinion that M-G-M has for showmen the Biggest Attraction in 15 years!
R is for the Records she is setting!

MOTHER WORE TIGHTS

1st Week at the Roxy, N.Y., topped the record grosses of 20th's most sensational Technicolor triumphs—"State Fair," "Margie," "The Dolly Sisters!" ...and 2nd Week tops the 1st!

M. P. Herald Boxoffice Champion July—"Miracle on 34th Street"

M. P. Herald Boxoffice Champion August—"I Wonder, Who's Kissing Her Now" Technicolor

Every Showman's R is
Readjustment

To our way of thinking the British tax situation could easily be a blessing in disguise.

Production costs had gotten completely out of hand and there seemed no reason to stem the tide of these rising costs, what with increased domestic revenue plus the lush foreign gravy adding up to pretty good profits for all of the producers.

Now that the British duty dents the foreign yield there can only be one course for the American companies to follow. Namely, to reduce production costs to offset the estimated sixty million loss from Britain, plus the shrinkage in markets elsewhere should other countries follow Britain's lead against U. S. film revenues.

Although labor costs are terrifically high, they represent but a fraction of the increase in production costs. However, studio labor must come down to earth and recognize the cold, hard facts that if the overall costs are to be reduced they must share in the reductions too.

It should not be too difficult for the combined production plants to realize an aggregate saving in the neighborhood of the sixty-eight million. Indeed, top studio executives should eagerly accept the challenge to prove their mettle and their merit to the titles and responsibilities they hold.

By so doing they will be able to continue to operate profitably and sensibly until such time as the foreign picture begins to look brighter and when revenue from abroad can again bring increased profits and a possible reduction in picture costs to the theatres here at home.

To achieve this requires but two factors. The will to do it, and the ability to do it efficiently and without hurting the box-office values of the pictures made.

We are confident the industry can meet and beat this latest difficulty.

The ASCAP Slug

In our opinion there has never been such bad timing as the recent announcement of the new formula for the music tax by ASCAP.

But here again it may be a blessing in disguise. Because, what the exhibitor organizations were content to leave alone must now be fought tooth and nail, lest those organizations be forced to admit they are incapable of protecting their members' interests.

This writer has contended for many years that the basis for the ASCAP charges was predicated on the fact that when they were first invoked there was some justification for them because all theatres employed some form of live musician help through the use of orchestras, organs, stage shows, etc.

When all-sound pictures became the vogue and a prime theatre necessity, that justification ceased to exist except for the very limited number of theatres still employing live musicians and stage talent.

It would seem reasonable to assume that when ASCAP exacted a toll from the producers when pictures are made, that would be as far as they could go since, obviously, they certainly knew when they made their music license deals that pictures made had to be exhibited in theatres.

In asking for a second fee from the theatres to reproduce the music already paid for in production, they went too far and changed what might have been considered a legitimate business into some form of a racket.

Now they apparently seek to expand the racket through an exhorbitant increase in their charges to the theatres for the privilege of exhibiting the pictures. After all, the theaeteman has no control whatsoever over what music comes out of his horns when it is picked up by his sound projectors.

We are confident that properly fought, the exhibition branch of this industry, acting with unity and full accord, can break up the ASCAP racket and eventually do away with it altogether.

Should the courts sustain this belief, ASCAP will have none to blame but themselves for killing a goose that was laying such rich eggs.

A Great Lady Passes

Mrs. Eleanor M. Harris, mother of John H. Harris, and widow of one of the movie theatre pioneers, the late Senator John P. Harris, passed away this week at her home in Pittsburgh.

Mrs. Harris' late husband was the founder of the Harris Amusement Companies operating motion picture theatres throughout Pennsylvania and Ohio.

She was, also, the only woman to hold honorary membership in the Variety Clubs International, the organization her son formed in 1928 when a foundling was left in their Sheridan Square Theatre and from which has grown an organization with thirty-three branches and over seven thousand members, mostly from our industry.

Until her death, Mrs. Harris maintained her work and interest in many charitable activities and was known and loved by all with whom she had contact.

We extend to her family sincere and heartfelt condolences.

—CHICK LEWIS
WHAT'S NEWS

In the Film Industry This Week

EXHIBITION—Years ago the late Victor Herbert who was as tough a fighter as he was an excellent cellist and composer, walked into a restaurant and paid for his meal and over his apple strudel did a bit of thinking.

Herbert had no objection to the strudel. But he did object to the fact that the orchestra was playing his music and that he was receiving no remuneration for it. So, Mr. Herbert decided to do something about it. Shortly, Horace Ascap (which is short for the American Society of Authors, Composers and Publishers—was organized and other unions began to collect for their music whenever it was played. Ascap got to be a big organization.

Last week Ascap asked for a board of its rates from motion picture theatres. Exhibitors, who think that they pay for the music when they buy the film and who have always been willing to take the music licenses with Ascap and other organizations to boot, were loud in their complaints. After the initial flurry which saw the music exhibitor organizations moving to do something about it this time, the music tax front saw a fall.

This week found the Allied Theatre Owners of Indiana advising members to take out an interim Ascap license at the old rates pending the Ascap hearing; saw the States Allied urging members to get their congressmen to thinking about Ascap; saw the Michigan Theatre Owners moving to raise $25,000 to help Ascap to court. Ascap meanwhile was standing by its raise.

Out in Iowa a public opinion poll showed that 67 per cent of the state's inhabitants go pretty regularly to the movies. In Syracuse, Maurice A. Bergman, eastern ad and publicity director for Universal-International, told exhibitors to sell their theatres as well as their attractions and made a bid for more ballyhoo and public relations. In Newark, Ohio, the mayor vetoed an amusement tax because he doesn't approve of the tax in principle but because he thought in its present form it would ruin Cincinnati. Kansas City, Fox Midwest was experimenting with a three-screen, day-and-date run and a one-house move-over policy, and in New Orleans the RO Orpheum and Liberty went back to their day-and-date policy with "The Bachelor and the Bobby-Soxer."

DISTRIBUTION—Great Britain indicated that it was not firm in its 75 per cent film import tax and optimists saw some hope of future settlement, probably through the American companies investing their earnings in British industry.

Paul McNamara was made public relations vice-president of both Selznick Releasing and Vangard Films; Eagle-Lion announced appointment of Del Goodman as west coast division manager.

Universal-International appointed John L. (Les) Kerner, formerly with Walt Disney's William Levy announced a four-theatre premiere for "Bambi" in Paris and said that American exhibitors were beginning to appreciate the fact that shorts would cost them more. United Artists' Directors approved plans for production in England and for the new production office in the United States by 25 per cent.

LABOR—Eleven months ago Hollywood started to get into another labor struggle when the Conference of Studio Unions, supporting the position taken by the United Brotherhood of Carpenters and Joiners to do its right to construct sets within a studio called a strike.

This strike, the one which, for many months had not seriously affected production, but which had kept many a worker from getting his weekly pay check, continued and two efforts made in Hollywood to settle it had failed. The first failure came when a House investigating sub-committee, which went to Hollywood to study the entire labor picture, failed to bring the warning factors together. The second failure came after a voluntary efforts committee had been formed and was signed by Richard Walsh, president of the International Alliance of Theatrical Stage Employees, who has consistently claimed for his union the right to construct sets within the studios, refused to attend.

Walsh had some reason for his refusal. Archibald "Bobby-Soxer." William Hutcherson, president of the United Brotherhood of Carpenters and Joiners earlier had managed not to attend the House sub-committee inquiry, and Walsh was insisting that he would do business with no other representative but Hutcherson.

Meanwhile a third meeting—due at the Drake Hotel, in Chicago next week—had been called by the unions after Rep. Kearns, chairman of the House committee had warned that their failure to settle this strike would lead to congressional action.

Strangely enough, the main problem now seems to be no longer the one which caused the strike—although there are still samples in the studios. The CSU unions want to go back to work and negotiate the jurisdiction. But the IATSE, which has replaced striking CSU-ers with membership doesn't want these members thrown out of work.

Also in Hollywood the Screen Actors Guild reported that it had partially solved the Negro actor employment question by an agreement with producers that would spread the work for Negroes. In New York the Screen Office and Professional Workers Guild was trying to get Loew's to reconsider the discharge of 14 employees and study the notice that Paramount had given to some 24 more.

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SHOWMEN'S TRADE REVIEW, September 6, 1947

TRADE SLANTS

an open letter to

CHAIRMAN SCHLAGER
and the MPA Ad & Publicity Committee

by TOM KENNEDY

I see where you boys have gotten together on a public relations program on behalf of our not-so-fairly-treated industry.

This appears to me to be the smartest thing any committee in and around this business has undertaken in years.

As to all the time that's been wasted for lack of some such coordinated program in the past, that's water under the bridge. But it isn't a bad idea to be reminded that this idea is late in arriving and therefore had better get the lead out and start performing.

This particular trade journal has been urging for years some such action as this announcement of the MPA committee's promises. Don't think the idea is being claimed as original with you. Indeed, this paper started pressing for some kind of intelligently organized public relations job by the industry as a result of receiving many and many a letter from practical theatremen suggesting that something be done to harness the superior advertising and publicity manpower of the picture business to produce a continuing, coordinated public relations job along modern lines.

According to the information, the plan of your operation calls for strong ties with the individual theatremen. That's most important. (In the past nearly all of the so-called "public relations" or "institutional industry" jobs went on with the help of the front-page newspaper.) Perhaps the public-speaking, people-reaching, people-getting, people-communicating, people-persuading is the public and has the opportunity to reach the common people were completely ignored.)

No details have yet been revealed as to how, precisely, this public relations plan will be put into execution. That it has the basic requirements of a thorough-going and self-styled program is shown by the fact that it will be a continuing effort and will embrace cooperation with the exhibitors.

There is an added element, not so far mentioned, but which may be in the general scheme of your "concrete plan." But if not yet provided for, most certainly it should receive prompt consideration and action.

This reference is to utilization of the coordinated effort so successfully applied by producer-distributors during the war for bond drives and other such efforts. To the trade the slogan briefly added to every and all film company advertising in magazines and newspapers can do a lot to help good-will between distributors and theatremen as well as to sell the industry to the public. Selection and use of a slogan or brief selling line in all ads during a definite period should play up pictures as the world's best entertainment with—directly tied into the general slogan—a to appear picture shows regularly at your favorite local theatre.

That bit of space given over to an institutional plug for the local theatre will mean lots to the local theatre. It will give added prestige to them, and strengthen their position as an integral unit of the great film industry, because it will proclaim that producers and distributors stand behind the local theatre.
SRO Promotes McNamara

Paul McNamara this week was elected vice-president in charge of public relations for both the Selznick Relleasing Organization and Vanguard Films, the principal Selznick producing unit, David O. Selznick announced Wednesday following the resignation of the parent company's directors.

The office of public relations chief is a new one for both companies and McNamara. The appointment to the post was intended to coordinate the publicity, advertising and exploitation activities of Selznick throughout the world. McNamara, a Hearst magazine alumnus, has been advertising and publicity director for Selznick studios during the past two years.

3 More Exhibitor Units Line Up Against Ascap Tax

The situation on the increased music rate battlefront between the American Society of Composers, Authors and Publishers and various exhibitor units had quieted down this week, with three more exhibitor associations suggesting action on the matter.

In Indiana, the Showmen's Theatre Owners of Indiana, protesting the rate which they said would be an approximate $300 per cent boost, advised exhibitors to accept Ascap's offer of an interim agreement on the old terms until new agreements could be drafted. Ascap had suggested that exhibitors could extend their old agreements until their representatives could get around to explaining the new terms. Since this would take considerable time, some sources thought this might be a break for the smaller exhibitor.

In New Orleans, the Allied Theatre Owners of the Gulf States, which embraces the New Orleans sales area, was urging its members to get in touch with their Congressmen and Senators with a view to amending the copyright law. Local sources thought that an effort would be made to impede Ascap here.

Seek $25,000

In Detroit, the Theatre Owners of Michigan held a special meeting attended by over 250 exhibitors who voted to raise $25,000 and fight Ascap in federal court there. A committee to act on the matter was appointed consisting of Alex Schreiber, Elliott Cohen, Ray Branch, Lew Wisper, Joseph P. Uvick, Paul Broder, Sam Carver and Davis Newman. Another man

(Continued on Page 20)

79 Per Cent of Iowans Attend Film Theatres

Approximately 79 per cent of Iowa's population attends motion pictures at some time or another with 20 per cent going weekly, 24 per cent monthly and 17 per cent twice a month, a public opinion poll conducted by the Des Moines Register and Tribune shows.

The poll, part of a weekly survey made by the paper on public questions, revealed that 65 per cent of Iowa's citizens feel the industry is trying to make better pictures, 23 per cent feel that it is not doing enough, and 12 per cent have no opinion on the subject.

As to drinking, the poll reveals that 19 per cent feel scenes showing men drinking are okay: 40 per cent feel these scenes are sometimes overdone, 39 per cent would like them left out, 16 per cent approve women drinking scenes, 52 per cent feel they should be left out and two per cent had no opinion. As to smoking, 53 per cent felt it was okay for men, 31 per cent said "too much smoking." Scenes showing women smoking had the approval of 31 per cent, the disapproval of 40 per cent while another 31 per cent found it was overdone.

The poll also gave top star position to Greer Garson and Bing Crosby and selected "The Jolson Story" as the best picture of the past six months.

MPA Movement to Counteract Bad Publicity on Industry

"We want to do a vital job that will keep the attacks from coming," Schlaifer declared. "Naturally, the exhibitor has to be in with it (the program) because the exhibitor is the local contact. We can work on a national basis, but we have to get the exhibitor and exchange in the picture and put more emphasis on the motion picture industry.

Good Points

Some of the good points about the industry which could be publicized, Schlaifer said, were:

- The high level of Hollywood production, which is too often ignored.
- The self-regulation with which the industry regulates itself; its record of the free way of life to the world; its development of arts and sciences; its promotion of education; its war and humanitarian record; its tax bill and economic contribution to the country, the part that exhibitors and exchanges play in the economic life of the community.

Members of the MPA advertising and publicity committee in addition to chairman Schlaifer are: Ben Seidenberg, Columbia; Howard Dietz and Sti Seidler, Metro-Goldwyn-Mayer; Curtis Mitchell and Stanley Shuford, Paramount; S. Barrett McCormick, RKO Radio; Paul Lazarus, Jr., United Artists; Maurice Bergman and Hank Linet, Universal-International; Mort Blumenstock and Gil Golden, Warner Bros.

Bergman, in Schine Talk, Stresses Need for Institutional Advertising

Declaring that it was "just as important to sell the institution of the motion picture theatre as it is the attraction," Universal-International Eastern Advertising and Publicity Director Maurice A. Bergman Wednesday appealed for better exploitation and public relations in the theatre field before a regional meeting of the Schine Chain Theatres at Syracuse, N. Y.

"Most of us have lost sight of the fact," Bergman said, "that the parade is just as important as the circus and that the ballyhoo is just as important as the show. The time has come for us again to dress up our business with all the glamour that we can mobilize. Hollywood still remains the glamour capital of the world, but the motion picture theatre has the job of selling the glamour before the public. . . ."

"In the old days, we who worked in the theatres tried to make our theatres a showplace and an institution in the community. Even if the pictures weren't as good, we tried to get across the point of view that it was fun to go to the movies. I say that we must come back to this point of view. . . ."

"It is impossible to have a great picture every week, but it is not impossible to sell the idea that the movies are still the public's best and cheapest entertainment. . . ."

More Ballyhoo

"Parallel with the need for more ballyhoo today is the need for better public relations for the motion picture industry. It is just as important to sell the institution of the motion picture theatre as it is the attraction. . . ." Bergman urged the circuits to support the Motion Picture Association's advertising code and asked the assembled managers if, in line with public relations, they had done:

(1) Any promotion to make their theatres "more interesting than the grocery store, department store or bowling alley?" (2) Anything to emphasize comfort to patrons; (3) Any advertising to sell a picture for its full worth; (4) Anything to make their theatre atmosphere inviting to patrons.

(Continued on Page 20)
The Good Old Days

Col. Kelly Makes A Move

By Bill Specht

Col. Bob Kelly moved his straw hat last week from the New Orleans offices of Republic, where he had been a booker, to those of Screen Guild where he is now office manager.

The move had no immediate film row repercussions and reliable observers declared that Mike and Don continued to serve a leisurely lunch to hungry moviettes at their grill and the temperature of the beer at the Film Row Club remained unchanged even though local residents declared it was one of the hottest summers in human memory.

For Col. Kelly, whose title was bestowed upon him by film rowites who evidently believe that a slight paunch and venerable graying hair give him the appearance of a southern gentleman such as those who gracefully serve on a governor's staff, is a veteran of many years' film business and for the Colonel to make a change once in awhile, though surprising, causes no upheaval in the ways of film row life.

'Twas 30 Years Ago

He came to the row over 30 years ago, a heavily-thatched youngster with a broad grin who started out with the Mutual as assistant booker. To those who lift an eyebrow at the thought that a youngster from school could start as an assistant booker, even though he had the advantage of knowing how to spell, the colonel quietly explains that in those days the assistant booker held no such complicated job as he does today and that frequently in his spare time he assisted the shipper.

After this, Col. Kelly made his first move to Triangle as lead booker—where he stayed for seven years. The reason for the change? "More dough."

The Triangle picture enterprise of William S. Hart and other marquee names of the day passed to S. A. Lynch who formed S. A. Lynch Enterprises which covered 11 southern states and who moved the Colonel up to New Orleans branch manager.

Personality

Mr. Lynch, an enterprising showman who owned a string of theatres also and who operated out of Atlanta, is one of the personalities of show business. As Kelly remembers, his new employer did not like employees who looked with an interested eye upon women other than their wives or who slipped from the cup that cheers.

Reject Giveaways

While giveaways as business stimulators are in force in some eastern Canadian situations, exhibitors in Vancouver, B. C., assert they are not interested in premiums. Giveaways were never used in Vancouver even before the war. Foto-Nite is still operating in a very few Vancouver spots.

To Kelly whose Irish temperament was also coupled with the film row liking for the juice of crushed corn, this was no great problem for as he explained: "Mr. Lynch didn't come down here much. He stayed in Atlanta. When he came down we had the church in order."

The second Kelly move came after the seven years with Lynch when he turned exhibitor to operate the Valentino Theatre for a time, after which he moved to Fox as office manager where he stayed for two years. Then he made a change for the better to Tiffany's, and sound struck the industry. Col. Kelly with an eye on trends, joined Vitaphone. After a period with them he moved to Educational Wide World, then to Grand National, then did a five-year stint with Columbia to be followed by four years with Republic.

Interesting

They were all grand jobs, he says, because film row is pretty much like a family. But even at this day and age, the Colonel believes that his job with Vitaphone was the most interesting.

Anyway it led to some adventures. He recalls the number of rival sound units which sprang up to sell for less than Western Electric. And he remembers especially one character who was selling such equipment and who had the misfortune to have several breakdowns. A salesman pure and simple who also had a perfect background in the coin machine business but was no electrical technician, the character soon found that he would have to go through the motions of satisfying his customers who kicked about the quality of their sound.

One day Kelly found him in a Brookhaven, Miss. theatre seriously thumping the walls and listening to the sound he made—with a doctor's stethoscope.

While the Colonel gazed in wonder, the character looked seriously at the exhibitor who was watching him and said:

"The reason your sound is bad is because there's a loose piece of tin in the wall, up around the roof."

And he continued to sound with the stethoscope and find fault with the theatre construction before the exhibitor watching him could let loose with the speech he had prepared about the "foxy equipment."

Col. Kelly's job, though, as a Vitaphone salesman was not altogether one of roses. In fact, the Colonel is a bit mystified that today he is still unhurt.

'Score Charge' Kelly

Those were the days when sound was very new and something of a mystery with sales policies developing. The Colonel's task was to follow up the sale of a film and advise the exhibitor that he was selling the sound that went along with the film—at an additional charge.

Usually he was met with an "I thought I had bought that" from an angry exhibitor. Then Kelly would have to explain the difference between the original film and buying the sound that went along with it. By the time he was through the exhibitor usually was pretty mad.

Monkey Jail Break

When an exploitation stunt gets out of control and runs away, that's news for any trade paper. Manager Herman Comer of the Stanley-Warner Capitol Theatre in Philadelphia caged two women monkeys in the lobby to lend atmosphere to a jungle dual bill. The monkeys "broke" jail while they were being fed, scampered across the street, and took refuge in Lit Bros. department store. There they raised havoc with the merchandise for several counters for 10 minutes before they were finally recaptured and turned over to Comer.

This exhibitor resistance and the accompanying rupture of pleasant relations began to tell on Kelly. It reached a climax when he reached Bastrop, La., a city which was once in national headlines over a Klu Klux Klan incident.

The exhibitor there was a well-liked individual named Charles Goodwin, who also was the mayor.

So Salesman Kelly called upon his old friend Charley at the City Hall. After friendly preliminaries, Col. Kelly explained his mission.

Some Mayor

The affable exhibitor mayor listened. Finally, as Kelly recalls it, he said with great restraint: "Bob, if it were anybody else but you, I'd have one of my policemen come and put you in jail and keep you there."

"And," concludes Col. Kelly, "it's just probable that he would have done it."

Mother of Variety Clubs' Big Boss John Harris, Dies

Mrs. Eleanor M. Harris, 75, mother of Variety Clubs International Big Boss John H. Harris and widow of the late Sen. John P. Harris who reportedly opened the world's first all motion picture theatre and founded the Harris Amusement companies, died at Craf ton, Pa., Tuesday, Mrs. Harris was the only woman to hold honorary membership in the Variety Clubs International and was mother of Pittsburgh's Variety Club Canteen.

Funeral services are scheduled for Saturday at 11 a.m. in St. Philip's Church at Crafton. She is survived by two sons—John H. and Harry—and three daughters.

James Hagan Dies

James Hagan, former St. Louis newspaper reporter who turned actor, playwright and movie writer, died at his home in Cincinnati Monday of a heart attack. He was best known for "One Sunday Afternoon" which was made twice as a motion picture—once under its own title and once as "Strawberry Blonde." Surviving are his son and his widow.

Resume As First-Runs

RKO's Orpheum and Liberty Theatres in New Orleans this week resumed a day-and-date, first-run policy with "The Bachelor and the Bobby-Soxer." Previously the Orpheum had been running "Great Expectations" which started weak but built up surprisingly, as word of mouth advertising got around, to the point where standees waited in line to buy tickets.
Four- The 4 4 ee 4 4 ee 4 4 ee Premiere 4 4 ee 4 4 ee For 'Bambi' in France

Arrangements for a four-theatre Paris premiere of "Bambi" were announced in New York Tuesday by William Levy, Walt Disney world wide representative, upon his return from Europe.

Levy, who said that this was the first time to his knowledge that a day-and-date policy had been used in Paris, said the four theatres —the Rex, the Gaumont Palace, the Marignan, and the Marceux—had a seating capacity of about 12,000.

On the American front, he remarked, "Progress has been made in getting higher film rentals for shorts. He added that he believed the American exhibitor understood the producers' problem of increased costs which necessitated these higher rentals for shorts.

Discussing the British tax situation, the Disney executive said it had now reached a level where it was a matter between government and no longer a tax on American motion picture industry and the British. He declared the matter had to be studied with care and urged consideration of the hardships the British had to face in their daily lives. Theatre construction in England, he said, was non-existent.

Disney, he said, appeared in good position in England, depending upon interpretation of the tax law, since prints of "Fun and Fancy Free" had entered before the tax took effect, and there were approximately 12 months of Disney shorts in that country.

Fox-Midwest Move-over Plan on Trial in K.C.

Experiment with a move-over plan which may lead to a change in the Fox-Midwest run policies in Kansas City was on trial in that city last week.

The circuit had been operating the Tower, Uptown and Fairway Theatres as a three-way combination first-run and the downtown Esquire as a separate first-run.

With the backing of Universal-International's "Brute Force," the Esquire was used as a move-over house after the picture had concluded a week's run at the Tower, Uptown and Fairway. This marks the first move-over attempt recently, but if it clicks, Fox-Midwest may use the same policy frequently, City District Manager Leon Robertson declared.

Newark, O., Mayor Vetoes 3 Per Cent Amusement Tax

Mayor James E. Neighbor of Newark, Ohio, this week vetoed the city council's three per cent amusement tax, calling it "Illegal legislation" and advising the council that the tax, passed Aug. 18, is inconsistent with the Ohio General Code.

The mayor's action does not place him as against the tax, but merely that he did not approve the bill as drawn.

Bans Negro Scenes

Memphis Censor Lloyd Binford was active again this week, this time moving against another one of his objections, scenes of Negroes in motion pictures. The Pearl Bailey sequence in "Variety Girl" had to be eliminated and the Hal Roach "Coney Island," which featured several Negro sequences, was so hacked that it was pulled.
"Wyoming" gets off to smash World Premiere in Cheyenne followed by 83 day-and-date engagements in Rocky Mountain area!

and now

more Class "A" top dates!

ORPHEUM • VOGUE • EL RAY • BELMONT • CULVER of Fox West Coast Unit, Los Angeles

PARAMOUNT, San Francisco • SAENGER, New Orleans • LYRIC, Salt Lake City
MAYFAIR, Baltimore • IMPERIAL, Charlotte • FULTON, Pittsburgh • PALACE, Jackson

And many more of the world's finest theatres are now booking

THRILLING

WYOMING

IS A GREAT OUTDOOR DRAMA
Wyoming

William Elliott • Ralston • Carroll

Starring Vera, William, Albert, Virginia, Mme. Maria Ouspenskaya

Screen Play by Lawrence Hazard and Gerald Geraghty

Associate Producer-Director Joseph Kane

A Republic Picture
HILLBILLY MUSIC FANS TURN OUT FOR PREMIERE. Thousands of hillbilly music fans jammed sidewalks in front of Interstate's Rialto Theatre, Dallas, Texas, for the recent premiere of Screen Guild's "Hollywood Barn Dance." Ernest Tubb and his troupe, who star in the film, appeared on the stage in person.

Dallas Police Squads Maintain Order During Premiere of SG's 'Barn Dance'

Sparked by advance trailers running in nine theatres, special lobby and window displays and use of 22 radio plugs, as well as a radio broadcast of the premiere from in front of the theatre, Screen Guild Productions' "Hollywood Barn Dance" with Ernest Tubb and his "Grand Ole Opry" on the stage, had its world premiere at Interstate's Rialto Theatre in Dallas, Texas, recently.

Special police squads were necessary to keep traffic flowing and the lines of impatiently waiting patrons in order as a crowd of 15,000 persons tried to get into the theatre for the opening night of the combined screen and stage show. Interstate's advertising department, working with Oscar Davis, manager for Ernest Tubb and W. J. "Dutch" Canner, Screen Guild's Dallas manager, literally covered the town and all of Interstate's neighborhood houses to get top results in exploitation for the big event. As a result of the record-breaking attendance Interstate booked the combination screen and stage show into its key first-run houses throughout its circuit.

Promotional material and tie-ins included trailers in nine theatres, 50 block 3-sheets, 11 window displays, lobby displays in 14 theatres, a special front on the Rialto Theatre, 22 radio plugs on three major stations, a broadcast of the premiere from in front of the theatre.

4 Warner Films in Chesterfield Tieup

Four forthcoming Warner Bros. releases will be given extensive national promotion in newspaper and magazine ads, on the radio and in other forms of exploitation under a deal just concluded by Warners with Chesterfield Cigarettes (Liggett & Myers Tobacco Co.). Pictures involved in the tieup are "Deep Valley," "Dark Passage," "Night Unto Night" and "My Wild Irish Rose." Stars from these films, including Wayne Morris, Lauren Bacall, Ronald Reagan and Alan Hale, respectively, will be featured in the ads and other promotion, with picture credits. The players also will be heard on the Chesterfield Supper Club radio program at about the time their pictures go into release.

E-L Ups Ad Budget on 'Stallion', 2 New Films

National advertising and promotion budget for Eagle-Lion's "Red Stallion" has been increased $100,000 from the company's original $250,000 promotion budget as a result of box-office returns from the picture's first 300 key-city engagements, it was announced this week by Max E. Youngstein, E-L director of advertising, publicity and exploitation.

Youngstein also revealed that budgets will be increased materially on "Out of the Blue" and "Love From a Stranger." He emphasized that the greater portion of the advertising allotment has been earmarked for local co-operative campaigns in newspapers and for trade paper advertising.

"Our entire campaign," declared Youngstein, "will be predicated on the same basis as in the past—to render the greatest possible assistance to exhibitors at their point of sale, the box-office. We have found that the greatest amount of box-office return can be achieved through the expenditure of co-operative advertising allotments in local newspapers immediately prior to and during runs."

He referred to the complete confidence of his company's executives as to future box-office potentialities and expressed his company's conviction that "the feelings of uneasiness which exist in some quarters are completely unfounded, and that good films can always be sold."

Bush Sets Plans for 'Amber' Roadshows

Rodney Bush, exploitation manager for 20th Century-Fox, returned to his desk Tuesday following a two-week trip to the west coast to set up campaign plans for the mass-roadshowing of the company's "Forever Amber" in the western territory. While in San Francisco, Bush conferred with Herman Wobber, Western Division Sales Manager, and Fox West Coast theatre executives on the picture.

Over the weekend George Generalis and Dick Dube of Charles Schlafier's publicity staff left for San Francisco where they will assist Ed Yarbrough, western division exploitation manager, on "Amber" campaign plans.

The Advertising Code

We print the text of the revised Advertising Code for the Film Industry on our cover this week, because we heartily endorse it and because we thoroughly approve the action of the Motion Picture Association in adopting it to implement a policy of self-regulation of advertising by Association members.

We earnestly urge all theatremen—owners, managers, advertising men, exploitation specialists—to use the code as a guide in planning and preparing all advertising, publicity and exploitation for every attraction presented at their theatres, to the desired end that self-regulation of advertising may become industry-wide.

—Chick Lewis
Carlson Ad Scores

An advertisement featuring a series of "true" and "false" questions and statements, such as "Are some women too weak to be wicked?" and "Any man sincerely in love with a woman will find a way to make her wretched," was used by Manager G. W. Carlson of the Peoples Theatre of We, Wis., in a United Artists' "The Private Affairs of Bel Ami." The ad received a lot of favorable comment, according to Carlson.

Century Circuit Meet
Set for September 30

Marked by a "back to showmanship" theme, with emphasis on the necessity for all Century personnel to become actively aware that the "gravy business" of the war years, when anything went, is over, and that only real showmanship effort will enable the company to counteract the falling market, the first showmanship convention in the history of Century Theatres will be held September 30 at the Waldorf Astoria Hotel, it was announced last week by J. R. Springer, general theatre manager. Attractive luncheons, office officials, district managers and theatre managers.

The convention will be opened by Vice-President Fred J. Schwartz, who will be followed on the rostrum by Bob Carlson of Century who will discuss that phase of showmanship with which each is most directly concerned, and later will answer questions from the floor pertaining to their talks.

Top industry figures also have been invited to speak.

$550 Showmanship Prizes
To Intermountain Winners

In the first circuit drive of its kind since the war, three Intermountain Theatres managers were rewarded recently with top prize winnings totaling $550. First prize of $300 for showmanship went to Delbert Lesser, Unita Theatre, Provo, Utah; $150 second prize to Charles M. Fincus, Utah, Salt Lake and third prize of $100 to Ray G. Taylor, city manager in Logan.

Other prize winners were Charles Alder- son, Orpheum, Twin Falls, Idaho; Pauline Nelson, Grand and Isis Theatres, Preston, Idaho; Chester L. Price, Centre Theatre, Salt Lake City; Howard Sorenson, Roxey, Logan. Tracy Barham, vice-president and general manager of the organization, named the winners of the ten-week drive.—SAL

RKO-Max Factor Tieup
Is Set in Great Britain

One of the widest commercial tieups of recent years in the United Kingdom has been made by RKO Radio for Samuel Goldwyn's "The Best Years of Our Lives," with the Max Factor cosmetic organization.

Using photos of co-star Virginia Mayo, Max Factor ads, many of them in four colors, are appearing in leading publications throughout Great Britain.

Lovable Girl Finals

Canceled at the last minute because of inclement weather, the Lovable Girl of the Month contest finals which were to have been held August 28, were scheduled again this week (September 3) at Walter Reade's Monte Carlo Pool and Stadium in Asbury Park, N. J. Harry Conover, Hal Tovis and a bevy of beautiful New Jersey girls were to be on hand for the occasion.

Key Cities Sponsoring
'Unconquered' Contests

Thirty "Unconquered" contests, sponsored in key cities from coast to coast by newspapers, radio stations and other organizations, will be staged by Paramount in connection with the world premiere Oct. 3 of Cecil B. DeMille's Technicolor production, "Unconquered" at Loew's Penn Theatre in Pittsburgh. Arrangements for the contests in 16 cities have already been completed.

Purpose of the contests is to find the "most unconquered" person in each city—residents who have overcome great physical, mental, economic or other handicaps. Contestants may nominate themselves or be nominated by others.

Prominent persons in each city will serve as judges.

The 30 winners will be given an all-expenses-paid trip to Pittsburgh as guests of honor with DeMille, film stars and other prominent persons at a dinner at the William Penn Hotel the night before the premiere of the picture.

The winners also will participate in a mammoth parade through downtown Pittsburgh the morning of the premiere.

From the 30 winners a committee of judges in Pittsburgh will select a national winner who will be taken to Washington, D. C., to receive the personal congratulations of President Truman at the White House.

Meanwhile in conjunction with the Pittsburgh premiere, an "Unconquered Ball" is to be staged in the William Penn Hotel on the evening of October 2 sponsored by the Pittsburgh Opera Association. Tickets will be sold for not less than $10 and all proceeds will go to the Pittsburgh Opera Association Fund. DeMille, motion picture stars attending the premiere and a long list of prominent persons will be honor guests at the affair.

'Cheyenne' Ballyhoo

A four-hitch stage coach, laden with a bevy of pretty girls wearing sunbonnets and crinoline attire, was a street ballyhoo used by Manager Bill Osborne of Warners' Granada Theatre in Santa Barbara, Calif., for "Cheyenne." Ballyhoo was used one day in advance and through the first two days of the engagement. Merchants also cooperated through window displays of such western equipment as boots, saddles, western and dude ranch apparel.

SPECTATOR DRAWING DISPLAY of an Indian tepee, with a live "indian" in full regalia sitting between a glowing campfire and an Indian drum on Staten Island's main business roadway was the stunt arranged by Manager Spencer Bregoff of Fabian's Palace for PRC's reissue of "The Last of the Mohicans" and "Kid Carson." It was a no-cost ballyhoo, tepee being constructed by the theatre and the various items promoted.
DIFFICULT CHOICE: ALL ARE MOST LOVABLE. This brief and colorful interlude on the stage of Wometco's swank Lincoln Theatre, Miami Beach, was dovetailed into the program on the opening night of Monogram's "It Happened on Fifth Avenue," by the new manager of the house, Ed May, who formerly managed the Rosetta. The girls are the 13 finalists in the "Most Lovable Girl of the Month" statewide contest, with their Miami Beach Bachelor Club escorts back of them. STR believes it would take a Solomon to decide which of the 13 is "most lovable." Master of Ceremonies Lee September, who is contest publicist, is seen at the extreme left. Opportunity to view so much feminine pulchritude at one time helped to bring out the crowd.

'Cynthia' Girls Club Keystones
Harrisburg, Reading Campaigns

The "Cynthia" Girls Club idea, conceived as a promotion stunt for MGM's "Cynthia," has caught on among teen-age girls "like nobody's business." The Club recently made its debut in two Pennsylvania towns, Harrisburg and Reading, where it was the keystone in both exploitation campaigns. It registered in smash propitiations in both cities.

Manager Sam Gilman of Loew's Regent in Harrisburg, aided by MGM's Philadelphia area exploiter, Ed Gallner, sent out a large trailer, bannered and attended by a teen-age girl, to roam the streets and sign up girls between the ages of 14 and 17, who joined the club and who would thus be eligible to enter a contest in which the girls were to be instrumental in drawing up a bill of rights for teen-agers. Writers of the best answers to a list of questions submitted were to share $20 cash prizes. Harrisburg movie columnists and radio station WHP plugged the contest as did a large display board in the theatre lobby. Three girls wearing beer jackets with copy, "You'll fall in love with Cynthia," appeared on the streets several days in advance. Fan photos of Elizabeth Taylor, president of the "Cynthia" Girl Club and whose signature appeared on all membership cards, were distributed in the Teen-Age Shop of Bowman's Department Store. Special canvas-backed chairs with the legend, "You'll fall in love with Cynthia," were provided for newsboys on six different street corners.

The Harrisburg distributor of Calling All Girls magazine distributed special cards in windows and interiors of stores carrying the magazine and bannered their trucks. Red McCarthy's Picnic Platter program, dedicated one of his programs to all girls named Cynthia. The first 20 Cynthia's calling at station WQHR were given free admission to see the picture. A "Cynthia" Date Night was effected with a steamboat on the Susquehanna River, with guest tickets being awarded the winners in a jitterbug contest. A whispering campaign for schools, dances, etc., in which the girls called each other Cynthia no matter what their real names, was started. Other stunts were hotel displays, radio spot announcements, teaser newspaper ad campaign and displays in five-and-ten stores, in music shops and at soda fountains.

The campaign for Loew's Colonial in Reading was conducted by Manager Larry Levy and MGM Exploiter Gallner. Reading's Department Store tied in on the "Cynthia" Girls club stunt, erecting a large booth on its main floor, with pictures of Miss Taylor, club's president, very prominent and registered teen-age girls as club members. This made them eligible to enter a contest to find Reading's Cynthia girl in which they submitted photos of themselves. Prizes were $50 in cash and two duplicates of the Cynthia opera programs in the film, plus 10 pairs of guest tickets to runners-up. Read's also ran special newspaper ads on the club and on the prizes, and gave window displays. More than a thousand "Cynthia" buttons were distributed. All Reading buses used car cards. Hotels also displayed special cards. Theatre's own newspaper ads made much of the catchline, "You'll fall in love with Cynthia," quoting various columnists and critics to that effect as well as prominent local individuals.

Street Radio Program

A street radio program in which passers-by were asked to name the motion pictures in which Jerome Kern's songs were introduced was highlighted by Manager Marvin Graybeal's promotion campaign on MGM's "Till the Clouds Roll By." At the Capitol Theatre, Sioux City, Iowa.

New Ad Angle

Management of the Trott and Rialto Theatres in Cuerca, Okla., recently installed combination barometers and thermometers in front of several business establishments in that community. It was a fine courtesy gesture, and one that will pay for there is space on each instrument for advertising the coming attractions at the two theatres. See what the weather's going to be and read what's coming to the theatres.

Cincy Trolleys, Drug Chain Exploit 'Father'

The Cincinnati Street Railway was induced by Nate Wise, who handles the exploitation for RKO theatres in Cincinnati, to forego the choice, front-of-trolley locations usually held for its own institutional ads, and use a scene cut and copy plunging Warner Bros. "Life With Father" instead. More than 50 of the 18x24 posters were put up, the credits naming the RKO Capitol and Artists for the playdate.

The King Drug Stores devoted windows in its 14 stores to "Life With Father," in addition to taking co-op advertising space. In one of its main stores it used a large still of William Faulkner's "P palpable lot, Cigar. In its store on Government Square, directly in front of the starting point of all buses for Cincinnati suburbs, the local center of the window display was a special slide projector using 16 scenes from the film, changing scenes every 30 seconds.

Paul Hodges of radio station WCPO worked in mentions of the picture on several of his programs, while WKRC asked its Breakfast Matinee participants: "Is Life With Father" as much fun today as it was in the 30s?

National Safety Council Campaign in 'Mitty' Tieup

In a tieup with the National Safety Council campaign on road driving, Samuel Goldwyn Productions has begun a series of ads on the automobile pages of the New York dailies as the start of a special exploitation campaign for their "The Secret Life of Walter Mitty." Initial insertions, both column, 28-line deep ads, read: "Don't be a Mitty! A drive too fast may be your last."—a direct tie in with the Safety Council's campaign. The Safety Council arrangement will include bulletins for factories, street posters, sticklers, handbills, along with ads in key cities. All these promotion media will incorporate the idea of not being a dreamer, like Walter Mitty, but to watch out for your personal safety.

Tie Flying Red Horse In With 'Red Stallion'

Manager Vic Gauntlett of the Orpheum Theatre in Seattle and Eagle-Lion Exploiter Vernon Berg hit upon a new wrinkle in the exploitation of Eagle-Lion's "Red Stallion," one that spread over the air above the city. They tied the picture up with Mobilgas' flying red horse dirigible which circled above the city with a huge illuminated red horse on its sides. From the dirigible handbills announcing the film's coming were dropped upon the street below looking multicolored. Posters and "beads" advertising the picture decorated every Mobilgas station in and around Seattle. The Seattle Star carried a double-column advance feature story on the stunt, while other dailies also devoted advance and current space to the promotion.

Pictured Perils, Woman's Scream, 'Pauline' Stunts

Scenes from the film illustrating many of the perils undergone by the heroine of Paramount's "Perils of Pauline," accompanied by the recorded screaming of a woman, were used by Manager Mac McCoy of the Miller Theatre in Augusta, Ga., as a lobby display for the film 10 days in advance. During the engagement the display was moved out to the sidewalk. Motors parked their cars to get out and examine.
Round-Table Broadcasts Plug 'Ames' in Two Towns

Almost identical broadcast stunts were used in Minneapolis, Minn., and Trenton, N. J., to promote the showings of Columbia's "Guilt of Janet Ames." G. R. Scholl of the RKO Pan Theatre in Minneapolis worked out a special advance screening for women newspaper writers and instructors in dramatic schools, arranged with Robert Bussher, program director for Station WLOL. Following the screening, Bussher gave a round-table broadcast in which several of the women aired their opinions on the picture.

Among Stephens' other exploitation stunts was one taken from the press book suggestion of having two girls stroll about the streets pretending to take pictures of pedestrians and then handing them a card imprinted with "I did not take your picture, but if you want to see really good picture, don't miss 'The Guilt of Janet Ames,' the Globe of Minneapolis stores, while 400 newsstands and street corners were placarded with attraction cards.

In Trenton, Henry Scholl, at the RKO Capitol, gave his special screening the day before, in advance of an audience of women selected by Davey and Mary, women commentators for station WTTM. They had plugged "Janet Ames" for some time before hand on their thrice-weekly programs. Following the preview, five women from the audience were selected to air their views on the picture on Davey and Mary's program.

Scholl tied up with the Trentonian classified ad department to give away daily guests tickets to every fifth man placing a classified ad in the paper. The Trentonian gave the stunt feature space and ads in its advertising columns. Hotels, high schools, soda fountains and restaurants used display boards. The theatre used lobby displays and announcement boards three weeks in advance.

'Crosfire' Shown for Fellowship Commission

The support and cooperation of the Philadelphia Fellowship Commission, the city's united effort to promote racial and religious understanding and to combat prejudice and intolerance, was called by William M. Colburn, Warner Theatre's director of advertising and publicity in Philadelphia, in advance of the opening of "Crosfire" at the Aldine Theatre.

A preview screening was presented under the auspices of the Fellowship Commission in the auditorium of Station WCAL. Among the three hundred attending the screening were the representatives of the eight community-wide agencies and the public-spirited citizens comprising the Fellowship Commission.

Corn Shucks a 'Natural'

A large amount of corn shucks and corn stalks, combined with stilts from the picture, furnished an attractive and "natural" lobby display for Columbus' "Song of the South" at the General Theatre in Columbus, Ga. Manager Sam Peerce and his artist, Harvey Whaley, created the display, which included caricatures of Judy Canova in the display and on the boxoffice and wallboards.

Retail Cooperation on 'Ivy' in St. Paul

Norman Wroble's campaign for Universal-International's "Ivy," at the Orpheum Theatre in St. Paul, provided a successful demonstration of what can be accomplished through exhibitor-retailer cooperation.

Newmans, the Lane Bryant department store in St. Paul, along with others like Lane Bryant and in other key cities, had arranged with U-I to feature a special exhibit of the original costumes worn by Joan Fontaine in "Ivy." In setting up their display of the exhibit, Newmans arranged for part of the exhibit to be set up in the lobby of the Orpheum while the larger portion of the costume display was featured in the store's windows and in the store itself with full credit being given to the picture and the theatre in its advertising in newspapers to announce the exhibit and in turn, the Orpheum gave the store a trailer on its screen.

Societies and Stores
Back 'Carnegie Hall'

Various music, cultural and civic organizations, stores, English and foreign-language newspapers in Philadelphia got behind George Balkin's campaign for United Artists' "Carnegie Hall," when it was shown at the Stanley Theatre.

A natural tie-in was with the Labor Plaza which highly publicized concerts by the Philadelphia Orchestra where the picture was promoted each evening over the Plaza's public address system. Some weeks in advance, Balkin distributed 5,000 "Carnegie Hall" cards to the membership of the Philadelphia Academy of Music. Women's organizations in the city gave their support to the film because of its cultural aspects. Support was also forthcoming from department stores, industrial plants, insurance companies and the city's other schools of music.

While the English-language dailies and weeklies gave strong advance story and pictorial space to the picture, Balkin made a special play for display in the Jewish, French and Italian journals, nor were university, labor and veteran publications overlooked. Portrait of Jascha Heifetz appeared on the cover of Go, the weekly, 30,000-circulation amusement magazine, and the "Week in Philadelphia," also carried cover art.

Presence of such outstanding musical artists as Lily Pons, Heifetz, Rise Stevens, Ezio Pinza and others in the picture in the newspaper copy. In radio, special screenings were held for disc jockeys, creating excellent support for the film. "Carnegie Hall" albums were serviced to radio stations which awarded them winners in different types of radio quiz contests. Six stations in the city cooperated in the over-all campaign.

Dealer promotions, with window and floor displays, co-op ads and radio, were obtained with Murals, RCA Victor and Columbia Records, Steinway Piano, Wanamaker's, Gimbel's, Snellenburg's, Presser's and Nevins Ray drug stores and others.

Columbus, Ga., Officials Pull 'Devil on Wheels' Eagle-Lion's "Devil on Wheels" received excellent word-of-mouth publicity and an advance screening arranged by Manager W. D. Hoodley of the Bradley Theatre, Columbus, Ga., for police authorities, juvenile authorities and members of the D.A.R.'s reviewing committee.

Traffic police helped on the campaign by stopping careful drivers. Instead of the suspected ticket, they were given invitations to see "Devil on Wheels" free.

Hoodley ran a half-inch 8-column strip across the bottom of industrial pages of the Columbus newspapers five days in advance, arousing much curiosity. Dodgers, window cards, lobby and sidewalk signs were added to the interest awakened by previous stunts.

'Web' Screened for Law Enforcers in Okla. City

A special screening for law enforcement officials of Oklahoma and of Oklahoma City was arranged by Manager Gene Hudgens of the Home Theatre and C-1 Exploiter Ralph Ober in advance of the film's showing in the state's metropolis. Many high state and city officials attended, their presence making good newspaper copy.

The daily press also played up endorsements of the picture by the police and civic officials.

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Gas House Kids in Hollywood

Eagle-Lion  Comedy  62½ mins.

AUDIENCE SLANT: (Family) A few pretty funny moments but mostly silly, this will entertain average audiences.

BOX-OFFICE SLANT: Should do as well as others in the series.


Plot: The Gas House Kids go to Hollywood to visit their favorite screen detective and become guests in the house of a nutty scientist. The house is repository of a hidden fortune. It also contains hidden passages, in which gangsters are hiding in an attempt to find the money. They and the screen detective try to scare the scientist and his guests away with strange noises, spirit manifestations etc., but the Gas House Kids capture the crooks and find the money.

Comment: Although there are several funny moments in this latest adventure of the Gas House Kids, the picture is mostly artificially contrived comedy that seldom hits the mark. There is one song delivered sentimentally by one of the Gas House Kids and if it's really his voice he should be signed for featured musicals. The film should entertain average audiences and do so as well as others in the series.

October Man

(Reviewed in London)

Rank  Drama  95 mins.

AUDIENCE SLANT: (Adult) This strong psychological thriller, dominated by fine characterization, will receive meaty entertainment for most audiences.

BOX-OFFICE SLANT: Slightly late in the psychological cycle, this is enhanced by John Mills, whose box-office popularity is rising. The picture would be improved by pruning.


Plot: John Mills, a research chemist recovering from a severe head injury, lives in a small hotel. The girl in the next room is murdered and the evidence suggests he killed her during a mental lapse. Mills and Joan Greenwood, his girl friend, set about clearing him and finding the murderer. They do and she rebuilds his self-confidence.

Comment: This psychological thriller builds to a suspenseful climax, with the guiltless man striving to prove his innocence against great odds. Roy Baker, in his first major directorial assignment, has acquitted himself well and has built many dramatic moments in a story which does not bear close analysis. Particularly effective is the atmosphere of the genteel suburban hotel. The whole, however, would be improved with judicious pruning.

The Devil's Envoys

(French Dialog—English Titles)

Superfilm  Fantasy  120 mins.

AUDIENCE SLANT: (Adult) Highly imaginative and entertaining picturization of a legend concerning two envoys of the Devil, sent to earth to create discord and havoc. A tender love story is involved, too.

BOX-OFFICE SLANT: Excellent film for foreign-language buffs. Not suitable, generally, for average American audiences.


Plot: In the year 1425 two envoys of the Devil arrive on earth. The man and woman come to a baronial castle, enter as minstrels and through magic make an affianced couple fall in love with them. The woman's affair is with the elderly baron, the man's with the daughter. They cause a fight between the baron and his daughter's fiancé in which the fiancé is killed. The man's love for the daughter becomes overwhelming and he defies the Devil, who then appears on the scene. The Devil, too, falls in love with the girl and when she decides to go away together, and when they both defy him the Devil turns them to stone.

Comment: "The Devil's Envoys" is a beautifully produced, directed and acted fantasy in which the imagination of the writer and director are given full play. The entire film, although overly long, is interesting and entertaining and should please discriminating audiences. It is excellent for foreign-language houses, although not suitable generally for average American audiences.

McDannold Gets Bird

Patrons at the first show at the Empire Theatre, Daytona Beach, Fla., one day recently had an added attraction at no extra cost. Last show after the show, a man in civilian clothes made his way to the stage, entered a birdcage, removed the bird, raised it slightly, and put it back. The audience was completely taken by surprise.

PhiLo Vance's Secret Mission

Eagle-Lion  Mystery  53 mins.

AUDIENCE SLANT: (Family) A romantic interlude doesn't keep the indomitable Vance from solving his mystery. Good light entertainment for average audiences.

BOX-OFFICE SLANT: Should score well especially if the previous PhiLo Vance films have been well received. Good for any double-bill situation.


Plot: Vance is asked to collaborate in writing a mystery story and the publisher, to overcome his reluctance, invites him to his home and states that he hopes to reveal a theoretical solution of an unsolved crime that had taken place seven years before within his own organization. The publisher is murdered, Vance and the publisher's secretary arrive. With the aid of the secretary Vance unravels the seven-year-old mystery in order to discover the recent murderer.

Comment: The plot is a little complicated and the audience is only asked to be at first glance. The picture takes several twists and turns before the denouement and should give the arm-chair detectives something to think about. Alan Curtis does nicely as the detective and Shelly Ryan is properly alluring as the secretary who sets his cap for him. Others in the cast are competently handled by Director Le Borg in the fast-moving story.

Dark Passage

Warner Bros.  Drama  106 mins.

AUDIENCE SLANT: (Adult) This hits audiences with terrific dramatic impact! Excellent and thoroughly entertaining adult story, well-nigh perfectly acted and directed.

BOX-OFFICE SLANT: Combination of Bogart and Bacall should be enough to start a box-office trek. Picture should build on strength of certain word-of-mouth approval to top business everywhere.


Plot: This is the story of an innocent man's escape from prison after three years, and of his efforts to solve the mystery of his wife's murder, for which he has been convicted. He is befriended by a young woman who hides him from the police. With the suicide of the real murderer, the last hope of clearing his name is gone and he decides to leave the country. Just as he has reached the border with a flashlight beam, caught him gently, and released him outside.
The Tawny Pipit

Universal-International Drama 81 mins.

AUDIENCE SLANT: (Adult) This will have limited appeal among American audiences but should prove entertaining to intelligent, discriminating adults. Children might like it but it probably is a little too slow and too subtle for their complete enjoyment.

BOX-OFFICE SLANT: An unknown cast, except for Rosamund John, and a theme which probably will prove to be hardly understood, appreciated, or endures long enough to constitute box-office success to the film.


Plot: In the generally accepted sense, there is no plot. It is rather the story of how British people in a small village become completely wrapped up in the discovery of two rare birds that nest in a field adjacent to the village. The tanks in wartime are prevented from crossing the field so as not to disturb the birds and their eggs. Of how a retired colonel of the British Army makes a political mistake, and in the end, the Minister of Agriculture to prevent the field from being plowed until the birds’ eggs had hatched and by which an avian egg-stealer is foiled in his attempts to acquire the eggs of the Tawny Pipit, which had nested and bred in England only once before in recorded history. It is a story of simple people, but determined people.

Comment: That there are two young people in the story, one a concealing British aviator and his nurse who first discover the nesting birds and ask authentication of their find from an uncle who is a member of the Association of British Ornithologists, is a device pure and simple by which the characterizations of British rural life are so beautifully depicted here. The aviator and the nurse, the ornithologist uncle, the retired British colonel, and the village vicar among the members of the Ornithologists Society are excellent portrayals. But the fact that they are absolutely enthralled by this rare opportunity to observe the progress of the birds really in the fields is something that will be a bit difficult to convey sympathetically to the average American. It is a simple story, simply told, containing some superb scenes of rural British life, enhanced in their beauty by sepia colored prints. "The Tawny Pipit" is not for the average American movie audience. It has its points, however, and they are excellent ones. It may do well in some carefully selected localities. Children might like parts of it but probably it is a bit too slow and too subtle for their complete enjoyment.

Along the Oregon Trail

(Trucolor)

Republic Western with Songs 64 mins.

AUDIENCE SLANT: (Family) Slow moving, loosely written and ineptly directed, please only dyed-in-the-wool western fans.

BOX-OFFICE SLANT: Good enough for booking wherever westerns are popular.


Plot: Monte Hale is on his way to a small stockade in the Northwest where outlaw law will be used. He is chased and escapes and makes for a rendezvous with a trusted man (Clayton Moore) within the stockade. Hale plans to establish his own empire in the Oregon territory but needs the money to aid him in capturing rifles in the stockade which are to be given to friendly Indians. They capture the rifles, but as contact is made with the Indians, Hale denies asking the law to the Indians and are to be betrayed and that Moore is really their friend. They fight a duel, Hale wins and recaptures the stockade, killing Moore.

Comment: This is a loosely written, liberally padded out to eke out its running time and dressed up with Trucolor to enhance its prestige. The color is good but the story isn’t any better than the average western. The direction is inept and the plot is entirely unbelievable. In short, “Along the Oregon Trail” is just a fair western that will please only dyed-in-the-wool western fans.

Master of Bankdam

(Reviewed in London)

Rank Period Drama 105 mins.

AUDIENCE SLANT: (Adult) This impressive cavalcade of an English mill family in the last century is beautifully produced and acted but is inclined to be leisurely.

BOX-OFFICE SLANT: In every way a quality production, it unfortunately lacks drawing power. After his personal appearance tour in the U. S., Dennis Price may be a worthwhile factor.


Plot: In 1850, Tom Walls operates Bankdam, a small but thriving wool mill with his sons, Stephen Murray, a hard businessman, and Dennis Price, an idealist. There is friction between them but unlikely is their wily father they build the largest business in the district. Price marries Anne Crawford, a mill girl and their son, Jimmy Hanley, is brought up the hard way. Murray for long avoids war.

(Continued on Page 20)
SUPER-CHARGED for SUPER Grosses!

THE BURNING CROSS

A Daring Expose of the K.K.K.

Courageously Produced by SOMERSET PICTURES

with HANK DANIELS · VIRGINIA PATTON

Dick Rich · Raymond Bond · Matt Willis · Joel Fluellen

Directed by Walter Colmes

Distributed by SCREEN

Peace Attempts Fail To End Studio Strike

A Congressional inquiry committee and a good will arbitration committee headed by a Catholic clergyman this week had failed to bring to a close the long-drawn jurisdictional strike anywhere nearer settlement.

The Congressmen lost last week when, after listening to testimony which amounted to accusations and counter-accusations by adherents of the Conference of Studio Unions and the International Alliance of Theatrical Stage Employees, the committee found no ground for settlement. Producers also testified at the labor hearing which was not confined only to the jurisdictional strike but which delved into studio labor practices.

Following this failure, Representative Carroll Kearns intimated that Congressional action might be forthcoming and reportedly suggested that both parties get together.

Hollywood reported another effort to settle its studio strike was scheduled to get underway in Chicago at the Drake Hotel next Sunday where presidents of the disagreeing unions and Hollywood's sub-committee which has held Hollywood hearings on various labor problems. William Hutcherson, president of the United Brotherhood of Carpenters and Joiners, who had not attended the Hollywood hearings, was said to be ready to attend.

A special meeting was then called by Catholic Church Archbishop Joseph J. Cantwell at the Beverly Hills Hotel with both CSU and IATSE attending. Thomas O'Dwyer, who acted as moderator, asked each side to give up something, but IATSE Representative Roy Brewer, whose organization is standing on a jurisdictional ruling by the American Federation of Labor special committee which had been appointed to look into the cause of the fight, reportedly declared he had nothing he could give up.

IATSE President Richard Walsh had refused to attend the meeting unless William Hutcherson, president of the United Brotherhood of Carpenters, and L. P. Lindolfo of the Painters' Union attended. Hutcherson had delegated Joseph Cantwell.

The producers, invited to attend, were also absent, but former producer labor relations chief, Pat Casey, appeared as a lay representative for Archbishop Cantwell. Casey told the meeting he favored throwing the jurisdictional definition made by the AFL special committee "into the Atlantic Ocean and start from there.

2nd Failure

After the failure of the second meeting, observers speculated whether or not the matter might not have been brought once more before the AFL executive board which so far has not succeeded in doing anything about the tangle.

Some Hollywood sources thought that the original cause of the strike—whether carpenters of the IATSE would erect sets—was comparatively unimportant now. The fly in the ointment seems to be that as the CSU withdrew its members from the studios to support carpenters in their contention that they had the right to erect sets, the IATSE rejected them with its members. Now, they point out, the IATSE does not wish to have the other union come back into the studio and the IATSE replacements thrown out.

Vaudeville Policy

RKO will install a policy of vaudeville Wednesday nights at its Capitol, in Trenton, N. J., adding five acts of in-person shows to the regular bill.

SAG, Producers in Partial Solution on Negro Actors

The Screen Actors Guild reported this week that it had reached "at least a partial solution" in the problem of increasing Negro actor employment in an agreement with major producers which among other things provided:

- For Negroes to play the part of Negroes where the script calls for a Negro; for the elimination of caricature portrayals of Negroes; for casting Negroes in bit parts, such as filling station attendants, elevator operators and the like, from time to time.

Bergman Stresses Need of Institutional Ads

(Continued from Page 7)

In discussing advertising, Bergman said: "If I were working in a theatre today, I would direct my advertising with full knowledge of my community. I would not be too happy in letting the distributor dictate my advertising, but the good habit of creating my own advertising. It is impossible today to assume that there is a common denominator in advertising and if exhibitors do not have a sufficient initiative and produce their own advertising when the occasion demands, they cannot in any sense consider themselves showmen.

More Exhibitor Units Line Up Against Ascap

(Continued from Page 7)

meeting will be called for Sept. 10 and all theatres will be asked to contribute.

In the East it was still a doubtful question as to whether C. Mills, one time general manager of Ascap, will be invited to address the merger convention of the American Theatre Association and the Motion Picture Theatre Owners of America. Reports that Mills, who is supposed to be a man by which to combat Ascap, would be invited to address the convention, had been circulated. An official convention source Wednesday said that up to that time Mills had not been invited, but that the matter would be discussed later.

UJA Award to Cantor

Edith Cantor received the 1947 award of the United Jewish Appeal for "outstanding humanitarian service" in his efforts in behalf of relief and rehabilitation of the 1,500,000 Jewish survivors in Europe at a dinner in Philadelphia Wednesday night. Barney Balaban made the presentation on behalf of UJA General Chairman Henry Morgenthaler, Jr.

Sounds of the Sea

The roaring of the sea and the screeching of the wind were sound accompaniments to the lobby display arranged by Manager Jimmy Scott of the Roxy Theatre, Atlanta, Ga., for the dual Warner revue bill of "The Sea Wolf" and "The Sea Hawk." Wind, noise, and passion came from an automatic record player behind the display. The sound effects were obtained from RCA Victor.

Kirsch, Myers Reject Merger Meeting Bid

National Allied President Jack Kirsch and General Counsel Abram F. Myers this week rejected an invitation to attend the convention and merger meeting of the American Theatres Association and the Motion Picture Theatre Owners of America to be held in Washington on Sept. 19-20.

Box-Office Slants

Master of Bankdam

(Continued from Page 17)

riage, but succumbs to Linden Travers an extravagant social climber, David Tomlinson, their son, is pampered. Through Murray's insouciance, the mill collapses and Price and many workers are killed. Friction is carried to the second generation and the incompetent Tomlinson is put in charge. Dying, Murray goes abroad for his health, and Linden and Tomlinson spend a lot of money and luxuries Murray returns in time to avert a riot among the workers and Henley is put in charge.

Comment: This vast canvas covering some forty years of family life has been adapted from Thomas Armstrong's 250,000-word novel, "The Crowthers of Bankdam" and runs 105 minutes. It is packed with incident, and while the development is at all times smooth, it is too even, with the highlights taken in its stride. It is also too sensitively. The acting is flawless. As the wily old father who rules the family with a fist of iron, Tom Walls turns in a notable characterization, while Dennis Price and Joan Rice has his biggest role to date. After his recent run of pictures and personal appearance tour in the U. S., his name may well return. All are treated sympathetically. He is pleasant looking and talented. Another standout performance is that of Stephen Murray, an exceptionally fine character actor. Anne Crawford brings considerable warmth to her portrayal of the mild girl and others worthy of mention are Jimmy Hanley, Nancy Price and Herbert Lomas. The staging is good with special credit for the most realistic mill disaster. In every way "Master of Bankdam" is a quality production which, unfortunately, lacks dramatic power. Nearly showmanship will be needed to put it over in the States.

U. K. Hints Compromise On 75% Film Import Tax

Official sources in Great Britain indicated this week for the first time that a compromise might be possible on the 75 per cent ad valorum import tax which the government has slapped down on all foreign films and which caused immediate suspension of American film shipments to that country.

In government sources care was taken to point out that the government at no time declared that the position on the present tax would not be modified in the light of future happenings. However, there was no indication that a tax revision was contemplated or possible in the immediate future.

From Washington came word that members of the Society of Independent Motion Picture Producers, who hitherto had opposed any plan to freeze part of their rentals abroad, would shift and unite with the Motion Picture Association in favor of a limited freeze plan.
**Flood of Salutations**

**For Ruffin Anniversary**

Mindful that 1947 marked the 20th anniversary of his father in the motion picture theatre business, W. F. Ruffin, Jr., son of Col. W. F. Ruffin, president of the Ruffin Amusement Co. operating theatres in Covington, Halls, Newbern, Martin and Greenfield, Tenn., and in Hickman and Benton, Ky., planned a special announcement which would include salutary messages.

But the younger Ruffin failed to reckon with the popularity of his father, for the salutations grew to such proportions that the Covington Leader, hampered by newspaper shortages, could not accommodate all of them in its special anniversary edition of which 17,000 copies were distributed to all Tennessee and Kentucky towns embracing Ruffin theatres. For each town the program in the special edition was changed to conform to the attractions booked in that town.

The 20th anniversary week of celebration was climax ed by a banquet honoring the elder Ruffin at the Hotel Lido in Covington. In the absence of Governor James McCord, who was unable to attend, the honor of Colonel on the Governor's Staff was bestowed on Ruffin by Commissioner William A. Shofar.

It was a fitting tribute, indeed, and the younger Ruffin's pride in the celebration and of having taken part must have been shared with civic leaders, merchants and patrons in communities where Ruffin theatres operate.

**Clean Rest Rooms**

Excessive odorless odors in rest rooms usually indicate that they have not been properly cleaned or maintained, and patrons know it. Concentrate on cleanliness and ventilation first, then a little deodorant will do whatever job is necessary.

**Set Example**

An example of tidiness in a manager's office might inspire better housekeeping by other members of his staff.

**Condenser Water**

Condenser water of the cooling system should be changed often enough to prevent silt deposits.

**Screen Okay?**

By pinning a piece of the original material against the screen any discoloration may be easily discerned.

**Fire Prevention**

With Fire Prevention Week to be observed Oct. 5-11, the Fire Protection Institute has issued a bulletin containing five rules that should be closely adhered to in homes, stores, theatres and other places of public assembly.

The rules: 1. Know where the nearest fire box is. 2. Learn how to operate fire extinguishers. 3. Conduct frequent fire drills. 4. Recognize and remove fire hazards. 5. Be on the alert for fire.

For the past several weeks I've been indulging that Nomacl yen that is as much a part of me as my ears. Just going places, meeting old friends, making new acquaintances, and poking my nose hole so many exhibitors in search of details about successful effort or maneuver of value to the readers of these weekly discourses that theatremen in some states are referring to me as "Gallup" Jackson.

I've really met no end of folks whom I intend introducing to you in future columns because early and every one is—and many for years have been—giving their best to make Uncle Sam's domain a better place for show business. As I look back over some of my most interesting "snooping" experiences an afternoon in a penthouse office atop a Memphis skyscraper (in Memphis they don't have to be in the Chrysler-Renaissance State-RCA Building class to be skyscrapers) stands out above the others. Maybe this is because the fellow I "snooped" has been indulging in the kind of effort that has brought him prominently into the news columns of the trade press. Again, it may be that it's because I approached this particular "seance" with my fingers crossed and in full expectation of calling a four-flush only to find a 24 karat, simon-pure "royal" right out of the showmanship deck—and it was true.

You, like me and everybody else in the business, have been reading for months past about a Tennessee theatre tycoon named Dave Flexer. You'll remember him as the fellow who first broke prominently into print with a plan to build 25 "class" theatres throughout the nation. This was followed with formation of a company to produce "Impossible" pictures. On the heels of that came a plan for the construction and operation of 25 drive-ins. Perhaps the chronology is wrong but those are the three incidents I recall as being responsible for Dave Flexer's jump into the headlines. I had made up my mind several months ago to get into a "huddle" with Flexer because I wanted to find out what made him tick and how he figured there was room for 25 theatres of a type I considered to have limited patron possibilities in a branch of show business that struggles to make "mass" appeal product.

**Afternoon With Flexer Rekindles Optimism**

Allighting from a sky chariot at the Memphis airport right in the middle of a summer freeze—about 110 in the shade and no shade—I immediately hied to the vicinity of the Variety Club bar. There I collided with Tommie Baldridge, the fellow who swings the tongs legitimate in the interest of Flexer's theatres and through him made contact with the far-sighted, fast-acting, optimistic Flexer. After months of listening to and reading about recessions, depressions, retrenchments and curtailments I was just about to skid into the doldrum pit myself when an afternoon—yes, a whole afternoon—with Dave Flexer gave me back my rose-colored glasses and I could again see the limitless horizons leading to the Shangri-La that should always be the accomplishment goal of leaders of the motion picture business. Flexer's mental machinery is armored and geared with a kind of knowledge that makes it depression proof. His courage is Spartanlike in pursuit of victory in every phase of his endeavor.

It's hard to describe a fellow with the mental processes of Dave Flexer. He is a living contradiction of the self-contradictory "Practical Idealist." Backgrounded with years of experience in the exhibition business and a veteran of innumerable battles with the distributing companies he, nevertheless, expresses implicit faith in the eventual birth of an infra-industry understanding that will greatly minimize if not entirely eliminate the "street urchin" haggling that reflects to our discredit with the people we need so badly as customers. He implies that most of our "family" squabbles are due to the failure of exhibitors and distributors alike to realize that the business of producing, distributing and exhibiting motion pictures has emerged from its Barnum-like birthright and matured to undreamed-of status as a needed, forceful and integral part of the world economic structure. To quote Flexer: "Both sides (distributor and exhibitor) have problems to contend with that the other cannot seem to disregard. Both sides have been acting will have to recognize and consider the hazards consequent to each other's business procedures and be indulgent of the respective problems in their business relations. This end is slowly but surely being attained and when it lifts full stride there will be complete harmony, better business and bigger profits for everybody." Something to look forward to, huh? And I'd like to

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Jackson

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add them when such comes to pass there will be little if any renovation.

Let me give you an outline of what Flexer is doing in the way of going after more business, laying the groundwork for better distributor relations, setting up new practices in showmanship, pioneering new production ideas, building new theatres and planning exhibition practices to encourage the production of better pictures.

He owns and operates 9 theatres in Tennessee and Mississippi in which he has conducted audience tests that satisfy him of the prospect for major attendance for major attractions.

He tells me that he deals in branch managers of circuits and exchanges periodically for an examination of his books and comparison of receipts, expenses and gross revenue. He also tells me that he has never yet failed to get adjustment when warranted by the evidence—because he has willingly increased rentals when the shoe was on the other foot.

Flexer points with pride to his office arrangement in which the bookkeeping department is located in the largest quarters and the buying and booking the smallest. His theory, proven times over, is that big advertising campaigns, properly directed, bring big returns. He related to me one of his Ritz-Theatre in Memphis playing an Italian film. He had his publicity department hire 6 girls to send special mailing pieces to 12,000 Italians in the vicinity of Memphis. The receipts were still above average on the fourth day. And, previous effort of similar character has proven for him—as it did for me and others who have given the scheme a whirl—that the customers so attracted return again and again for other film fare.

When Flexer played "The Outlaw" he went about the business of combatting public resentment by deliberately preparing newspaper and front advertising telling the whole truth about the film. He recommended that these admonished against seeing the picture stay away and that those expecting to see what they were admonished against. He hailed it as an unusually well handled Western—and did banner business to thoroughly satisfied customers because he had kept faith with the confidence that helped his establishment and its attractions. Flexer rates his effort in this regard as "intelligent exploitation." In other words, when you know you have a hill to climb examine the cleats on your shoes before starting and when you are certain you have to go through a mud flat make sure that your boots don't leak.

When the Better Films Council of Memphis was about to fold for lack of funds Flexer spear-headed a movement that brought added funds in the form of $15.00 per month from several theatres to keep it in existence. As he sees it this movement is for the good of the industry and the women forgive me. I preyed and represent in the neighborhood of 600 various clubs from literary to gardening and sewing. The financial support of the theatres guarantees no weakenings and radiates sympathetic understanding of industry and exhibitors.

Flexer put me straight on the matter of his published intentions of building 25 "class" theatres in the nation's principal cities. I had plenty of company when I inquired of his declaration as pertaining to films pointed for enjoyment by the so-called "intelligentsia." Well, that is the question and the one I coined in Flexer's mind, is still on the agenda awaiting the final decision on the New York Court decision regarding producer or distributor participation in exhibition. Yes, he has a producer as a partner in this enterprise. The money is raised and ready and the theatres will go ahead as soon as the green light is given. However, the edifices contemplated are not for the exclusive exhibition of "upper crust" films. They will be devoted to the showing of the higher grade "mass" appeal pictures which are now—because of established playing policies of the large theatre in big cities—denied other than abbreviated engagements that only scrape the surface of potential first run patronage. In Flexer's theatres the picture will enjoy playing time commensurate with the demands of the theatre market.

The decision to engage in extended first run exhibition was born of Sam Goldwyn's Chicago experience. According to Flexer, Goldwyn leased his "Up In Arms" to the Chicago Theatre for the entire run of the film which was 12 weeks to make room for a previous commitment. Goldwyn's revenue for the engagement was in the neighborhood of $57,000. Later he leased his "Prosperity" and "The Pirate" to the Woods Theatre on a Killmer basis, and film ran over 20 weeks and Goldwyn received something like $130,000 for his portion of the gross. With evidence like that on the blackboard and to quote Flexer's a producer that has never made a failure as a partner, the decision to get in line for extended use of the picture looms like a very profitable venture.

When I was in Flexer's office he had just returned from the continent with a series of discussions on his latest brain child, Impossible Pictures. In this he is joined by Leonard Levinson as writer and Paul Julian of Bugs Bunny's staff and Frank Nelson of Jack Benny's radio show to aid in production and commentary. The first single reeler, "Romantic Rumbella, the Seat of the Krum" is completed. Each film will be a sort of satire on travelogues and take the spectator to places that exist only in the imagination of the producing staff but replete with ridiculous circumstances and nightmarish comedy. No distribution deal has been made, as Flexer first wants to "audience test" for public reaction. Plans are in the making for a feature of similar caliber if public response to the short product merits the effort.

On the griddle and frying fast is Flexer's program of 25 drive-in theatres. The first to open is located in Minneapolis, with the second in St. Louis. Others are planned for Milwaukee, Baltimore, St. Paul, Philadelphia and other centers where the prospect for the drive-in is promising. And, according to exhibitors I've talked with—including my good friend Claude Ezell of Underwood and Ezell, the Texas Drive In Kings—there is plenty of room for expansion. One thing I learned from Flexer when I raised the question of the short season for such an enterprise in Minneapolis, is that a drive-in can show plenty of profit on a 20-week-a-year basis and that the average production drama cuts its cost in a three- to five-year period.

As I left Flexer's office he expressed the wish that the interview had given me something to write about that would help bring about a better understanding among exhibitors and distributors of their responsibility to conduct their business relations on a basis comparable to the maturity the industry has achieved in its march to top position as the World's most favored recreation.

While I have hope that these lines may help in that regard, I am still more hopeful that your meeting in these columns with a chap whom you can forget because imagination gains in brightness by deflecting hard knocks, will add to your determination to do a better job and strengthen your faith in better things to come.

You can't go wrong in adopting Flexer's plan of distributor relations as it is certain to bring about fairer rentals and looks to me like the only solution for exhibitors burdened with "penny wise, pound foolish" where the operating expense is out of line with gross potential.

You can't go wrong in following Flexer's plan of "selling the picture" because it is the safest, surest and fastest method of adding to your list of customers.

And, you can't go wrong in following Flexer's plan of customer and civic relations because it entirely obviates the possibility of fault-finding with the attraction for present and future.

One last word. In times like these when most of the distributor leaders and circuit heads are pulling their hair and suffering from dementias of disaster it is refreshing indeed to meet a Flexer who is starting out on a $6,000,000 expansion program as an evidence of his faith in the future of the motion picture theatre.

Century Tries Shopping Service

A new and unique shopping service for feminine patrons has been inaugurated at five Century Theatres, according to J. C. McPherson, general theatre manager.

During matinee performances a special trailer is flashed on the screen asking the women in the audience if they've forgotten to buy anything for dinner that evening. They are then advised that an attendant at the rear of the orchestra will be glad to help them. A monograph, and a note is given them where the operating internment follows in which the patrons are given an opportunity to make their shopping wants known.

In the experiment, at present, the service will be continued and extended to other Century Theatres should the response indicate that such a move is warranted.

Loew's Booklet Urges Sponsored Youth Shows

"Special Children's Shows—Why and How" is the title of a 20-page, illustrated booklet prepared by Loew's International for distribution to exhibitors. The pamphlet lays primary stress on the motion picture as a constructive force "along with the home, the church and school in building better citizens for tomorrow," though the angle of increasing exhibitors' profits is not overlooked. To make children's shows a constructive force in his city the exhibitor is advised to get together as large and representative a sponsoring committee as possible.

Also revealed is the need for exhibitors to put on special children's shows as a means of combating attacks on films as a cause of juvenile delinquency. Civic, business and religious groups should be urged to back the shows.

The project was sponsored by Loew's International President Arthur M. Loew, and was prepared under the direction of David Blum, publicity director.

A long-range, 52-week yearly program is urged at hours when the theatre is not devoted to regular shows, and at prices that children can pay. All phases of children's programs are considered in the booklet which contains a list of suitable MGM pictures, suggestions for advertising and exploiting the programs, and a special list of pitfalls to guard against.

SHOWMEN'S TRADE REVIEW, September 6, 1947
There's a gold mine in "Deep Valley"!

Its figures are among the 5 leading all-time top grossers at Warners' N.Y. Strand!

Ida Lupino • Dane Clark • Wayne Morris in "Deep Valley"

with Fay Bainter • Henry Hull • Directed by Jean Negulesco • Produced by Henry Blanke

Screen play by Salka Viertel and Stephen Morehouse Avery
From the novel by Dan Totheroh • Music by Max Steiner
DES MOINES
Tri-States Theatre Corp. and Central-States Theatre Corp., both of Des Moines, were host to a golf tournament held over the Wakonda Country Club at Des Moines on Sept. 5 with members of film row and exhibitors taking part. A large number of prizes were offered.

The B & J Enterprises listed 1,000 shares of non-par stock in the Page Theatre, 100 shares. Officers are George Belden of Kansas City, president; J. H. Jones and vice-president and secretary, Paul Weiy of Shenandoah, Ia., statutory agent.

Hundreds of children at Ames, Ia., crowded the Colleget and Varsity theatres to see the free short subjects juvenile preschool show sponsored each year by the Chamber of Commerce. All boys and girls enrolled in the first to the 12th grades were invited. They paraded to the theatres.

The city of Des Moines established a new safety record with no auto fatalities for 105 days, with theatres playing an important part in the campaign by burning an electric light over the marquee day and night asking the public to save a life and help keep the light burning. All of the Tri-State theatres downtown took part.

The first drive-in theatre in Iowa is set to open at Waterloo, Ia., on Sept. 10. The Starlight Drive-in theatre cost $150,000 and was built by Stephen B. Gellerich and Philip E. Winslow, co-managers. Theatre will accommodate 700 cars. The screen will be 60 by 50 feet.

HARTFORD
New carpets have been installed at Loew's Poli Palace, in Hartford. The downtown film house has opened a recently-completed men's and ladies' rooms. Fred Greenway is manager.

The Harris Brothers, operators of the State Theatre, vaudeville-motion picture house, closed during the warm months, reopened Sept. 5. Bob Worden has resigned as student assistant manager at Loew's Poli.

In New Britain, Conn., theatrenmen have been congratulating Les Markoski, Music Box manager, and Mrs. Markoski, on the birth of a baby girl, named Teresa.

The Plaza, Windsor, Conn., gave away two sets of waterless cookers to lucky theatre patrons on one evening last week. Norman Rowe is manager.

News on the Perakos circuit here in Connecticut from George, who recently resigned as manager of the Strand, Thompsonville, to go into the car industry, has returned to the film business as manager of the Thompsonville Theatre, succeeding John Scanlon, Jr., who has leased the Perakos theatres temporarily. In New Britain June Grzeski has been the new private secretary to Peter Perakos, circuit chief.

Ben Lamo, Warner Strand assistant manager, and Jim Cotia, Warner Regal assistant, are home from vacations.

REGIONAL NEWS INDEX

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INDIANAPOLIS
Lizzie Schmertz, mid-east drive leader for 20th-Fox's Andy W. Smith drive, beginning Aug. 31 through Dec. 12, and Jim Grady, district manager, held the first drive meeting Aug. 17. Tommie McCleaster, sales manager of the Indianapolis branch, was appointed local drive leader.

Hobart Hart, operator of the Smart Theatre, Auburn, Ind., is planning remodeling his theatre, installing a new marquee, drinking fountain and rest rooms. The house will reopen near the close of the current month.

United Artists District Manager Rud Lohrenz, and his successor, Ralph Cramblet, who will assume his duties Sept. 1, visited the local branch Wednesday on business.

Mrs. Doris Breakman, of the National Screen Service office staff, was saddened by the death of her husband on Aug. 22.

Norma Taylor, booker's stenographer, 20th-Fox exchange and Tom Baker, will be married Sept. 9.

LAKE ONTARIO TOO HOT
Hot weather in the Toronto area cost showmen some more money last week and it wasn't only on the box-office front this time either.

Due to the heat, the water of Lake Ontario from which Toronto draws its water supply, registered 70 degrees for a number of weeks, practical making all theatre cooling systems useless unless they had special reticulating units since the water coming from the city mains was too warm to make any appreciable difference in the theatres' cooling.

OMAHA
R. D. Goldberg, local circuit owner, will launch an attempt at first-run bills at the State Theatre with the picture, "The Hucksters." It was the result of the new bidding policy.

Frank E. Goff, Omaha's pioneer theatre exhibitor, died at age 100.

Omaha's RKO-Brandes is now under the Chicago division instead of Minneapolis.

Vernon Nelson, former employee, succeeds Kenneth Ashen as secretary of the RKO-Brandes. Ashen moves on to Dubuque for the circuit.

Regina Mose, head booker for 20th-Fox, is vacationing.

Max McCoy, Paramount booker, has moved to Universal as a salesman. His successor is Robert Bertram, owner of the Schleswig Theatre, Schleswig, Ia., who formerly was a Columbus booker-office manager here.

Maurie Haseltine, Paramount head inspector, is vacationing in Canada.

U. A. Brown, exhibitor at Arnold, Neb., is recovering from an operation at a North Platte, Neb., hospital.

RKO exchange picknicked at Limon Beach over the weekend.

Chris Schmidt will open a new house at Tripp, S. D., this fall.

Marion Deviney, United Artists secretary, is on vacation.


LOUISVILLE
Two bandits held up the manager of the Theatras Drive-In, two miles north of Jeffersonville, Ind., and made off with $275. Robert L. Harned, 39, of New Albany, manager of the Drive-In, and President of Municipal Enterprise, owners of the theatre, said the holdup men forced him and Mrs. and Mrs. Richard Stikeman and Mrs. Stikeman's nephew, David Northam, 16, into Stikeman's car, and drove them to a secluded spot near Silver Creek. The bandits then held up Harned, Stikeman, and Northam, took the key to Stikeman's car, and drove off in another automobile. Mrs. Stikeman freed the men.

A new Altac Lansing Speaker System was purchased by the Shelburne Theatre, Louisville. The East Drive-In and Drive-in on Shelbyville Road in Louisville and operated by Floyd Morrow is completing an approach "eddy" which has been designed to ease the Shelbyville Road traffic problem by handling up to 160 cars at a time that otherwise would be inching along.
the highway on their way to the ticket boxoffice. Bill Clowes, executive director of the Scoville Theatre, Louisville, was on a vacation trip in Bermuda.

Louis Hudson, manager of the Hill Top Theatre, Louisville, was recently shaken up and bruised badly by an automobile. As a sort of recovery and vacation trip Louis has left for Lake Wakasee, Ind.

The Dixie Theatre, Louisville, closed for some time, is undergoing an extensive remodeling. A re-opening date of Sept. 1 was set.

Mrs. Margaret Enoch, wife of Bob Enoch, executive director of the Elizabethtown Amusement Co., Elizabethtown, Ky., is back home following a check up at St. Joseph's Hospital, Louisville.

KANSAS CITY

The city division of Fox MidwestTheaters, under Leon Robertson, has come out on top in the Fifth Annual Charles S. Skouras Showmanship Drive of National Theatres. Fox Midwest topped all National Theatre Divisions and Robertson's district topped all the five districts in the division. Jameson, Long, Souttar and Haas districts placed in that order behind the Robertson men. Managers reap bonuses for their efforts, and the money will be passed out at the Fox Midwest annual convention here next week.

Elmer Rhoden, Fox MidwestTheatres chief, has been named chairman of the horse show division of the annual American Royal, opening Oct. 18 this year.

Ronald Walsh and officials from the Warner Studios were in town last week to locate a site on the Missouri River between Leavenworth and Kansas City for shooting forthcoming scenes of a historical western, tentatively titled "Colt 45." The area has the worst heat spell in over 10 years—100 degrees over Labor Day weekend—but it has not kept theatres here from ringing up some unusually good grosses over the past several weeks. "Welcome Stranger" just completed five weeks in the Paramount Theatre. National Theatre had top business with "The Hacksters," and other big grossing films include "Mother Wore Tights," "Brute Force" and "Variety Girl."

The National Theatre, northeast neighborhood, now is enticing patrons with new spring-cushion seats.

Herbert Walters, manager of the Avenue Theatre on the Kansas side, and officials of the J. C. Penney Co. staged a special show for kiddies last Saturday morning. The store people brought out the theatre and gave out tickets for the show to their patrons. The idea was to give mothers a place to plant the children while they went on to do pre-school shopping.

WASHINGTON

One of the most unusual prizes ever offered at a Variety Club golf tournament was a complete set of theatre projection and sound equipment, donated by Elmer Brinet and Sons, Theatre Equipment and Supply. The prize is valued at $2500, and only exhibitors, theatre owners and theatre managers were eligible for it. The following equipment was featured in this prize: two B-80 Beam projectors, changeovers, foot switches, sound heads and all other equipment in order to put the projectors in operation in a theatre. As part of the prize, Brinet's firm offered to install the equipment in any location free of charge. Over 70 other prizes were offered to lucky golfers.

"The Informer" opened at the Little Theatre for a 10th engagement. It has played 19 weeks at this small art house.

Columbia Mid-East Division Manager Sam Galante attended a three-day meeting of home office executives and division managers at the Warwick Hotel, New York.

L. Keene, manager of Warner's Capitol Theatre, Winchester, Va., proved his showmanship when he secured advance MGM News clips on the nearby Hillsboro, Va., Capital Airlines crash and gave the scoop top billing in news ads and front lobby and marque displays.

Paul Morris and Dave Polland of United Artists were working with Warner's Frank La Falce and Bill Ewing this week on a campaign for "Carnegie Hall" which soon will play the Earle.

Ray Ayrey, Warner supervisor in the home office, is in town to pitch-hit for Charlie McGowan, contact manager, who is becalmed with the flu.

DENVER

City managers for Fox Intermountain Theatres in the southern and northern districts, as well as theatre managers in Denver, were called together for three one-day meetings in the division on Saturday. The occasion was to lay plans for the forthcoming fall drive and contest, to be participated in by all houses connected with National Theatres.

The Cooper, formerly the Avalon, Grand Junction, Colo., was reopened after being closed for some time for extensive alterations and decorating. Hosts at the marquee were Pat McGee, general manager; Ralph Ayer, his assistant, and Frank Roberts, comptroller.

Managers, bookers and shippers in the Denver exchanges want a word said about prompt return or forwarding of film. With one exchange the past week having a list of more than 20 films that had been delayed by theatre men not returning them, the managers feel that they have more headaches than are necessary.

Fred Glass, former city manager Fox Intermountain Theatres, Cheyenne, Wyo., now district manager for Fox West Coast, vacationed in Denver.

A theatre information service, 9 A.M. to 10 P.M., has been instituted by Fox Intermountain Theatre Operators are on hand to give any information desired about theatre times, films, etc.

R. W. Cummings, who owns the Gem, Culbertson, Neb., has bought the State, Lewellyn, Nelcho from the Carl Beard estate.

Bill Fowers, Butte, Mont., city manager, is convalescing at home after a session in the hospital.

BOSTON

Mrs. Elias M. Loew, wife of E. M. Loew, president and treasurer of the E. M. Loew chain of 84 theatres, reported to the police that her car had been broken into and clothing and luggage valued at more than $1,000 stolen. The thieves, who broke a rear window of the car, overlooked $35,000 worth of jewelry in a large white case in the rear of the car.

James P. Mullin, 80, father of Martin J. Mulhine of the M and P Theatres, Boston, died Aug. 27 at his home in New Jersey after a short illness.

Ralph E. "Red" Peirce of local Altec office, goes to Philadelphia as branch manager.

Al Fowler, back from vacation, is on the job as publicity chief at 20th Century-Fox in Boston.

The Esquire was re-opened on Aug. 27. Arthur Morton, manager of the Fenway, will also operate the Esquire. The Old Howard, closed for the summer, reopened.

Malton Epstein, Pouzner circuit booker-film buyer, and his wife, will spend a two-week vacation at Lake George, N. Y.

Lou Stern, who has built up a fine theatre circuit in the past two years, a large dance hall and several bowling alleys, has opened up an office at 246 Tremont Street.

Lester Ross, Manco Service and Supply Company, was called to New Haven to see his mother who was to undergo an emergency major operation. Latest reports are that Mrs. Ross is recovering.

Joe Levine, Embassy head has returned from the coast and points in the middle west.

Saul Simons, chairman, entertainment committee, Motion Picture Salesmen's Club, announce Sept. 22 as the date for the testimonial dinner for Tom O'Brien, newly-appointed branch manager for Columbia.

COLUMBUS

Shaffer B. Berkshire, former manager of the Fox, Indianapolis, is the new manager of the Gayety burlesque theatre in Columbus.

Bernie Gardiner, Paramount salesman, and Jack Needham, 20th-Fox salesman, have returned to work after absences due to illness. Bob Lamb, from Detroit's exchange, and Charles O'Neil, from 20th-Fox in Cleveland, filled in for Gardiner and Needham.

Edmond Dorgan has taken over operation of the Air Park outdoor theatre from William Stang. J. Everett Watson, MGM exploiter in the Cincinnati area who maintains his home here, has taken over the Pittsburgh territory for MGM. He spends one week in the Pittsburgh zone and the second in the Cincinnati area. (Continued on Page 26)
SHOWMEN'S TRADE REVIEW, September 6, 1947

REGIONAL NEWSREEL

(Continued from Page 25)

Virgin Jackson, of the Jackson-Murphy Theatres, is home after long service overseas with the army in which he attained the rank of colonel. He has been hospitalized for some months.

Betty Lou Schwartz, former local actress, has a small role in "Jungle Flight," using the screen name Linda Lombard.

Joseph Holleran, former assistant manager for Loew's theatres in this area, was recently named city manager of Alliance houses in Frankfort, Ind.

LOS ANGELES

The MGM sales conclave started Sept. 2 at the Ambassador Hotel, with William F. Rodgers presiding. The company's general sales manager came into town Aug. 28 and was followed the next day by his assistant, Edwin Aaron; and William Zoellner, short subjects chief. The entire MGM executive staff, producers and district managers met this week for a combined studio-distribution get-together. George Hickey, Pacific Coast sales head, played host to district managers John J. Maloney, Burtis Bishop, Jr., and Rudolph Berger. Si Seadler, chairman of advertising, and Ernest Emerling, Loew's Theatres advertising-publicity top dog, also attended the confabs.

Mrs. Dean Hyskell, wife of the advertising director for Fox West Coast, is recovering from an operation at Cedars of Lebanon Hospital.

Sol M. Wurtzel returned to Hollywood after a quick tour of seven 20th-Century-Fox exchanges on the West Coast and in Canada. He is readying three sneak previews of his latest, "Dangerous Years," and will fly to New York Sept. 10 to confer with 20th-Fox executives on a new releasing setup for the coming year.

Eagle-Lion Western Division Manager Del Goodman is now in full charge of the combined PRE-E-L operation. Harry Milner is district manager and assists Goodman. The E-L exchange has been redecorated, with new furniture being added.

The first regional drive of its kind has been launched by the public. Known as the "Big Drive," the title comes from the monikers of Earl Collins, western division chief, and Ralph Carmichael, Republic district manager.

Within two hours after his first crime, Bill Bowers was in jail for holding up the El Capitan Theatre. Bowers told police he had a young wife and was worried over payments on a Van Nuys home and a new car. He surrendered a toy pistol which the arresting officers said he used in the holdup, to take $410.

ATLANTA

The lone film theatre in Kingston, Ga., owned by C. Wells, was destroyed by fire. No insurance was carried.

Walter Brackin, owner of the Brackin circuit in Alabama, has recovered enough to leave Emory Hospital here and return to his home in Opelika, Ala.

Republican Southern District Manager Walter Titus held a meeting here of managers and sales staffs from the Atlanta, New Orleans, Memphis and Charlotte exchanges.

Bob Tarwater has resigned as sales representative in Paramount's Atlanta office.

Storms Cut Current

Theatres in the Louisville, Ky., area have been experiencing trouble in operation the past several days, the current being shut off by storms that have struck the territory. A great many houses in the rural district especially, have failed to open for that reason. Others have opened and been forced to close when the current went off due to the storms.

SRO Southwest District Manager A. J. Delcambre of Dallas was here for sales conferences with SRO Southeastern Sales Manager Henry Krumm.

Miss Sarah Hood has joined the Atlanta Eagle-Lion staff, while Mr. and Mrs. Waite of the same company, recently married, is off on a belated honeymoon trip to Florida.

President Alfred Sack of Sack Amusement Co., stopped off in Atlanta en route from New York to his Dallas, Tex., headquarters. Collins "Bud" Riley, formerly with RKO in New Orleans, visited Monogram Branch Manager Babe Cohen.

Loew's Southern Division Manager Allen Sparrow has returned from a trip to Memphis. The showing of Paramount's "Variety Girl" at the Fox, Aug. 27 was big financial success from which the local Variety Club will benefit.

MILWAUKEE

Milwaukee is to have a new film council of 14 members, to be headed by Paul Gratke, who is also head of the public library's department of education. The group, known as the Milwaukee County Film Council, was formed at a Milwaukee Public Library conference on Aug. 27. Other officers are: Murry Denning, curator of education at the Milwaukee Public Museum, vice-president; Nancy Gray, of WTMJ, the Milwaukee Journal's radio station, secretary and treasurer. A constitution will be drawn up and arrangements made for two immediate projects. A world-film festival and films for United Nations week are other projects. The Milwaukee Journal offered the use of its large auditorium at Milwaukee Radio City for the festival. The occasion is planned to include several hundred 16-mm. films, and is to be held on seven consecutive Saturdays commencing Oct. 18.

The second anniversary of the Grandiland Theatre at Lancaster, Wis., is to be celebrated during September, with special programs on the screen for this event.

At Janesville, Wis., a free children's day was to be held in August at the Beverly, the expense being borne by its sponsors, Sears-Roebuck. Failure of the local electric power prevented the show on that day. However, when the blackout occurred, the 500 kids were in the house, and a panic was prevented by quick action on the part of the management. An amateur show was put on, temporary lighting and flashlights being used. The children behaved remarkably well when the cause of the black- out was explained. Wallace Conrad, manager of the house, acted as m.c. Cash prizes were awarded to the three amateur actors who received the most applause. The Sears-Roebuck free matinee was promised at a later date. On the day of the blackout, two other theatres—the Myers and the Jeffries—had to close due to the blackout.

CLEVELAND

Irving Zussman, president of Metro Premium Company, was in town establishing a sales force to handle his premiums in this territory.

Urban Anderson, city manager for the Ulrichsville and Dennison theatres, states that remodeling of the burned-out Ulrichsville is expected to be completed in November.

Shirley Fishman, publicist and exploiter for the local RKO theatres, has returned from a vacation in New York.

Frank Asten has been transferred here from Boston to be assistant manager at Loew's State Theatre.

Everett Steinback, who is now in the government employ in Fort Lauderdale, Fla., was here to pick up a new car. It was his first visit here since he resigned as manager of Loew's State.

Millard Ochs, manager of Warners' Strand Theatre, Akron, is on a motor trip through New England.

Fred Scheuerman, booker for Cooperative Theatres of Ohio, and Mrs. Scheuerman, flew to Florida last week to meet their newest granddaughter.

Mrs. Florence Black, who operated the Star Theatre, East Liverpool, until it was dismantled a year or more ago, has built a drive-in theatre between East Liverpool and East Palestine.

Bill Robinson, assistant to Urban Anderson, in Ulrichsville, is now city manager for the Lyons Circuit with headquarters in Portsmouth, Va.

Nate Schultz, Monogram franchise owner, and Mrs. Schultz are back from a combination business and pleasure trip.

Frank Gross, circuit owner has moved from the Film Bldg. to new quarters in the United Artist Bldg.

OKLAHOMA CITY

Mac Hoyle Wood has succeeded Dwight Seymour as manager of the three Griffin theatres at Seminole, Okla. Seymour has been transferred to Nebraska City, Neb.

Charles Trego has become manager of the Oklahoma City Reno Theatre, the Isis and the Gaiety, replacing Audie Adwell. Wesley White has become manager of the Rialto, C. B. Hud-
Record high business on sensational Day-and-Date national openings makes "Big Red" Box-Office Champion!

... and a hundred more across the country!

ASK THE MAN WHO PLAYED IT!
London Observations

Uncertainty Becloids British Industry as Hope for Tax Compromise Prevails; Maurice Oster Marches On

By Jock MacGregor

The Dalton duty has brought in its wake a form of frustration. While most stand by the cliche: “everything is going to be all right,” nervousness is afoot and business carries on on a day-to-day basis. Common sense combined with rumor is causing general uneasiness among film people here, and until all possibilities of a compromise are gone, none will decide how best to utilize their resources.

Now that newspaper support for the industry is virtually nil, it is not forthcoming. This is due no little to the fact that during the war, when newspaper people made life hard for the publicists and gave rise to the attitude that their copy “will never get in,” the newspapermen lost touch with the industry. The result is that such stories as that the British studios can supply the cinemas’ requirements and that vaudeville can replace the second feature are accepted as gospel. Overlooked is the shortage of studio space, the impossible ACT working conditions, the glut of supporting material and that the West End’s only magic hall now relies on American acts to see it through.

Heading the abuse of the industry is the Beavercrook press which, once thought to be merely anti-Hollywood, today seems to be anti-cinema generally. Recently the Daily Express proclaimed that there was a great drop in box-office, omitting any reference to the sweltering weather as a possible cause.

The London trade press have clamped down on the inaccuracies. This is a most welcome and effective contribution.

Unperturbed by conditions is Maurice Oster who has just gone on the floor at the MGM Mamoct Elstree studios with his first independent production, “Idol of Paris.”

Practically all of the current crop of leading British stars owe their present position to Oster. Now he is building a second team and introducing most of his candidates for stardom in the current production.

Hit by the shortage of artists and fervently seeking screen discoveries is Marcel Hellman who is giving the leading role in his latest production for 20th Century-Fox to Sonia Duschek. Having worked her way up through the hard school of repertory theatres, Miss Duschek has built a great reputation on the West End stage playing unpleasant females.

Back to America, having completed “So Evl My Love,” went Hal B. Wallis on the Queen Elizabeth with his wife. Also on board were Sir Sidney and Lady Clift. Sir Sidney is a shrewd showman and while he will see much to interest him, he will also be able to interest the many with whom he will come in touch.

Spurred on by the successes of “Piccadilly Incident” and “Courtneys of Curzon Street,” Herbert Wilcox has rushed Anna Neagle and Michael Wilding into “Spring in Park Lane” for production at the MGM studios.

Arthur Kelly in London to look over UA’s business, succeeded in getting J. Arthur Rank to show their product on the Odeon Circuit in which they have a large holding.

At a press conference, Kelly revealed that UA are considering large scale production in this country to avoid the ad valorem duty. Studio space and equipment are bottlenecks today, however. But within the next few months the Associated-British-Warner group will have a number of stages available and MGM are still not ready to use their five completed stages at Elstree.

Mark Oster is offering a silver cup and monetary award annually for the best kept Gaumont-British Theatre, embodying general excellence of management, maintenance of building, smartness of staff, etc.

One of the most colorful of Wardour Street’s younger executives is George Minter of Renown Distributors. Entering the business in 1938 as receiver for a bankrupt renter he got hold of some re-issue rights and became a pioneer in this direction. Now he is to handle important new British pictures having sponsored “No Orchids for Miss Blandish,” and “Things Happen at Night.”

Genial Arthur Dent, having completed his first production, “Coming Thru’ the Rye,” is now preparing “This was a Man,” a story of William Shakespeare.

Sid Hyams’ Eros Films are getting some nice dates with Rank-Universal reissues and are finding that the older subjects are selling best. Familiar pre-war figure Richard Sheridan is back in Wardour Street as sales manager for British Foundation Pictures. Randolph E. Richards, prominent Eastbourne showman, will be that town’s next Mayor. Congratulations.

It came as a really great shock to hear of the death of George Cooper, pioneer film director. He was known all over and it was to his great credit that although in his fifties, he served in the Army during the war as a private.

Vince Knows His Lines

Vincent Trotta, long associated with Paramount Pictures as art director and now with National Screen Service, in a similar capacity, this week was in Atlantic City judging his thirteenth consecutive Miss America Beauty Pageant.

Trotta’s judgment is highly respected by motion picture talent scouts, since many “Miss America’s” of former years have been signed to Hollywood contracts. Among them are: Rosemary La Planche, Jo Carroll Dennison, and Marilyn Kurt.

(Continued from Page 26)

son is managing the Rodeo and the Agnew. Frank Little is managing the Will Rogers and Cecil Hudson is manager of the May.

A Warner-Pacific News cameraman was in Anadarko, Okla., last week taking newsreel pictures of the annual Indian fair. Paul Townsend, city manager of Warner Theatres, said that such a newsreel cameraman will be on duty in Oklahoma permanently.

A new marque, sign, heating and air washing equipment and additions of 40 feet on the rear, increasing capacity to 900, have been announced by the American Theatre at Gypsy, Okla.

Flexer Drive-In Theatres, Inc., 317 State St., Dover, Del., have been granted a Missouri incorporation with authorized capital stock of $25,455 by David Flexer, A. M. Avery, Sr., of Memphis.

A fire at the drive-in movie on highway 65 outside Pine Bluff, Ark., caused an estimated damage of $2,000. A break in the film about 11 p.m. caused the fire.

PORTLAND

With the termination of annual summer vacations Oregon exhibitors are making plans for one of the greatest movie seasons.

Cassius Smith, manager of Varsity Theatre, Seattle, announces a new matinee policy in addition to night shows. He opens the new policy with “Specter of the Rose.”

Keith Bain, KKO representative in Oregon, week-ends in Puget Sound key cities.

Universal-International Manager George De-Walle is covering Spokane and Inland Empire trade area.

Bumper crowd turned out for the Northwest Film Club’s annual picnic at Northlake Park.

Joe Durant was presented with a gold wrist watch by Ben Shearer in honor of Joe’s 20th year with the company.

Frances Alderman, secretary of the Motion Picture Producers’ Association is covering Puget Sound key cities.

Bing Crosby and party stopped off at his old home town, Spokane, for a class-reunion.

Tom Shearer and staff held a preview of theatre equipment at Benson Hotel, Portland, for Oregon exhibitors.

W. B. Zoolner, MGM general sales manager for short subjects, is confering with Portland and Seattle managers.

Ted Gamble and family are back in Portland from New York and holding conference with Gamble Enterprise managers.

New Mirrephonic Sound

J oe Hornstein Has It
will go to the Forest as manager.

Twenty-five years of continuous service with the R & R Theatres has been racked up by C. W. Taylor.

T & R Theatres Inc., Wichita Falls, has been incorporated with $2,000 authorized capital stock by Garnett Parker, C. C. Parfet and G. F. Swarts.

J & K Theatres, Inc., Odessa, has been incorporated with $500 authorized capital stock by Maurice Kleinman, Millard Jones, Sara Lee Jones.

A March of Time film crew has concluded its job of filming oil sequences in East Texas of incorporation in an educational and promotional film being prepared for Standard Oil Company of Indiana.

The Robb and Rowley Theatre circuit held its semi-annual convention here at the hotel Adolphus last Wednesday, George Jesse, was the guest of honor and chief speaker at the banquet.

John Hughes, appointed assistant to Fred M. Jack, southeastern district manager for United Artists, will work out of the company's headquarters in Dallas. Hughes joined the company's contract department in 1947; in 1944 he was named playmate manager, and last year promoted to the sales department under Canadian Sales Manager Edward M. Schnitzer.

United Theatres Service Corp., Dallas, has been incorporated with $1,000 authorized capital stock by John Frenconi, W. J. Cammer, Ed V. Green.

Notice of incorporation has also been published by the Tower Theatre, Inc., Wichita Falls, with a authorized capital stock of $25,000 by Garnett Parker, C. C. Parfet and G. F. Swarts.

TORONTO

Canada has the distinct semblance of a poliomyelitis epidemic, particularly in the Western part of the country. The number of hospital cases has come close to the 1,000 mark but no restriction has been placed on theatre attendance.

Top-flight executives of Famous Players Canadian Corp. turned to the regional conferences with partnership and other associates of the chain this week for the discussion of matters concerning the 1947-48 season. The western division meeting at Banff, to which Toronto headoffice officials flew, was held by Larry J. Bearp during the first three days of September.

The eastern Canada annual meeting was conducted at Quebec City on Sept. 18-20. Many officials of Famous Players, 20th Century Theatres, Premier Theatres, Dominion and Fine Theatres, all of Toronto, and of the three large theatre groups in Montreal will attend the Quebec session.

Famous Players Canadian Corp. is about to open its first new theatre in 10 years at Toronto, the Nortown.

Astral Films, Toronto, through H. H. Allen, has obtained Canadian distribution rights for releases from the United Nations Film Board which have been produced by the Public Information Branch of the world-wide organization.

**Stall Tax in Lincoln**

Theatremen in Lincoln, Neb., have stalled but not stopped an attempt to slap a five-cent tax on theatre tickets in Nebraska’s capital city. The city council proposed the tax when it found itself short on revenue. The film industry immediately descended on the council describing the proposed tax as “discriminatory.” Second reading was delayed until Sept. 1. Speaking in opposition were Walter Jancke, Nebraska Theatres, Inc., city manager; Robert Livingston, president of the Nebraska Theatremen’s Association; Guy Chambers, Nebraska Theatres attorney, and Ralph Ayer, assistant general manager of Cooper Foundation Theatres. All agreed that any additional tax would have to be added to admissions.

Famous Players Canadian Corp. headoffice personnel, with that of General Theatre Supply Co. and Theatre Confections Limited, held their annual joint picnic at the Charlie Mavity horse ranch outside Toronto but the attendance was below that of previous years because of the heat wave.

Tribute has been paid the Canadian film industry and to herself by the National Film Board by the inclusion of Ray Lewis as one of Canada’s distinguished women who have combined marriage and a career. The compliment comes in a film, “Careers and Cradles,” about to be released to theatres. Ray Lewis is publisher of Canadian Digest, has both theatre and film-exchange interests.

The Century Theatre has been opened at Sudbury, in the centre of the Northern nickel-mining country, by 20th Century Theatres, to replace the venerable Grand Theatre. Bill Williams, manager of the latter house, has gone to the Century.

Premiums have returned to the neighborhood theatres in Toronto. The Hudson Theatre offers tableware from Monday to Thursday nights.

**SALT LAKE CITY**

The meeting of exhibitors held last week in Salt Lake City was attended by theatremen from 10 states, including Utah and southern Idaho. Exhibitors in the latter two states were accepted unanimously into the Pacific Coast Conference of Independent Theatre Owners, whose trustees conducted the Salt Lake parley. Heretofore, Utah and Southern Idaho operators had their own groups. Local showmen at the meetings included Jay C. Christenson of Arcade, Salt Lake; J. L. Falmagne of Milford and Harold Chesler of Elyburgam. Universal Branch Manager C. R. (Back) Wade is on a sales trip in Montana. Howard Sheehan and Sol Wurtzel, 20th Century-Fox studio executives, were in Salt Lake City conducting a sales convention. Fox Intermountain Theatres District Manager Hall Baetz headquartered in Salt Lake City is back at his desk from an extended trip into Montana.

New theatres recently opened include the Huish at Richfield, Utah, which has been built as a memorial to the late Charles E. Huish who for many years operated a circuit throughout central Utah, and the Main by Reed Wood at Garland, Utah.

RKO District Manager Al Kolitz has spent several days in Salt Lake City conferring with Branch Manager Gift Davison regarding RKO’s line up and will leave shortly.

Burglars failed to open a safe at the Studio Theatre here recently, but escaped with about $35 from some cabinets in the office and around $20 in small change taken from the candy machines, Manager Harry W. Blake reported.

Gus Flour, formerly associated with the Star Theatre with his cousin Andy Flour, is now operating the new Cina-Grill Cafe on film row. Andy is in charge of operations at the Star Theatre.

(Continued on Page 30)

**New Ideal Theatre Chairs**

**JOE HORNSTEIN has it!**

**WATCH THAT SUN!**
SHOWMEN'S TRADE REVIEW, September 6, 1947

REGIONAL NEWSREEL

(CONTINUED FROM PAGE 29)

Universal District Manager Foster M. Blake and Assistant General Sales Manager E. T. Gomersall, are here from Los Angeles conducting a sales meeting.

Bob Braun, Universal Booker, left Sept. 5 for a vacation trip to Philadelphia.

Raycliff Pictures has been making a picture here in conjunction with Intermountain Theatres circuit titled "Salt Lake Centennial City." Ray Wright is the producer here from Hollywood accompanied by his brother Harold Wright, cinematographer, and a production unit.

VANCOUVER

Oscar Hanson head of Pioneer Films and his wife are here on a vacation and business trip.

George Preston, projectionist at the Plaza Theatre, his wife and five children are in a Bellingham hospital following a head-on crash between his car and a truck belonging to the Washington highway department near Bellingham. All are doing well at last reports.

They were returning from a vacation at Portiment, B. C., through the U. S.

Two visitors this week from Hollywood where Walt Disney and Ken Murray both here in chartered planes. Disney was returning from an Alaska vacation.

Percy King of the Oak Theatre, Barnaby, staff lost his home, furniture and effects when he was burned out in a fire. Snow box is looking after him.

Jack Reid who was with UA for 15 years at Calgary, has been appointed exchange manager for Astral Films which recently acquired the Film Classic program for Canada. Steve Rolston former Vancouver film man takes over the Saint John, N. B., branch for Astral which will open a Vancouver branch shortly.

NEW THEATRES

Louisville—Don Reda has received permission to proceed with his New Theatre in London, Ky., construction of which was stopped some time ago because he then had no permit.

St. Louis—Construction has started on the $150,000 900-car drive-in theatre near the junction of U. S. No. 66 bypass and Route 29, west of the city limits of Springfield, Ill. Opening is expected by Sept. 1.

Dallas—The 1,000-seat Esquire Theatre, newest member of Interstate Theatres suburban shows is scheduled to open Aug. 1. It will be equipped with foam rubber seats and Electro- aire conditioning. Louis Larnish, who has been with Interstate for 14 years, will manage.

Portland—Paul Volkman opened his new 750-seat theatre in Wapato, It is a stadium type. A modern feature of the decorations is the black lighting.

SPECIAL GUEST. Prof. Albert Einstein (right), discoverer of the theory of relativity, has received a telegram from Manager Charles Winkleton of the Playhouse Theatre, Princeton, N. J., at a recent screening of RKO Radio's "Crossfire."

Eric Serrvyn opened his new 325-seat, $30,000 theatre at Leroy, Sask.

David Theatres Ltd. of Vancouver has re-opened the 737-seat York Theatre at Victoria, V. I., after recovering possession from West Coast Theatres Ltd., in a law suit. Sammy Nagler, former UA British Columbia manager, is in charge of the York.

The 450-seat Cameo Theatre at Whalley Corners, a few miles from New Westminster, B. C., is now operating.

Edna Armstrong, for many years secretary to Art Graham at Odeon's B. C. booking department, has retired since her recent marriage to Jack Armstrong, manager of the Odeon-Paradise Theatre. Bette Ronsselet has taken over her former post.

The Saskatchewan Amusement Company of Regina has turned the two McIvan, Sask., theatres, the Princess and Roxy, with a total seating capacity of 775, over to the former owner Jack Zaitzow.

St. Louis—Fred Wehrenberg has bought a 100,000$000 parcel of ground at Gravois Road and Elgin Street in Affton, St. Louis County, as the site for a new 800-1,000-seat theatre. It will be called Ronnie's Affton Theatre in honor of the circuit head's grandson Ronnie Krueger. This is the fourth new theatre recently announced by Wehrenberg.

Des Moines—Plans for a 1,000-seat theatre in Marshalltown, la., have been drawn. House, making the sixth for the city, will be an RKO outlet.

Denver—Robert Patrick has started remodeling a building at 30th and Humboldt into a 500-seat theatre.

Memphis—Permit has been granted by the CPA for the construction of a Negro theatre to be called the Hyle Park. A. W. Blackwell and Associates are hopeful of completing it within 60 days.

Hartford, Conn.—A 1,000-seat theatre will be built as soon as government restrictions are removed in the Elmwood section of West Hartford, it was announced by Realtor J. George Schiltke. Perakos Theatres of New Britain will operate it.

With a wet week-end for the Labor Day holiday, theatre biz took a upward swing in the downtown area.

Candy sales in all theatres are away off, in line with declining juvenile patronage, caused by the polio epidemic, circuit heads reported. There are 160 polio cases here.

UA Vancouver Booker Eddie Weising has been catching the sports headlines here. The Vancouver southpaw hitter, who hails in the Vancouver Senior City League, has been standing opposing teams on their heads.

ST. LOUIS

Gloria Caporal, daughter of John Caporal, president of the Wellston Amusement Co., and Mrs. Caporal, and a niece of Sposos P., Charles P. and George Skouras, was married here to William Manders, a young attorney of Detroit, and a World War II veteran. Charles Skouras was best man. Following a reception in the hall of the T. C. Church, the young couple left for a Canadian honeymoon. They will make their home in Los Angeles.

Mr. and Mrs. A. F. Field have sold their 294-seat Lyric Theatre in Bowen, Ill., to Floyd E. Dorsett, new to the film industry.

Owner Luther R. Anshook will open the new Granada Theatre, formerly called the Palace, in West Salem, Ill., on Sept. 10. The old building was almost entirely rebuilt after the balcony had been removed.

Fred Wehrenberg's Lemay Theatre, St. Louis County, will give a special free matinee for children under 16 on Sept. 6 at which a judge with juvenile court experience will talk to them on proper juvenile behavior. Union and theatre staff help will donate their services.

John Lilby, 23, brother of Mrs. Betty Strack of the headquarters staff of the Wehrenberg circuit, was fatally injured when his motorcycle was struck by a Diesel switch engine.

Miss Delores Scheinert is the new telephone operator at the 30th Century-Fox exchange.

Manager John Giachetto of the Roxy in Springfield, Ill., has been named recruiting officer for the Marine Corps Reserve.

Elbert Chausen of Carlisle, Ark., has sold 250-seat Rex Theatre there to Henry Pickens.

Kay White of Hot Springs, Ark., has sold the 350-seat Pike to A. E. Crowder, Jr.

Bruce Ewalt is the new manager of the Fulton Theatre in Cuba, Ill., succeeding Mac Anderson.

Everett Elsea has sold the 285-seat Family in Kirsville, Mo., to W. E. Korsmeyer.

The remodeling and modernization of the 650-seat Orpheum in Neosho, Mo., in work for more than a year, has been completed. New equipment has been installed throughout.

William Kolar, a member of the Treasurers and Ticket Sellers Local 274, St. Louis, died on Aug. 30. His widow, a sister and brother survive.

Sam Hecht, who built the Esquire Theatre in Carlisle, has been called by Death. Wooner's Esquire Theatre Co., died there of a heart attack on Aug. 23.

Albert Louis Fischer, stagehand at Fred Wehrenberg's Melba Theatre and a member of St. Louis Theatrical Brotherhood Local 6, IATSE, died Aug. 31, following an extended illness from a heart attack. His widow, a son and two daughters survive.
PHILADELPHIA

Ed Rosenbaum, tub thumper for Universal-International, will take a six-months' leave of absence the end of September. He intends to write his autobiography—"A Half Century of Show Business."

Milt Young, who has spent the last three weeks in Pittsburgh on "Down to Earth," stopped over in town long enough to visit his family over the weekend and was off again to Bridgeport, Conn. for Columbus's bookings in that city.

Sig Horovitz, former salesman for 20th-Fox in Boston and sales manager for Screen Guild in the same city, succeeded Bill Cohen as 20th-Fox sales manager this week.

Murray Diamond, returning to the premium business, is making his headquarters with Ben Harris at American Films.

This month marks the 25th anniversary of Harry Brown, district manager for the American Society of Composers, Authors and Publishers, with that organization. Brown, well-known to theatremen, has just returned from his vacation.

Nick Lalli, formerly with RKO and NSS, is doing sales promotion work for the Thorn-Fuller Automobile Agency.

Whitely Molitch and Bill Clark are on an extended trip for National Film Service.

Doug Beck, who has been in Boston on special assignment for RKO, is back at his desk at the Philadelphia exchange.

Mary Passy, popular waitress at the Film Center lunch room, has resigned to become a housewife. The couple will make their home in Kansas City.

Marie Hughes of MGM's shipping room and Bill Curran of the Universal-international shipping department were married last week. It was a film room romance, Curran formerly worked in the MGM shipping room.

Wilson Turner has resigned as Harrisburg salesman for Eagle-Lion.

S20,000 Storm Damage

The Shaker Theatre in Cleveland was damaged to the extent of $20,000 on Saturday evening of last week by a rain, hail and thunder storm. Water backed up in the sewers, flooding the fire-warden's room, practically three-fourths of the theatre, or 1,200 chairs, were under water. Patrons were evacuated shortly after 8 o'clock when they reported their feet were getting wet.

Gordon has organized the National Vending Corp. with offices at 105 West Monroe Street.

Bell and Howell is changing its export division setup to an international sales division to handle overseas sales and distribution. Product of other equipment manufacturers is being added to its lines. E. L. Schimmel will be in charge of the new department.

Ray Carsky, B and K warehouse manager, is seriously ill of a heart attack at the Augustana Hospital.


Astor Theatre Manager Chester Blinn was born with his own niece in the theatre by three Negro gumnmen who made off with the weekend receipts.

NEW YORK

A daughter, Virginia Paula, was born last week at Doctors' Hospital to Charles B. Moss, managing director of Loew's Criterion Theatre, and Mrs. Moss. Moss is the son of the veteran theatre owner, B. S. Moss.

Len S. Gruenberg, who is RKO Radio's new metropolitan New York district manager, will be honored by the New York exchange headed by Phil Hodes with a special wedding drive from Sept. 5 to Dec. 18. It will be a combination dating, sales and billings offensive. Gruenberg was captain of the recent Ned DeJean drive.

Herman Silverman has been advanced by RKO Vice-President and General Sales Manager Robert Mochrie from office manager of the company's New York exchange to assistant to the new metropolitan manager, Len Gruenberg.

HARRISBURG

Jack O'Rear, manager of the Colonial, Harrisburg, celebrated his twenty-fifth year as a Wilmer and Vincent employee Aug. 22. In showing business almost all his life, he joined the W and V chain 25 years ago at the Rialto, Allentown. He worked at Rich mond, Va., Bethlehem, Reading and Altoona, Pa., before coming to Harrisburg 16 years ago. O'Rear has handled every type of travelling attraction and during his period in Harrisburg worked at all the W and V (now Fabian) houses. He started at the Victoria, then went to the old Majestic; now the Rio, followed with a period at the State, then was transferred to the Colonial. O'Rear several years ago married a local girl, and they are well known for their entertaining.

Sam Gilman, manager of Loew's Regent, and Mrs. Gilman, left over the vacation period for a motor trip to Miami, Fla. In his absence Bob Westerman, assistant, will be in charge, with Orville Crouching on from Washington, D.C.

Employees of the Colonial presented usherette Ethel Rader Pellegrini with a cutty set and a heavy cooper as wedding gifts. She was married two weeks ago to Joseph Pellegrini.

(Continued on Page 33)

CHICAGO

George Gollos of the Gollos Circuit is back from the west coast for his summer checkup of theatres in the circuit. Business is good for the Gollos houses in Chicago which have built up a fine clientele for triple features. Seymour Hite is the circuit's booker. Gollos is using Joe Berenson radio phonograph premium combination in the Chalten and Victory Theatres to good results.

Vacationists: Alliance Circuit Controller R. H. Brandt has returned from an extended stay in Wisconsin; Warner Publicist Lucie Perrigo, has returned from a Colorado holiday; RKO Publicist Nat PLankett, is in the north woods with his family.

The Fargo Theatre in DeKalb, Ill., which has been under new ownership, has returned to the Anderson Circuit, has reverted to the management of George Gollos, owner. Anderson reportedly will build a new theatre to replace loss of the Fargo from its circuit.

Wesley Richards and Sheldon B. Leach have organized the Civic Amusement Co. to operate theatres in McLean, Ill.

The New Windsor Theatre Building Co. of Chicago has tendered its charter to the Secretary of State.

M. S. Gordon, Arnold Grubman and Aaron...
Britain’s 21 Films in Work Stacks Well with U. S.’s 35

Latest information from Great Britain reveals that at the present time there are 21 pictures before the cameras, comparing favorably with Hollywood’s present mark, which is only 35. Further analysis reveals that two of the British productions are being filmed in Technicolor, while the Hollywood color situation shows four for Technicolor and two for Cinecolor. Obviously, the drop in shooting activities here at home has brought the production schedules of the two nations very close. Last week’s Hollywood drop was considered bad, but this week’s 35 films arouse even further pessimism when it is considered that 32 were before the lensmen at the same time last year.

One of the smallest companies in town, Monogram started two pictures, both on September 3. One was “A Palooka Named Joe,” starring Leon Errol with Joe Kirkwood, Regina Bragg, LeRoy and Hal Chester produces. The other was a Teen-Ager, “The Old Gray Mayor,” featuring Freddie Stewart, June Preissinger, Nancy Kulp, Gracie Geary, and others. Will Jason is producing and directing.

A&G Film Delayed

Because of a severe knee injury that requires Los Angeles to remain in bed for eight weeks, production on “The Noose Hangs High” at Eagle-Lion has had to be postponed. Meanwhile, Arthur Lyons signed Martha Vickers for a fifth starring role in “Prelude to Night,” which he is making for Producing Artists.

Screen Guild was scheduled to put two “streamliners” before the cameras on location September 8, with Maury Nuss and Carl Hildeman of Longridge Pictures giving the “go” signal for “Code of the North” and “Law of the Mountains.”

A 54-seat plane took the cast and crew of Warners’ “Johnny Belinda” to Fort Bragg, Calif., for location sequences. Character actor Cecil Kellaway was added to “Christopher Blake” and John Hoyt was cast as an attorney. Robert Alda won a leading role in “April Showers” and LeRoy and Eddie Prinz were set to create and direct 11 dance sequences for the musical. Janis Paige was announced for the second feminine role in Bette Davis’ “Winter Meeting.”

Upon the completion of “Strange Gamble,” last of this year’s series of Hopalong Cassidy, for United Artists release, Bill Boyd will leave on a two-months’ tour of the nation to meet theatre managers and check in at UA exchanges. Universal-International technicians have arrived in Oslo, Norway, to shoot background material for “Song of Norway.” Republic sent “East of the Rainbow” before the lensmen on September 3. Allan Dwan is producer-director, and Marshall Hunt and William Lundigan play the romantic leads. RKO’s “Rachel” is still on location.

Also RKO (Joe) Williams and Barbara Hale have had their options lifted. And H. C. Potter, who won critical acclaim of his handling of

“The Farmer’s Daughter,” has been signed to direct the screen version of Eric Hodgins’ novel, “Mr. Blandings Builds His Dream House,” starring Cary Grant and Myrna Loy. The studio has scheduled “The Great Man’s Whiskers,” an original screen story by John Paxton, for early fall production. Adrian Scott will direct.

A complete shooting unit is being organized at MGM’s British studios and will depart early this month for Austria and Italy to film background material for “Vespers in Vienna,” based on the novel by Bruno Hershell. Carey Wilson is the producer. Meanwhile, Dalton Trumbo has completed adaptation work on Michael Foster’s novel, “House Above the River,” which Producer Sam Zimbalist has set for early production.

Chase sequences for Paramount’s Bob Hope-Jane Russell Technicolor starrer, “The Paleface,” were filmed on location. Ray Milland and Director Lewis Allen are on the continent to film background and action shots for “The Sealed Verdict.” At home, the first contingent of “The Long Gray Line” company arrived at the U. S. Military Academy, West Point, N. Y., for location shooting.


NOW BEFORE THE CAMERAS

COLUMBIA, Coroner Creek (Harry Joe Brown, in Cinecolor); Whirlwind Riders; Mary Lou; The Wreck of the Hesperus.

EAGLE-LION, Enchanted Valley (Jack Schwartz, in Cinecolor); Northwest Stampede (Al Rogell, in Cinecolor); Prelude to Night (Producing Artists).

REPUBLIC, Slippy McGee; End of the Rainbow.

TWENTIETH CENTURY-FOX, The Snake Pit.

UNITED ARTISTS, Strange Gamble, (Boyd.

WARNER BROS, To the Victor; Christopher Blake; April Showers; Winter Meeting; Johnny Belinda.

WMR, On an Island with You (Technicolor); Luxury Liner (Technicolor); Homecoming.

UNIVERSAL-INTERNATIONAL, The Naked City (Hollinger); Mortal Coils; Letter from an Unknown Woman (Rampart).

RKO-RADIO, Miracle of the Bulls (Lesky-MacEwen); I Remember Mama; Good Sam (Rainbow PRODS.); Rachel; Station West; Race Street; A Song Is Born (Goldwyn, in Technicolor); Tarzan and the Mermaids (Lesser); Berlin Express.

MONOGRAPH, A Palooka Named Joe; The Old Gray Mayor.


SRO, Portrait of Jennie.

With Saroyan’s “The Time of Your Life” completed, William Cagney has launched production of his next big picture, “Only the Valiant,” the Charles Marquis Warren novel James Cagney will head an all-star cast which, if present plans go through, will be a reassemblage of the entire personnel of the Saroyan film, since they could easily be transplanted to the roles and period of the Warren story. United Artists is slated to release both “Time of Your Life” and “Only the Valiant.”

Meanwhile, Paramount announced that “Land of Promise,” a 1914 play by W. Somerset Maugham, will be remade this fall under the title of “The Canadian.” The studio first filmed the play in 1917 and again in 1926. A new screen adaptation has been completed by Theodore Strauss and Josef Mishel, and Val Lewton will produce the picture.

Speaking of Val Lewton—his first production assignment for Paramount, “My Own True Love,” which went before the cameras June 30, has been completed. The film also marked the first assignment for Phyllis Calvert, popular British star, under her new contract with the studio.

Productions to go before the cameras at Paramount during the fall represent an expenditure of $12 million, according to Harry Ginsberg, studio head. In addition to “Land of Promise,” the schedule comprises “The Long Gray Line,” “The Sealed Verdict,” “A Foreign Affair,” “A Connecticut Yankee,” “Hazard” and “Sorrowful Jones.”

At Columbia it was learned that “Rain Before Seven,” a 1946 novel by Marc Brandel, will be filmed by Harry Joe Brown and Casey Robinson this fall. Already engaged to head the cast are Henry Fonda, Peter Lorre and Vincent Price, and negotiations are under way to sign Ida Lupino as the leading woman.

MGM has named Robert Alton to handle the choreography of “Easter Parade,” with Gene Kelly in the leading dancing role. Other stars of the new musical being produced by Arthur Freed are Judy Garland, Peter Lawford and Cyd Charisse. Irving Berlin, associated with Freed on the production, wrote the score.

Ann guyenne has been signed for the second feminine lead in “Panhandle,” a Champion production for Monogram release. Rod Cameron and Cathy Downs are starring in the John C. Champion-Blake Edwards production venture, set to start at Monogram in September. Other films to start in September include an untitled Joe Palooka, “The Old Gray Mayor,” intituled Jimmy Wakely western and “Jigs and Maggie in Society.”

Republic has assigned Iona Massey the feminine lead opposite William Elliott and John Carroll in “In Old Los Angeles,” with production set to start September 25.
SOUND EQUIPMENT

NEW ELECTROVOICE MICROPHONES, 40% DISCOUNT, Catalog free; Photocells, $1.95, Theatre type new 12" Dynamic Speakers, $10.95; New Multi- purpose tripod; PA Systems, Microphone, Amplifier; tubes, speaker, 10 watt, $44.75; 20W $73.95; 30W $94.95; closing out soundfilm amplifiers, $29.50 up. S.O.S. Cinema Supply Corp., 449 West 42nd Street, New York 18.

STUDIO EQUIPMENT

BERNDT-MAURER 16M SINGLE SYSTEM PRODUCTION SOUND CAMERA, 4 Lenses Turret, 3 Lenses, Amplifier, Microphone, 3-400 Foot Magazines, Linear, Image Finder, High Fidelity Optical System, Variable Area Sound Track, Complete with accessories $750.00. We Buy-Bell-Repair-Service, Rent 16 & 25mm Production Equipment, Send for our catalogue, Camera Mart, 70 West 45th Street, New York.

WALL BELL Howell Type Studio Camera with SINGLE SYSTEM RECORDER, 5 lenses, 2 tripod, camera, tripod, ready, all for $2,900.00. DeBrie Studio Camera, 2 lenses, 900'-400' magazines, tripod, $279.50; New Bell Howell D-5 way 35mm Printer, $315.00; Automatic 16mm Studio Spots, $89.50; Bardwell Floodlights, $57.50; Moviolas, Sound $795.00 up; Kiyomo Spider Turret, 3 lenses; rackover, magazine, freehand tripod; motor, etc., $1,950.00. Send for latest stocklist. S.O.S. Cinema Supply Corp., 449 West 42nd Street, New York 18.

THEATRES FOR SALE

WANTA THEATRE IN THE NORTHWEST! We will keep you informed of theatres meeting your requirements. Exchange Co. 201 Pine Arts Bldg., Portland 5, Oregon.

WILL SELL TO EXPERIENCED SHOWMEN LEASES for small theatres in Norfolk and Portsmouth, Virginia. Buy-Sell-Trade, Inc., 165 West 45th Street, New York 19, N. Y.

IOWA THEATRES: $3,500; $7,000; OTHERS. Particulars. Free. Wilson, Albia, Iowa.

THEATRE GAMES

DIE CUT BINGO CARDS—$25.00 in 10,000 lots. Smaller quantities, $2.75 per 1,000, 1-75, 1-100. Screen Dist $20.00. S. Koons, c/o Showmen's Trade Review, 1501 Broadway, New York 18, N. Y.

FOR YOUR BINGO GAMES. Buy your cards from us—controlled or uncontrolled, dye cut, play right price right—service supreme. Samples on request. Premium Products, 245 W. 44th St., New York 18, N. Y.

THEATRE SEATING

200 GOOD COMPLETE THEATRE CHAIRS, upholstered backs and spring bottoms. Reasonable. T. J. Arrington, New Haven, Ind.

1200 HEYWOOD WAKEFIELD VENIER CHAIRS, rebuilt, $3.50; 100 ANDREWS FULLY PADDED REUPHOLSTERED BACK, Boxspring cushion, chairs, rebuilt, $5.45; 735 Heywood Wakefield, with heavy upholstered boxspring cushions, rebuilt, $5.95; 400 General fully padded reupholstered backs and boxspring cushions, metallined, rebuilt, $6.95; 74 Ainslie upholstered boxspring chairs, rebuilt, $8.95; 54" Mahia hair 60 yard rolls, all colors, $2.95 per roll; $142.50, new $15.95 yard. Send for stocklist, S.O.S. Cinema Supply Corp., 449 West 42nd Street, New York 18.

THEATRE UNIFORMS


USED EQUIPMENT

TICKET MACHINES, 2 UNIT, REBUILT, $79.50; Simplex rear wheeled parts. $49.50; backboard gears, rebuilt, $349.00; Powers $114.50. What do you need? Star Cinema Supply Co., 449 West 46th Street, New York 18, N. Y.

RCA 16M L. I. ARCSOUND PROJECTOR, special $375.00; New Zeiss Ikon 35mm, $375.00; Bell & Howell, Augusto, Victor, DeVry 15mm Sound Projectors $195.00 up; Like New Ampicoare 16mm HI $295.00; Large Holmes LI Arc equipments, $1,925.00; DeVry HI 35mm Theatre equipments, $2495.00; Rebuilt 35mm HI Super Simplex Brentket or Century outfits with RCA or ampicoire arc, rebuilts, $385.00. S.O.S. Cinema Supply Corp., 449 West 42nd Street, New York 18.

HENNAH PRODUCTIONS INC. 1162 152nd Street, New York 62, N. Y.
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**Shorts Reviews**

**20th-Fox March of Time No. 1** 19 mins.

On the heels of the fictional indictment of radio broadcasting as contained in MGM's "The Hackesters" comes a factual, straight-from-the-shoulder indictment—and it is just that in the latest March of Time—of radio broadcasting as it reaches the ears of Americans in the year 1947. From an intelligently written script, containing such facts as are necessary to convincingly and the trite criticism of radio broadcasting, its commercial sponsors, and particularly of that daytime favorite, the Soap Opera, MOT proceeds to dissect broadcasting per se, and comes up with a thesis that broadcasting has much to apologize for. As the New York Herald-Tribune's critic and columnist John Crosby comments in the film, "The best of radio is wonderful and the worst monstrous, and that is the trouble that is the solution of the program is far overshadowed by the best. Oh, well, radio is only 27 years old and perhaps in another 27 years Americans may be sufficiently angry to do something about it."

--Les De Forest, 20th-Fox's inventory also is shown dictating a scathing letter to the National Association of Broadcasters. Such well known stars as Jack Benny, Bob Hope, Fibber McGee and Molly, and known to be shorts illustrators the better side of the subject, Excellent entertainment with considerable exploitable possibilities.
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Caravan 26a
Range Beyond the Blue 26a
Ride the Pink Horse 26a
Robin Hood of Texas 26a
The Stranger From Ponca City 26a
The Years Between 27

PRODUCT GUIDES
Begin on Page 30

Vol. 47 No. 11
SEPTEMBER 13, 1947

Neil Agnew, president of Selznick Releasing Organization, who will direct sales meetings to set policy on forthcoming releases.

Featuring THE MOTION PICTURE THEATRE
(Commences Following Page 26)
WHAM-M! M-G-M's BIGGEST PARADE OF HITS!

COMING TO MUSIC HALL!

"SONG OF LOVE"
Katharine Hepburn, Paul Henreid, Robert Walker

TEST ENGAGEMENTS BIG!

"THE UNFINISHED DANCE"
Margaret O'Brien, Cyd Charisse, Karin Booth, Danny Thomas

SONG OF THE BOX-OFFICE!
William Powell, Myrna Loy, Keenan Wynn

"DESIRE ME"
Greer Garson, Robert Mitchum, Richard Hart

ROAD-SHOW CALIBRE!
Lana Turner, Van Hefflin, Donna Reed, Richard Hart

"GREEN DOLPHIN STREET"

"THIS TIME FOR KEEPS"
Esther Williams, Lauritz Melchior, Jimmy Durante, Johnnie Johnston, Xavier Cugat

BIG TECHNICOLOR MUSICAL!

"CASS TIMBERLANE"
Spencer Tracy, Lana Turner, Zachary Scott

ROMANCE IN TECHNICOLOR!
Jeannette MacDonald, Jose Iturbi, Jane Powell

"GOOD NEWS"
June Allyson, Peter Lawford

IT WILL MAKE HISTORY!

HAPPY NEW YEAR!
Wichita Goes Wild fighting to see Ladd fight for Lamour in "Wild Harvest" and smashing all opening-day records for any picture in the last 2 years from Paramount

ALAN LADD • DOROTHY LAMOUR
ROBERT PRESTON • LLOYD NOLAN

in "Wild Harvest"

with DICK ERMAN • ALLEN JENKINS
Produced by ROBERT FELLOWS • Directed by TAY GARNETT
Screen Play by John Monk's, Jr.
I am republishing the highlights of Chick Lewis’ recent editorial in Showmen’s Trade Review, because it so fairly represents both the exhibitor’s problem and his opportunity. Advanced admission prices do represent a real problem if they are going to be used indiscriminately. But if they are used where they are justified...when a truly fine picture comes along...they are not a problem to the exhibitor, but a chance to obtain the same results obtained by Mr. Sam C. Meyers, whose unsolicited letter below is typical of the experience of every exhibitor who has played “The Best Years of Our Lives” at advanced prices. Today more than ever, in view of the British tax, we must attract more people to the motion picture theatres in America. This can only be...
done by improving, not reducing, the calibre of American pictures. To do this, however, requires the cooperation of the exhibitors in charging an advanced admission price when the exceptional picture comes along. Last week Lord Beaverbrook appealed in his papers to the British film industry to seize upon the opportunity presented by the British tax and to build swiftly and surely so that it could prove the truth of the slogan, "If it's British, it's good." That's fine... but let us here all work together so that we can continue to say truthfully... "If it's American, it's unsurpassed."

Samuel Goldwyn

Sam C. Meyers

SUBURBAN THEATRES

August 20, 1947

Mr. Sam Gorelick
R.K.O. Radio Pictures
1300 S. Webbah Ave.
Chicago, Illinois

Dear Sam:

This is the first letter in a complimentary vein I have ever written to a film distributor in over 30 years I have been an exhibitor. Operating a chain of Chicago, subsequent run theatres you know that on several occasions I have refused to buy "The Best Years Of Our Lives" from you because I was strongly opposed to playing any picture at advanced admission prices; but when I heard of the national record business that other Chicago subsequent run theatres were doing on "Best Years" at advanced admission prices, I decided to take a chance and buy the picture for my circuit and have the first engagement at my Stadium theatre.

Needless to tell you that we not only broke every record and grossed more in one week than we usually gross in six weeks at the Stadium, but I never received more compliments from the customers nor do I know of any picture that gave me so much pleasure and satisfaction. I have just completed the engagement of "Best Years" at my Glencoe Theatre which follows the Stadium, and the experience was exactly the same, and I am positive we will have the same results in all the other theatres of my circuit.

Playing "The Best Years Of Our Lives" was one of the most profitable and pleasant experiences in all my years as an exhibitor. I consider it a privilege to have played "The Best Years Of Our Lives" and I honestly believe it is the greatest picture and the finest entertainment ever produced.

Sincerely yours,

Sam C. Meyers
CENTURY-FOX MAKES IT 4* WALLOPING MONEY-GETTERS IN A ROW AS

* 'KISS OF DEATH' DOES "ABSOLUTELY UNBELIEVABLE BUSINESS—DON'T KNOW HOW WE'RE GETTING THEM ALL IN!"—

Harry Brandt

* 'MIRACLE ON 34th STREET'
M. P. HERALD BOXOFFICE CHAMPION FOR JULY!

* 'I WONDER WHO'S KISSING HER NOW'
TECHNICOLOR
M. P. HERALD BOXOFFICE CHAMPION FOR AUGUST!

* 'MOTHER WORE TIGHTS' TECHNICOLOR
R IS FOR THE RECORDS SHE IS SETTING AT THE ROXY, NEW YORK—AND IN BALTIMORE—SAN DIEGO—MILWAUKEE—BRIDGEPORT HARTFORD—NEW HAVEN—SYRACUSE!
Gamble Must Accept

Next week in Washington the merger convention of the ATA-MPTOA takes place.

Most important action of this important combine of exhibitors will be the selection of the right man to head the new organization.

The man selected must be of the highest integrity; a man whose background and reputation are beyond reproach and above all, a man in whom every exhibitor would have unbounded faith and confidence—confidence born of the knowledge that the affairs of the organization are being handled by one of their own kind.

Such a man—and outstanding in every way—is Ted Gamble.

Up to this time, Ted has maintained that he simply cannot afford the time necessary to take on such a job, and we can well appreciate this stand because he is deeply involved in theatre operation on a rapidly growing scale.

Ted has always had the exhibitors' interests at heart. Their problems are his and the degree of respect he enjoys in this industry is not one iota less than he enjoyed during the war years when he was the nation's number one bond seller for the treasury.

Gamble will, undoubtedly, have a hundred good reasons why he cannot accept the presidency of the merged organizations, but those who know him well will simply have to persuade him that he is needed and must take the post.

Any exhibitor organization with Gamble at the top will make history during the next few years. Problems of tremendous importance will have to be solved and it will take a cool head and an aggressive man to steer the ship and bring it safely into port.

If a lot of exhibitors agree with us and drop Ted a line and tell him so, it may go a long way towards getting his acceptance to head this new and promising exhibitor group.

Fight ASCAP

It becomes increasingly evident that exhibitors everywhere and in all classifications are aroused and intend to fight the increase in the ASCAP seat tax. Which is an excellent sign and indicative of how strongly the exhibitors will fight if they have to.

For years we have been expressing the opinion that the whole seat tax matter was more a racket than a legitimate charge. Even at the old rate we felt they were getting away with murder.

We sincerely hope that one of the first and most important matters on the agenda of the exhibitor organization meet in Washington next week will be a well-planned and carefully-prepared attack on ASCAP.

And what is more; we believe there is better than a fifty-fifty chance to break up that racket or get from ASCAP a far fairer deal than that which they now arbitrarily present to exhibitors. At the very least, they should be glad to extend existing contracts for six months to a year of get-together negotiations with the exhibitors before this matter becomes a knock-down-and-drag-out battle.

Management vs. Popcorn

Candy and popcorn are rapidly becoming an integral part of motion picture theatre operation, but when this activity starts to eat into the manager's time for efficient and safe operation of his theatre, it makes one pause and ponder whether or not it isn't getting too complicated for the net amount of profit involved.

In one situation that we visited not so long ago, the manager showed us how this vending sideline was taking up almost two full days per week of his time, what with checking counters, machines, inventories, ordering supplies, checking on receipts, and the other hundred and one details that enter into the sale of popcorn and candy.

Now it stands to reason that if managing a theatre and selling its attractions to the public is and has been a full-time job, how can a good manager cope with this added demand upon him without neglecting other and more important details of his theatre?

The answer appears to be that wherever candy and popcorn are taking up too much of the manager's time, a special assistant must be employed whose chief duties will be to handle all the details connected with this outside activity. If the net profits from these confections are big enough, such a special assistant would be a good investment since he can also be charged with the responsibility of increasing business at the candy counter and looking for increased efficiency in that department.

But whatever the solution, let's remember that we are in the motion picture business and that is where our best efforts must be applied. Anything else must always be a sideline, so don't let the sideline eat into the essential time required to operate the theatre and exploit its attractions.

—CHICK LEWIS
WHAT'S NEWS

In the Film Industry This Week

DISTRIBUTION—It was switch week this week in the distribution field with RKO and Selznick Releasing Organization teaming up to announce that RKO and Selznick would release the RKO-produced "Mr. Blandings Builds His Dream House" and with RKO sacriﬁcing all by itself that it would release the Sierra Pictures "Joan," based on Joan of Arc and starring Ingrid Bergman.

Century-Fox has joined the television parade with an RCA deal whereby it will experiment in the Movietone studios at New York with large screen television. Color television will have more color in its showing using it for 24 reels, or 14 more than it did last year. The total shorts program will reach 112, plus three serials.

Selznick Releasing Organization is holding a series of exchange sales meetings under its top executive—President Neil F. Agnew, Sales Vice-President Milton S. Kusell, and his assistant Sid Deneau.

INDUSTRY IN THE COURTHOUSE—One of the industry's oldest anti-trust suits—that of the Schoenstadt Piccadilly Theatre in Chicago charging eight majors along with Warner Bros., Balaban and Katz with conspiracy to a reported end quietly last week. Details were not revealed but it was reliably learned that no cause of action was found, made, though Schoenstadt had originally asked treble damages amounting to $6,750,000, but reportedly lawyers from Chicago court- house that the Piccadilly also obtained play-and-date bookings with the Warner Avalon and B&K Tivoli, but in New York doubt was expressed that there were any clearance changes.

In St. Louis Republic got till Oct. 1 to answer in the suit brought against it by other distributors by Martin D'Arcy former operator of the Shubert there who claims he had to give up his lease on the house because he couldn't get a film in and in Minneapolis Exhibitors Sidney and William Volk asked the court to restrain Columbia, United Artists, Universal, 20th Century-Fox, RKO, Warner Bros. Loew's (MGM) and Paramount from trying to enforce contracts against them or attempt to inspect their books. The suit was also asked to determine the validity of the contracts. The Volk request followed suits alleging percentage fraud ﬁled against them by the distributors.

Suit of a different kind was ﬁled in the state superior court at Los Angeles Wednesday when Playwright Emmet Lavery and Broadway Producer Martin Gosch ﬁled a $2,000,000 libel and slander suit against Ginger Rogers' mother, Mrs. Lela Rogers, for statements she made on a broadcast which were taken to insinuate that Lavery's new play, "Gentleman from Athens," was communistic.

Both claim the statement injured the play's chances with backers.

EXHIBITION—British exhibitors and their public won't soon forget advanced admissions on special pictures, Sir Sidney Cliff, head of that country's second largest independent circuit, said in New York this week (p. 9) and at least one American exhibitor—George Reisner—wants fewer high-priced pictures and more moderate-budget pictures which offer solid entertainment. (P. 9)

New York, which hasn't been allowed to forget there is a picture called "The Outlaw" that will be brought in by United Artists in its rereleased Broadway Theatre, which had been dark recently. Also in New York—and elsewhere—the music license fee rise continued to simmer with the American Society of Composers, Authors and Publishers agreeing to meet with representatives of the American Theatre Association and the Motion Picture Theatre Owners of America on the subject and with the Allied Independent Theatre Owners of England a decision has been reached in the United States with National General Tom Clark to prosecute Ascap as a monopoly.

Labor—Hollywood's warning labor unions which are engaged in a jurisdictional strike that is talked in Chicago, reached no results and decided to meet again in Hollywood Oct. 20. Meanwhile a move was made by the Conference of Studio Unions to hold another meeting Sept. 13 but the stall in the ointment was that producers would not participate unless the International Alliance of Theatrical Stage Employees was present and they had not indicated they would be.

In Hollywood the Screen Writers Guild attacked the House Un-American Affairs Committee for its tactics. Also in Hollywood the Screen Writers Guild asked for an increase of royalties on ﬁlms whereby their members would get two per cent instead of one per cent.

TRADE SLANTS

JAMES A. FITZPATRICK

discusses

Films That Still Are Going Places as reported by

TOM KENNEDY

Some day, not so many years hence, a boatload of motion picture people—not stars, but behind-the-scenes people like exhibitors, distribution men, etc.—may debark from the shores of the U. S. for a cruise of the whole world while conducting the grosses of the world's best-known traveler—James A. FitzPatrick.

If and when that trip comes off, it will realize for Jim FitzPatrick an ambition of many years to make a round-the-world travelogue in the company of several exhibitors and other ﬁlm men with whom he has been associated during his 20-year career making pictures that get less ballyhoo but more bookings than any films made—except outstanding epics in the feature pictures.
Meet with Ascap

Representatives of the American Theatres Association, the Motion Picture Theatre Owners of America, the Metropolitan Opera Association, and the American Society of Composers, Authors and Publishers met in New York Friday to discuss the new Ascap licensing rates and the operation of that organization with the motion picture industry. In announcing the meeting, AFA President Si Fabian noted the importance of the Ascap license increases to exhibitors and that the meeting was the basis of a free discussion of this problem with Ascap officials on a business basis in a sensible preliminary to any action to be recommended to exhibitors.

Large Screen Television Test at Movietone Studio

Twentieth Century-Fox this week signed an agreement with the RCA Victor Corporation whereby experimental large screen television will be conducted in the 20th-Fox, New York Movietone Studio.

The announcement was made jointly by Spyros Skouras and RCA Executive Vice-President in Charge of the RCA Victor Division, Frank M. Folsom. Both executives stated that delivery of the first elements of the large screen equipment would be made in early fall and that 20th-Fox Technical Director Earl I. Sponable, who pioneered in sound film recording, would supervise the project.

Britons Won't Stand Raised Admissions, Says Exhibitor

Showmen and Public Both Reject Rises for Specials, Declares Sir Sidney Clitt

By BILL SPECHT, News Editor

English exhibitors and the public are unanimously opposed to raised admissions for special pictures and as far as he can remember only one picture—"Gone With the Wind"—played British theatres at advanced prices, Sir Sidney Clitt, head of England's second largest independent theatre chain, comprising some 30 theatres, declared in New York Wednesday.

"On other pictures," he declared, "it has been suggested we should raise prices, but we didn't. The public won't stand for it. They don't like a three-and-a-quarter to three-and-a-half hour sitting. They've gotten used to a two- or two-and-a-half hour show. They don't like high prices."

Speaking for himself, he added:

"I want to give it (the better picture) to my people at the same price because they have seen some very mediocre pictures in the past few months."

English theatres, he continued, do not indulge in blanket runs such as was recently used in the United States for a raised admission picture. In England, Sir Sidney explained, one house will play a picture first-run and then when it goes into subsequent runs it may play several houses, but it never appears day-and-date in competitive houses.

In considering the types of pictures which were apt to be popular Sir Sidney thought that pictures with movement would be more popular than pictures which were talky.

Sunday Audience Wants Action

In certain provincial sections, he declared, action pictures alone will find an audience and will be more popular. Sir Sidney explained that pictures with movement would be more popular than pictures which were talky.

One Exhibitor Group Best

There is only one exhibitor organization in England, Sir Sidney said, and it embraces both distributor-controlled circuits and non-independent exhibitors.

Asked about a possible conflict in aims and internal dissension in such an operation he replied:

"We view it from the angle that unity is strength. There are times when matters arise which favor one against the other. But we have never seriously thought of two associations—one for circuits, one for independents.

He added that he had received a suggestion to set up a separate section within the Cinematograph Association for independents. The suggestion was put to vote with the distributor circuits abstaining from the balloting and the independents alone voting. The results of the independents' vote were 90 per cent against a separate section for exhibitors.

The independent, Sir Sidney said, felt that he had the strength of the important circuits to back him in his problems.

More Solid Entertainment Film at Moderate Cost Is Exhibitor Plea

A plea for more moderate-budget pictures which offer solid entertainment and for less high-cost productions was made in New York this week by George Reisner, veteran exhibitor who operates the 475-seat York Theatre at First Avenue and 44th Street in that city.

Stating that he believes many remarks about the need of more "big" pictures, based on the theory that expense means entertainment, seems incorrect to him. Reisner maintains that even though he operates in New York he is a "small town" exhibitor and that for his operation a smaller-budget picture often proves more profitable than a picture which may have cost millions.

His house, only four blocks from Park Avenue and a swanky residential area, draws on a small-income population within a four-block radius. It makes four changes a week.

"Everyone agrees on the need of getting costs down these days," he says. "Yet in the same breath you hear that only big—by big they seem to mean costly—pictures will draw business in the future. I can't agree.

"Further I don't think the people who say this mean that they won't release a costly picture if it turns out to be a cluck. As a matter of fact, cluck or not, once a picture is made it has to be sold. So all this talk about only the big picture making good in the future is off center. What we need are pictures that don't cost too much and offer an evening's entertainment."

Reisner is completing 29 years of experience as a showman during which he has operated 15 theatres, sometimes running as many as three at a time. All his operations have been small and in what sociologists call 'less privileged' areas.

On the basis of this experience he believes that the small screen picture which entertains is just what the doctor ordered for his house. He believes that there are quite a few such pictures, but regrets that it is difficult to find out about this type of picture though there is plenty of information available about the more expensive films.

Small-house exhibitors, he believes, should spend more time learning about product, especially in the small-budget class, for it is in this category that they can often pick up a picture which will do remarkable business.

Years ago, he recalls, Fox had a picture called "River of Doubt."

"I was operating in an Irish neighborhood at the time and sometime told me it dealt with Ireland. But I couldn't find out much about it. Naturally I didn't want to buy without knowing, so I bought a trailer. From looking at the trailer I found there was enough action to make it look good for me. So I booked it for two days. I had to bring it back for three days and then I had to bring it back for two more days. Every time someone was asking when I would bring it back again.

"Of course there are a lot of modest-budget pictures which aren't worth anything. But then" (Continued on Page 10)
Merger Meet Sets Program

A wide program of discussion and action on trade practices and problems for the convention which will pass upon the proposed merger of the American Theatre Association and the Motion Picture Theatre Owners of America was indicated this week by the managing board which is planning the meeting at the Shoreham Hotel in Washington D. C., Sept. 19-20.

The board, which said it expected an attendance of 400 to 600, released the following convention schedule:

Sept. 18—Reservations, registrations. Meetings of the boards of ATA and MPTOA.

Sept. 19—10 A. M., Convention opens. 12:30 P. M. luncheon. 2 P. M. Business sessions resumes. Women who are not delegates will take a sightseeing trip through Washington to Mt. Vernon. 6:30 P. M. Cocktail Party, Blue Room, Shoreham Hotel.

8 P. M. Dinner dance.

Sept. 20—8:30 A. M. Hunt Club Breakfast with Washington MPTOA unit as host. 10 M. Business session resumes. 12:30 P. M. Separate luncheons for men and women with a fashion show at the women's luncheon. 2 P. M. Final business sessions, presentation of new officers. 9 P. M. President's Supper Dance, West Ballroom, Shoreham Hotel.

In addition, 20th-Fox President Spyros Skouras was to speak on the importance of the British import tax to the American exhibitor.

Meanwhile, the Southern California Theatre Owners Association voted to become members of whatever organization might come out of the proposed ATA-MPTOA merger. The decision was predicated on the condition that the new organization's by-laws provide that the director be under control of the independent theatre owners (an ATA provision to remain), and that membership in the proposed new organization by SCTOA did not bind its individual members to join.

The SCTOA also approved a move to join ATA-MPTOA in the Ascap license fight.

More Solid Film Entertainment at Moderate Cost Is Exhibitor Plea

(Continued from Page 9)

there's always a sleeper. You've got to watch for that 'sleeper.'"

Discussing his audiences, he says:

"My audiences want entertainment in a picture. They don't care what its cost is. They want to laugh; they want to get thrilled and they want something that goes right into their homes, that shows things which could exist for them."

Strangely enough, he finds that pictures based on classics are sure-fire at his house. This he attributes to the fact that almost everyone reads a classic and that the picture makes it more understandable, more vivid to them.

Reisner also has acquired some unusual views on exploitation. He claims that by the time a high-budget picture reaches him it needs no more ballyhoo since it has been sold in its exploitation campaigns and the reviews as well as the movie magazines have made it known to the public.

"All I have to do then is hang out a sign," he remarks. "When I played 'The Jolson Story' that's all I had to do."

But when he is handling his moderate-budget pictures he does differently. Since newspaper advertising is out of the question, Reisner takes to "teasing" the audience with special trailers, and by pushing the picture through a lobby display.

The trailer copy usually tells the audience that if it were not an unusual picture he would not advise them to see it. Sometimes Reisner cuts in on the sound system through a mike and makes a personal appeal.

$1,500,000 Budget Top

With production plans geared to the domestic market, most film companies may set a budget top of $1,500,000 per picture. Industry sources in Washington said this was the prevailing thought in Hollywood, according to these well-informed sources, is that production costs must be based on expected returns from the domestic market alone.

More Color in Columbia 1947-48 Shorts Lineup

A program of 112 shorts and three serials which will include a total of 24 reels in color, 14 more than during the current season, was announced this week by Columbia Short Subject Sales Manager Claude Graff.

The color will be confined to eight Color Rhapsodies, eight Color Phantasies and eight Color Favorites, the last being reissues of past Color Rhapsodies.

Single-reel black-and-white subjects will include two Cartoon shorts, one of which will be based on the "Man in the Moon" idea: 12 Sports Reels, 12 Thrills of Music, 12 Screen Snapshots and 12 Community Sings.

Two-reelers offered will be eight Three Stooges; 10 All-Star Comedies featuring Harry Von Zell, Sterling Holloway, Andy Clyde, Joe DeRita and 10 Assorted Comedies with Eddie Foy, Jr., Hugh Herbert, Vera Vague, Dick Lane, Gus Schilling.

The serials will be "The Sea Hound," "Brick Bradford," "Tex Granger."

RKO's 'Mr. Blandings' To Be Distributed by SRO

RKO will turn "Mr. Blandings Builds His Dream House" over to Selznick Releasing Organization for distribution, it was announced in New York this week jointly by officials of both organizations.

The picture, which will be the first distributed by SRO which has not been produced by Selznick, will be the fifth SRO release, "Duel in the Sun" being the first; "Intermezzo," the second, with "The Paradine Case," and "Portrait of Jennie" scheduled as fourth and fifth respectively. According to the announcement, Selznick owns 60 per cent of the "Mr. Blandings" property and RKO 40 per cent.

'Joan' Release Passes From MGM to RKO Radio

RKO announced this week that it would distribute the screen version of "Joan" written by Maxwell Anderson and Andrew Solt and starring Ingrid Bergman. Originally it was scheduled to have released the picture which is to be made by Sierra Pictures, a triumvirate consisting of Miss Bergman, Director Victor Fleming and Producer Walter Wanger.

The reason for the switch was not disclosed though a report from Hollywood said that it arose over a disagreement with MGM on distribution terms. Whether RKO takes over the share of the financing that MGM was to have had in the picture was not revealed.

Urges Appeal to Public

The Screen Writers Guild this week adopted a resolution protesting the tactics of the House committee on un-American activities and urging that Hollywood groups "combine their talents and existing channels for appealing to public opinion in order to present our side of the story to the American people."

Dual-Use Theatre

The motion picture theatre in Milton, N. D., is a "dual house"—it plays films at night and in the daytime it becomes a funeral parlor.
Universal-International backs up its belief in great money-properties by adding "HARVEY", the Pulitzer Prize-winning play to its impressive list of Stage and Literary successes...
U-I is preparing for the screen.

- "Up in Central Park"
- "Another Part of the Forest"
- "Mexican Hayride"
- "Are You With It?"
such Broadway stage hits as...
...and the BEST in BOOKS....soon to become the BEST in MOTION PICTURES!

GREAT SON by EDNA FERBER
AFTERMATH by HANS HABE
TAP ROOTS by JAMES STREET
THE SAXON CHARM by FREDRIC WAKEMAN
Author of "The Hucksters"
TIN FLUTE by GABRIELLE ROY
PURGATORY STREET by ROMAN MCDougALd
THE WORLD IN HIS ARMS by REX BEACH
MIDNIGHT LACE by MACKINLAY KANTOR
GUS THE GREAT by THOMAS W. DUNCAN
The GREAT SNOW by HENRY MORTON ROBINSON

...keep your eye on U-I

Universal International

PRINTED IN U.S.A.
Settlement Reported in Piccadilly Damage Suit

Reports from Chicago this week indicated that the $6,750,000 anti-trust damage suit filed by H. Schonertstall Piccadilly Theatre against the eight majors and two theatre circuits had been settled out of court.

The settlement details were not revealed but Chicago said it included reduced clearance and payment of attorneys’ fees, and did not entertain any damage payments. In New York, official sources declared that they had received no word of any changed clearance for the Piccadilly, which had sued because Balaban and Katz’s Tivoli and Warner’s Avalon enjoyed a 13-week priority over it. The Piccadilly had claimed that through agreement on the part of the circuits with RKO, Columbia, Paramount, Loew’s (MGM), Warner Bros., 20th-Century-Fox, and Universal, it had been unable to get pictures and had suffered loss thereby.

Also from Chicago came word that D. F. Kellihier of the Sprague Theatre at Elkhorn, Wis., was seeking better clearance over the Gran Circuit’s Geneva at Geneva and the Delavan at Delavan. At present Kellihier plays seven days after these houses.

Volk’s Ask Court to Rule on Majors’ Contract Validity

Suit asking the federal district court at Minneapolis to determine the validity or invalidity of the licensing agreements they had with Universal, United Artists, 20th Century-Fox, RKO, Warner Bros., Loew’s (MGM) and Paramount, was filed last Saturday by William and Sidney Volk, operating the Minneapolis, Camden Falls and Nile Theatres.

The complaint also asks an injunction, pending the court’s ruling, which would restrain the distributor defendants from enforcing their licensing contracts or seeking to enforce an inspection of the Volk books. The Volk complaints followed suits charging percentage fraud, filed separately by each of the distributor defendants.

Milton Feld Rites Held in Hollywood Wednesday

Funeral services were held Wednesday in Hollywood for Milton H. Feld, 55-year-old industryite who spanned both exhibition and distribution. Feld died Monday at the Cedars of Lebanon Hospital. He is survived by his widow.

Born in Kansas City, he entered both selling and exhibiting there in 1909, Transferred in 1924 to Paramount Publix where he served in various managerial capacities throughout the chain, recently being transferred to New York with Dave Chatin. He resigned in 1933 to organize Monarch Theatres where he remained through 1934 when he resigned his presidency to become an assistant to Darryl Zanuck. Recently he was an executive producer for Universal.

Crashed Box-Office

When a Bokosie, Okla., school bus with 20 students aboard near the Kemp Theatre in Fort Worth, Okla., the wheels locked causing the bus to crash into the box-office. Manager W. O. Kemp estimated the damage at $85. Workers are now repairing the damage.

The Tragic Length

Ladies, you think those long skirts are giving you a headache what with hiding some of your best charms and making you buy lots of new clothes?

Well consider poor Hollywood. If the long-skirts win and you have to guess at what a woman’s thighs look like on a windy day, a lot of product which was made in the days of freedom of vision and is on the shelf awaiting release, will be as dated as the convention that women drank nothing stronger than anisette.

Speaking her mind on the subject is Republic’s designer, Adele Palmer, who says straight from the chest:

“There is nothing that dates a picture more than old styles. The truth is that many studio designers weren’t prepared for what happened.”

Agreeing in the main is Edith Head of Paramount, who declares her independence flatly:

“I certainly don’t intend to put any Paramount stars in dust ruffles. Everybody seems to think that because somebody in Paris says skirts should be long, they have to have them sweeping in the dust.”

In favor of the longies are Bonnie Sachsin of 20th-Fox and Irene of MGM.

Names

William Wyler, accompanied by Mrs. Wyler, and Producer Jules Levey are back from England. Paramount Studio Publicity Director George Brown is in Gotham for a series of conferences.

European nations want more mature product than that which we now offer. 20th Century-Fox International President Murray Silverstone declared upon his return from Europe. The British have taken the new privatization orders issued by the Government in their stride, he remarked.

Jules Field quit a good deal of 20th Century-Fox’s publicity department last week and will form his own ballyhoo outfit soon.

Charles M. Amory of the Monroe Greenhalls Co., Inc., has been named executive chairman for Eagle-Picher Industries and subsidiaries. RKO Vice-President Bob Mochrie is off to Hollywood to talk things over with Production Chief Dore Schary. MGM’s Ad Manager Si Seidler is back in New York after a coast trip.

Cecil B. DeMille may blossom out as a writer on Hollywood for Cosmopolitan Magazine in the fall.

Stanley Lawton, who used to write Keith- Albee’s metropolitan stage presentations in the New York area and opened up some dark Broadway legit houses with revues, has turned author. His novel, “Her Secret World,” is due out Oct. 15. Those who remember his frontier days are given to wonder.

Quentin Reynolds has completed narration on the United Palestine Appeal Film, “Assignment: Tel Aviv,” produced by Paul V. Falkenburg and available in 16 as 16-mm.

World premiere of “My Father’s House,” first feature-length film made in Palestine is set for the Ambassador Theatre, New York, Sept. 25. Warner Bros. will tradeshows “Power Behind the Nation,” the two-reeler made on behalf of the Motion Picture Association in all branches on Sept. 17 along with “The Heavenly Wait.” The New York RKO Palace, which has been playing revivals of RKO product goes back into its winter policy of first-runs Sept. 16 with “The Long Night,” sold “Repeat Performance,” sold to the Odeon Circuit in England.

Two religions motion pictures got their Philadelphia premieres last week and brought emphasis to the increased use of film for interpretation of the gospel. They were “And Now I See,” produced for the United Lutheran Church of America, and “Queen Esther,” a film linking the Biblical times with the present and marking the screen debut of Otto Kruger’s daughter, Ottile.

Finance

Twentieth Century-Fox has filed a proxy statement with the Securities Exchange Commission which it seeks consent of its prior preferred stockholders to borrow $25,000,000 from the Chase National, Bankers Trust, Bank of America, Manufacturers Trust, Chemical Bank and Trust and Commercial National Bank and Trust.

The Western Electric Company Board of Directors this week declared a dividend of 75 cents per share on outstanding capital stock payable on Sept. 30.

Republic will pay a regular quarterly dividend of 25 cents on its preferred Oct. 1.

Foreign

Vog-International Films has added four French pictures to its offerings—“Adventures of Casanova,” “A Knight of Adventure,” “Road to the Galley’s”, “Les Roquillards.”

Calendar

SEPTEMBER


19, meeting of Associated Motion Picture Advertisers, Town Hall Club, New York.

19-20, ATA-MPTOA Ratification Convention, Shoreham Hotel, Washington, D. C.

22, meeting of Federation of New Jersey Theatre Owners on dissolution move, Stacy-Trent Hotel, Trenton, N. J.

22, testimonial dinner for Tom O’Brien by the M. P. Salesmen’s Club, Boston.


25-29, annual convention of Theatre Equipment Dealers Protective Association, Shoreham Hotel, Washington, D. C.

23-Oct. 1, annual convention Kansas-Missouri Theatre Ass’n, Phillips Hotel, Kansas City, Mo.

OCTOBER

7, meeting and film clinic of Allied Independent Theatre Owners of Iowa and Nebraska, Fontanelle Hotel, Omaha.

12, Motion Picture Bookers’ annual dinner and ball, Hotel Commodore, New York.

20, adjourned meeting of union leaders on the Hollywood strike, Los Angeles.

20-24, annual meeting Society of Motion Picture Engineers, Hotel Pennsylvania, New York.

23-24, Kentucky Association of Theatre Owners convention, Louisville.
Crowning Miss Wisconsin 'Comedy Carnival' Stunt

The crowning of "Miss Wisconsin" at the premiere of United Artists' "Hal Roach Comedy Carnival" at the Towne Theatre in Milwaukee put a great big feather—of an eagle, at least—in the chapeau of Manager Ervin Clumb. In addition, it gave the Towne one of its biggest pieces of exploitation and entertainment aptness.

The event was staged as a civic ceremony on the stage of the Towne in honor of Miss Gladys Berkley of Baraboo, Wis., who had just been chosen "Miss Wisconsin" to represent her state in the search for "Miss America" at Atlantic City. Also present were her court of honor, which comprised the runners-up in the beauty competition. Telegrams congratulating Miss Berkley on winning the crown were received from Producer Hal Roach, Walter Abel, Marie Wilson and other members of the cast, from the governor of Wisconsin and the mayor of Milwaukee. During the day Miss Berkley appeared on four radio stations explaining details of the "Comedy Carnival" premiere.

Manager Clumb induced the Milwaukee Sentinel columnist, Buck Herzog, to invite all freckle-faced youngsters to the first matinee as guests of the theatre. About 300 youngsters turned out, attracting crowds in front of the Towne, many of whom, along with relatives of the youngsters, bought tickets to see the carnival. A photographer snapped the kids and the picture broke in the following issue of the Sentinel.

For five days in advance, Clumb sent a "headless" woman roaming Milwaukee streets with this sign: "I laughed my head off at the 'Hal Roach Comedy Carnival,' with proper credits. A Greyhound bus was chartered, nearly covered with a 6x6-foot banner plugging the picture and the appearance of "Miss Wisconsin," and sent through various sections of the city.

A 15-minute radio show, "A Date in Towne" along the same lines as the "blind date" show, was given over station WEMP. Three models and three service men were the winners and they were guests of Hal Roach at the Schroeder Hotel and later at the premiere. WFOX and WEMP participated in a letter-writing, "funniest-thing-that-ever-happened-to-me" contest. Other radio breaks were on Nancy Gray and Ann Leslie shows, with 95 spot announcements over all four of Milwaukee's stations. Bill-posting campaign was heavy, and Milwaukee and surrounding-area newspapers were covered with mats, stills and stories.

Biggest Local Ad Budget For 'Magico Town' on Coast

What is claimed to be "probably the biggest" advertising budget to be allocated for a single picture's local showing has been set for RKO's releasing of "Magico Town" which it bows in on day-and-date pre-release engagements in five Fox West Coast houses in the Los Angeles area the latter part of September. Approximately $30,000 will be spent for the release in newspapers, radio and outdoor advertising, according to plans announced by the company.

Model-Building Contest Set for 'Unconquered'

A model-building contest on a nationwide scale has been set by Paramount on the new Cecil B. DeMille Technicolor epic "Unconquered," in partnership with the X-Acto Crescent Products Co., makers of handicraft tools used by hobbyists. This is in addition to previous exploitation tieups and is intended to start around Christmas.

The competition will be conducted with the cooperation of department stores, retail merchants and X-Acto jobbers in localities where the historical film about the siege of Fort Pitt, on the site of which stands Pittsburgh, will play engagements.

Contestants will compete in three age groups. Paramount will award the winner in each group a grand prize consisting of a southwest trip to Hollywood or New York with all expenses paid. In addition there will be more than 100 sectional prizes handed out by X-Acto.

Subjects for modeling will be confined to minatures of Coast Guard and Pauline Goddard, Indians, covered wagons, forges, log cabins, spinning wheels and other items common to the story's period. There is no limitation as to the material of which the miniature models may be made. Most used are apt to be wood, soap, clay, paper, plastic and metal.

Jobbers and retailers will be urged to give additional prizes in local contests.

100 Coast Music Stores in 'Unfinished Dance' Plug

MGM Records' new album of music from "The Unfinished Dance," with Herbert Stothart conducting the MGM orchestra, and with two vocals by Danny Thomas and narration by Walter Pidgeon, are the basis of a series of music store tieups by which Frank Whitbeck's coast advertising department has lined up nearly 100 music stores in Southern California for elaborate window displays of costumes, stills and special blowups.

Tieups have been arranged in cooperation with distributors of the records, who also will distribute 25,000 special pamphlets on the ballet film before the picture's local opening Sep 19.

20th-Fox Appoints Bell As Publicity Manager

Appointment of Ulric Bell as publicity manager of 20th Century-Fox was announced this week by Advertising, Publicity and exploitation Director Charles Schlaifer. Bell came to 20th-Fox last January after a career which included the post of Washington correspondent for the Louisville Courier-Journal.

5-Theatre Premiere Set for 'Magic Town'

A five-theatre world premiere of Robert Riskin's "Magic Town" in Los Angeles on September 19, has been set by RKO Radio. The theatres launching the Robert Riskin production are the Carthay Circle, Grauman's Chinese, Lowe's State, Uptown and Loyola.
Hepcatese, Frozen Dinner
Levy 'New Orleans' Stunt

A glossary of hepcat words, furnished by Manager Larry R. Levy of Loew's Colonial in Reading, Pa., was distributed by two of the largest music shops in that city as part of the exploitation campaign for United Artists' "New Orleans." "The Hepcat Dictionary" occupied the back of a card, with theatre title and play-date, while the rest carried the ad of the cooperating Zeszwit music shops.

Art Ackeir in his station WRAW "Portraits in Jazz" broadcasts devoted an entire program to Louis Armstrong and "New Orleans." The other two stations plugged the film by playing Armstrong, Woody Herman, Kid Ory and Billie Holiday records.

Levy broke the Reading newspaper ban against allowing space to picture promotions, by having Jules Levy, producer of the picture, ship a frozen New Orleans dinner from La Louisiane Restaurant in New Orleans to Gordon Jones, president of the Reading Chamber of Commerce. Stunt garnered a three-column picture break.

Manager Sam Gilman of Loew's Regent in Harrisburg, Pa., centered his entire campaign on his film's appeal to Negroes because of the colored musicians who appear in it. He prepared a special herald for distribution in the large Negro section in Harrisburg, incorporating ad mats from the press sheet. Gilman also included Red McCarthy, said to be the first American orchestra leader to turn disc jockey, to play jazz tunes on his radio program and at his dance engagements in advance of the opening.

Sound Truck, Contest
Boost Film Premiere

A million persons, more or less, were made aware that United Artists' "Heaven Only Knows" would have its world premiere at the Hollywood Theatre in Atlantic City through a sound truck and balcony which Manager Jack Singer sent through the streets, concentrating on areas around the famed boardwalk and beach front hotels. The truck, bannered with special blowups, blared forth special announcements of the premiere and allowed recordings of popular tunes, for seven days in advance.

Another outstanding Singer stunt was to stage a city-wide beauty contest to select 'Miss Heaven' and crown her with the summing of a national beauty contest. Gloria French, a music school graduate, was selected as 'Miss Heaven' and crowned by the national swimming champion, Joseph Verderer.

'Duel' Accessories Kit
Free to Small-Towners

New idea in cooperative advertising and exploitation as a special aid to small-town exhibitors looking "Duel in the Sun" was instituted late last week by Milton S. Kussell, vice-president of the charge, domestic and foreign sales for the Selmark Releasing Organization.

Realizing that there are approximately 4,000 small-town exhibitors expected to book "Duel in the Sun" in the future who cannot take advantage of the cooperative newspaper and radio advertising program as employed by SKO in major playdates, Kussell has instituted an "advertising accessories" package which will be distributed free to such exhibitors.

Package consists of a collection of three-sheets and one-sheets, window cards, heralds, stills and bulletins on possible local tieups. Exhibitors can alter the standard package to meet their individual needs.

British Showmen Triumph in Battle with Summer Weather

By JOCK MacGREGOR

British exhibitors have been going all out to keep patrons coming to their theatres in an effort to foil the summer weather. They are adopting some of the Americans' exploitation stunts—and in some instances going them one better.

For instance, there was a "kidnapping" stunt pulled by Manager S. P. Caro of the Odeon at Clacton-on-Sea. He borrowed a 20-foot row boat and fitted it out with a sail cut from an old sail, which he put on the sailboat: "Next week at the Odeon, 'Sinbad the Sailor.'" The morning before playdate, the boat, with the sail furled, was rowed into shallow water. Several members of the crew then sprang ashore and sized two girls sitting on the crowded beach. Despite their cries, the girls were carried to the boat, the sail hoisted, and the boat made off. Local newspapers obligingly printed with front-page space. Caro repeated the stunt daily during the run of the RKO film, winning plenty of attention.

In Brighton a local "Thank you" charity fund drive was displaying a German V-bomb. Manager J. S. Sackler of the Brighton Odeon tied up with the "Thank you" drive and placed beside the V-bomb a large board reading: "Here is Hitler's number one weapon, so well levelled, we hope soon forgotten. The great film you will not forget, 'So Well Remembered,' can be seen at the Odeon." Sackler effected 10 other tieups on the RKO feature.

Manager A. Namovic of the Odeon in Weymouth, for his showing of 'So Well Remembered,' linked up with the Weymouth Corporation's Advice and Information Bureau for the display of advertising material on the picture. He also obtained a full-page co-op ad in the Dorset Daily Echo, and a book shop tieup which resulted in a sellout of the James Hilton novel, on which the film is based.

Paramount's "Welcome Stranger" was seized upon by exhibitors for several novel promotion schemes. Manager C. H. Dracott of the Odeon in Stockton gave a special prize to the first baby born during the picture's run, and included the local food officer to affix 15,000 special exploitation labels on all bottles of orange juice distributed. F. Witts, manager of the Odeon in Preston, tied up with the local Road Safety Committee for signs reading: "Welcome, stranger, to Preston, and please drive carefully. Welcome, Stranger" at the Odeon all the week. The signs were posted throughout the district, and a safety first display was put up in the lobby.

This week's "best picture" angle was used by Manager Jerry Jolliffe of the Odeon in Chester, who arranged with dealers in photographic materials for the distribution of all films developed and printed to be enclosed in an envelope imprinted with: "For the best picture in Chester this week Eric Portman and Greta Gynt in 'Dear Murderer' at the Odeon." Dealers were supplied with 3,000 of the envelopes.

A shoe dealer tieup on J. Arthur Rank's "Frieda" was arranged by Manager A. Fitzpatrick of the Odeon in Harlesden. Angle used was "Would you take Frieda into your home? Yes, certainly, if she were wearing ..........'s shoes."

A special "Black Narcissus" perfume was used by Manager D. Darragh of the Odeon in Penge for atmospheric effect on that J. Arthur Rank production.

A favorite American stunt, hanger labels for milk bottles, exploited the engagement of 20th Century-Fox's "The Razor's Edge." At the Regent in Taibach, Manager M. Lewis had 5,000 of the labels imprinted with picture and theatre credits and distributed them to dealers. He also had the gummed side of 2,000 labels imprinted with proper credits and enclosed the local hotels and public houses to stick them in the bottoms of drinking glasses. Ten shops and a shoe repair man placed stickers on parcels leaving their establishments. The entire cost of the labels was 75 cents, as the printing was done on a small machine at the theatre.
Capital's Police, Radio Aid 'Dead Reckoning'

Frank LaPalce of the Eagle Theatre, Washington, D. C., corralled the capital's police department into helping him exploit Columbia's "Dead Reckoning." He arranged with the department for "Humphrey Bogart Trophies" to be awarded the winners of the boxing tournament which the police were holding for the Metropolitan Police Boys' Clubs. Awarding of the trophies by the superintendent of the police department was accompanied by appropriate fanfare, and stories with pictures broke in the Washington dailies.

The hit tune from the picture, Elisha's Love or It Isn't, was responsible for many plugs on the radio, the RCA-Victor recording of the song being used radio stations WWDC, WQL, WTOP, the first named plugging it on three programs. Announcements were carried by WRC and WMAL on various programs. Recordings of the song were placed in more than 500 juke boxes throughout the city. In addition, a full arrangement of the tune, with the juke box distributor, banners on the picture were placed on many of the machines playing the record. Orchestrations of the tune were supplied by best of the night club band leaders, which resulted in many playdate mentions.

'Dead Reckoning' Girl

The Airport News, which is seen by all incoming passengers, published a feature story on the fact that Elizabeth Scott, one of the film's stars, had been selected by the American Airlines as their "Dead Reckoning" girl. American Airlines officials sent stories and stills on the stunt to the Washington dailies, resulting in a number of good breaks for the picture. The G. C. Murphy store carried a full counter display featuring the picture's tune surrounded with stills bunched around a 22x60 wall plaque which was an attention-getter, as were a number of smaller 15-inch round disc displays, with proper credits, scattered throughout the store.

Contrasting 'Carrolls' Campaigns

In Kansas City, Beaumont, Texas

The exploitation campaign put on for Warner's "The Two Mrs. Carrolls" by Manager Lawrence Lehman of the Orpheum Theatre in Kansas City, aided by his publicity manager, Jack Tierman, played up one particular stunt, while the stunt put on for the picture's engagement at the Jefferson Theatre, Beaumont, Tex., was an all-inclusive one, and was the work of Manager Buster Avery, Irving Cohn, director of publicity for the Jefferson Amusement Co., and George Bannister, representing Warner Bros. The Jefferson campaign was mailed all managers of the circuit as the model they were to follow in promoting the film.

All persons named Carroll in the Kansas City area were invited to attend "The Two Mrs. Carrolls" as guests of the management. All the Carrolls listed in the telephone directory were invited by phone to attend. Others learned of the invitation from radio mention, newspapers stories and by word-of-mouth. Radio station KCKN was tied up for an interview the day after the opening with four of the Carrolls who were theatre guests at the opening performance. During the program the announcer also interviewed Mrs. Carroll over the telephone and read letters sent in by others named Carroll. While this stunt was the highlight of his campaign, Manager Lehman also used the customary promotional channels.

Manager Avery of the Jefferson in Beaumont, Texas, placed a three-sheet cutout of the heads of Humphrey Bogart and Barbara Stanwyck in the lobby a week in advance, using it in a front office window during the engagement. A hundred window cards were placed advantageously five days in advance; he posted a 24-sheet; got a full window display on the main business street; placed inserts in the frames of all leading hotels; had napkins imprinted at lunch counters of two leading drug stores; placed a 2x32 free card over the candy case, using it during the engagement at the Kress backbar; aired the five-minute transcription with Bogart; used a trailer on the screen of the Liberty Theatre; got spot radio announcement on three stations; landed special scenic mats in the newspapers, and obtained 83 inches of merchant cooperative advertising.

A special tieup was made by Avery with a bowling alley, offering a $30 cash award for the bowler receiving the highest score in the Humphrey Bogart Sweepstakes. This stunt broke into the newspapers and received advance and current displays in the bowling alley as a means of cashing in on all the news breaks caused by the arrest. So he set up a solid week, with three changes of bill, of comedies and cartoons. He outlined the ads for it and gave them to the house artist to draw. They all started with Hyde's "Haw! Haw! Haw!" as did the special laugh show trailer which ran for 10 days in advance, during the time the arrest and trial of the accused was receiving local and nationwide publicity. The news broadcast of station WFCI one day played up the assumption that now that Hyde had been acquitted it was safe for the residents of Pawtucket to laugh again—and could do so by attending Parkhurst's laugh show bookings at the Capitol.

SPECIAL LAYOUT FOR 'LAUGH WEEK.' Here is the special ad layout thought up by Manager Pearce Parkhurst and designed by his house artist for the 'Laugh Week' held recently at E. M. Loew's Capitol Theatre, Pawtucket, R. I.

Case of the Laughing Man Inspires Parkhurst to Stage a 'Laugh Week'

It all started when Samuel Hyder suddenly burst out into loud guffaws on a downtown business street in downtown Pawtucket for R. I., a while ago. He was arrested and fined $2 for revelling (legal Pawtucketese for laughing) but on a re- trial was acquitted. Manager Pearce Parkhurst, reading the front-page news stories appearing in the Pawtucket Times and Providence Journal and Providence Bulletin, saw a chance to make capital for his theatre, the Capitol in Pawtucket. Parkhurst had just discontinued vaudeville for the summer months and wanted to make a spurtage that would attract customers. He first offered his theatre for a laugh contest, the offer getting a break in the Times.

Then the Laugh Week idea occurred to him as a means of cashing in on all the news breaks caused by the arrest. So he set up a solid week, with three changes of bill, of comedies and cartoons. He outlined the ads for it and gave them to the house artist to draw. They all started with Hyder's "Haw! Haw! Haw!" as did the special laugh show trailer which ran for 10 days in advance, during the time the arrest and trial of the accused was receiving local and nationwide publicity. The news broadcast of station WFCI one day played up the assumption that now that Hyder had been acquitted it was safe for the residents of Pawtucket to laugh again—and could do so by attending Parkhurst's laugh show bookings at the Capitol.

Special posters, displays and marquee copy played up Laugh Week.

To further tickle Pawtucketers' capabilities, Parkhurst had envelopes imprinted with "Haw! Haw! Laugh Week!" copy, listing the comedies and cartoons he had booked, and calling attention to the fact that the envelope contained a free cigar lighter and a free coat hanger. The lighter was a match, the coat hanger was a nail. Distribution of the envelopes accomplished the desired result—unlimited laughter and fun—for many recipients passed them on to friends to enjoy the joke with them. People began calling at the theatre for the envelope as though it was a premium giveaway. One downtown store requested a quantity of them for display and distribution to customers.

Laugh Week proved a hit at the Capitol, and Parkhurst cashed in handsomely from the "Haw! Haw!" inspiration furnished by Samuel Hyder.

Buck Privates Take Over

Buck privates in Racine, Wis., took over the city in the exploitation campaign for Universal-International's "Buck Privates Come Home" at the Kielto Theatre there. Opening day was designated Buck Private Day. Ballyhoo, one of the biggest ever seen in Racine, included a parade of buck privates, races and a contest for queen of the day. City's streets were lined with spectators for the parade. The promotion was cooked up by Ben Katz and Stan Gere.
I'm back in the saddle again... now for Columbia!

I am happy to announce that The Last Round-Up, a big spectacular musical drama featuring the immortal tune, will be the first picture of Gene Autry Productions for Columbia Pictures release.

Gene Autry

Armand Schaefer, Producer
Money Dates for October

Anniversaries of many historical events occur in October, and while but few of them will be of an historical nature, the exploitation campaigns on specific pictures, the exhibitor will find that the trade shows, the stunts with which ABC's prestige and aid the box-office intake. Several of the events can be turned into goodwill-building campaigns; others lend themselves to school essay or drawing contests in which editors of local newspapers should be approached for participation. Schools would give such contests valuable bulletin board announcements. They afford scope for the contest on radio's development as a means of communication.

Oct. 1—MOVING DAY in many cities. Annoyance to the public andتخذ all residents. Getting-together new inhabitants in the new place. This move will trick them into thinking that a newspaper is going out of business. A mud-slinging type of campaign,Basel, Germany, means that the times are tough, and that the public should be supported.

Oct. 1—MISSOURI DAY is celebrated in the industry.

Oct. 1—FOR THE FIRST PAN-AMERICAN CONFERENCE—EXTER in Washington in 1899. A display of books on Pan-American activities and Central American literature, in the library or in book store, will attract attention. The times are favorable, which is said to be doing its work.

Oct. 2—LOYALTY DAYS, observed on the 5th. Book a short on Americanism—March of Time or other similar—containing a few lines about the American heritage, in which a fire might start, then advertise the theatre's safety. Have a safety-speak written in advance and have it ready to be used, and let patrons see employees going through the drills. Have a panel discussion on theatre's safety features, and advertise his approval. Join in any fire department campaign that might be put on by the local fire department. Ask patrons for suggestions as to how you can better guard against fire—it will prove a goodwill builder.


Oct. 2—COLUMBUS DAY but will be observed Monday, Oct. 13. Hold a morning matinee for kids. 1847. This is a holiday.—if obtainable, as nearly as possible like Columbus' Day.


Oct. 14—GENERAL DWIGHT D. EISENHOWER, born 1890, School biographical contest, or any personal Anniversary of a prominent type. (T.R.), Old Hickory, Honest Abe, etc.

Oct. 16—BARTOLOMEO VERNACCHI, first United States envoy from ship to shore by Walter Wellman in 1910, School story contest.

Old, New Equipment

Display Aids ‘Perils’

For his showing of Paramount's "Perils of Pauline" Manager J. H. Eyler of ABC's Regal Theatre, Wallam Green, a 2000-seat London neighborhood house, arranged a lobby display of projection equipment both new and some very old to capture the flavor of the age in which the original "Perils" was filmed.

Early equipment such as in the days of the original film was shown alongside the latest type projector through which the current film to colorized version was being shown on the theatre's screen. Control panels, speaker tubes, early sound film and disc equipment and strips of film showing the various sound systems also were on display.

Manager Fletcher had full support of the various equipment manufacturers in the exhibition, much of which was arranged by chief projectionist K. L. Barrett.

The display brought considerable interest among the theatre's patrons and the press, with Barrett, in constant attendance, being bombardeed with questions regarding the working of the various parts.

To help and assist the success of the exhibition Manager Fletcher plans to allow parties of patrons to visit the projection booths in the mornings.

Ad Dirigible Plans Film During Polo Grounds Game

A piece of smart, timely and effective exploitation was the stunt arranged by Film Classics to exploit its forthcoming, "Spirit of West Point" by which the now famous Douglas Leigh electric advertising dirigible hovered over the Polo Grounds. New York during the New York Giants-All Star football game, with its electric message telling spectators about the picture. That Glenn Davis and Felix "Doc" Blanchard, famous West Point grid stars were performing on the Polo Grounds football field at the moment the dirigible appeared overhead, and that they are co-stars of the film was not missed by the fans.

The dirigible stunt, too, were told about by film's game's broadcaster, Harry Wissler, also in the picture who plugged "Spirit" several times during the time he was on the air.

Warner Short Gets Midnight Premiere

Warner's Tecnicolor two-reel featurette, "King of the Carnival," filmed last year at the Topinka state fair grounds, was given a midnight preview early this month at the Jayhawk Theatre in Topeka, Kan., on the eve of the opening of this year's Topinka fair. In the audience were many distinguished guests, including the Governor of Kansas, the mayor of Topeka and Senator Arthur Capper.

The film tells the story of the world's biggest carnival, the Royal American Shows, and its owner, Carl J. Sedlmayr, who was present at the preview with practically the entire personnel of the Royal American Shows.

Appeal to Travellers

Chicago film distributors are using street car and elevated advertising space to boost their films. They are buying space on the elevated billboards featuring "Life of Father," "Possessed" and "Crossfire." The boards help to round out distributor advertising campaigns in the Chicago territory.
The Brass Tacks of Efficient Picture Theatre Management

'SELL DON'T GIVE YOUR TIEUP AWAY

By Jack Jackson

If proof were needed that exhibitor business practices have gone a long way in the wrong direction during the recent dollar flood, the loose (or should I say 'socially obliging') handling of today's merchant tieup is that proof. In the mad scramble to hold Government participation in earnings to the lowest possible figure, men in the advertising and exploitation departments had such frequent meetings with the "to hell with the cost, we only pay 10 per cent attitude" that like any other spendthrift practice, it became accepted creed. The many recruits to the ranks of the "boom boom" boys have been so thoroughly imbued with the "spend it serum" that they can't get along without the drug, and approach every business contact with the sincere conviction that movie money is something to get rid of with the quickest possible dispatch.

In contrast I look back to the seemingly forgotten days when merchants were educated to view theatre cooperation as a privilege beyond price and willingly scalloped their dollars to balance our prestige. I can still hear Milton Feld's "Don't do things just to be doing 'em. If it don't hold every promise of clicking forget it" and John Fried's, "Will it sell tickets?" I recall Sam Katz's period of cost free advertising—a nationwide event in which about a thousand theatres participated, and the bundles of tear sheets Ben Selters had to wade through to count lineage running into the thousands of inches, to say nothing of thousands of window displays and such—without one cent of cost to Paramount-Publix.

Measured by this gauge the current run of tieups I've observed—each having more loose ends than the frayed fringe of a rumpling house bedspread—booms like the work of "5th Column Saboteurs" intent on 'skidding theatres to the doors of the Bankruptcy Courts. I've seen trailers on the screen, posters in the lobby and the merchandise of a cooper for sale at the concession stand, with a bicycle (partly paid for by the exhibitor) as a prize in a contest being conducted once-a-week from the theatre stage.

I've seen another where the theatre distributes heralds and exhibits a screen trailer—both of which are furnished by the cooperating merchants—and the prizes are given away AT THE STORES OF THE COOPERATORS. I could go on but that's enough to illustrate what I mean. In each instance the theatre is behind the eight-ball so far as capitalizing on its services is concerned. Actually the theatres are using their screens, their lobbies and the work of their service staffs to sell their patrons to buy another fellow's merchandise AND PAYING FOR THE DUBIOUS PRIVILEGE. How times have changed!

Being sincere in the opinion that sins like these—and others too numerous to chronicle here—are due to the twin scourges mentioned earlier, the time seems propitious to start a series of discourses detailing the step-by-step planning that goes into making "tieup" measure to the theatre translation rather than its association with "gift wrapping" which seems currently in vogue. As we once knew it—and we better start right now to refresh our memories and practices—the theatre tieup meant the "selling" of the priceless glamour of show world wares to some dealer in the mundane markets of normal commerce. In return for the privilege of associating his merchandise with theatre personalities or practices the merchant was required to contribute merchandise of appropriate value and delay the costs of informing the local gentry—through newspaper, window, delivery truck signs, radio, heralds and other media—of the social immensity and prestige attained by him and his merchandise. It was—and should now be—the accepted practice to place every possible dollar of expense and every possible unit of physical effort on the shoulders of the cooperating establishment, where it rightfully belongs.

You, Mr. Exhibitor, wherever you are, can do that kind of a job on tieups and here's what it takes:

First you must have a comprehensive knowledge of the superiority of screen fare over and above any other commodity offered for public consumption. Diamonds and rare jewels are as dust in the nostrils of a coal miner compared to the picturization of cherished dreams that are your stock in trade.

Second you must have a thorough appreciation of the economic status of your patrons. Remember yours is a cash business and that means that every person occupying a seat in your theatre is the possessor of finance. Through no other public medium and in no other public place can the merchant sell other wares meet and impress as many people.

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Third it behooves you to be completely and consistently conscious of the pinnacle of public prominence occupied by the stars and personalities who take part in the plays and photos you exhibit. Princes and Presidents are not "aped" and their every gesture or habit copied as are those of America's screen personalities. With all this on your side of the ledger, is there any reason why you should not value the cooperation you are in position to offer at a higher mark in dollars and effort than newspapers, radio and other selling media? Is there any justifiable reason why you or your theatre should absorb even the smallest portion of cost or exert the slightest effort for merchants to whom you extend the privilege and profit of contacting your customers or capitalizing the popularity of personalities featured in your attractions?

If, knowing all this, you can feel other than a benefactor when you extend cooperation to neighboring merchants; if you can feel other than indignant at the slightest suggestion about sharing in the cost to the cooperator you'd better make an early date with a psychiatrist because you have symptoms of a Casper Milque-toast complex.

The Answer is 'No'

Now let's do a little summing up and comparing:

Is it possible for the merchant—at any cost—
to create and feature a window display on the most prominent corner that will receive the concentrated attention of an audience of financial means equal in number to the tally of your daily report? (In case you're in doubt, the answer is "no" because the window will serve as a magnet to the town idlers—and the more

(Continued on Page 18)

Aid in Emergency

When a Harrisonburg, Va., beauty parlor exploded recently, killing 11 women and injuring 19 more, Assistant Manager Alton W. Lawson (left) of the State Theatre, and Doorman Lawrence McElmurry of the Strand, both members of the local fire department, were immediately released by Manager Cyril Mee and worked from early afternoon until midnight removing bodies and assisting the injured. Both Lawson and McElmurry received high praise from the city officials and the fire department for their aid in a civic emergency. Others who assisted at the scene of the explosion were given free passes by Manager Mee.
Jackson
(Continued from Page 17)

elaborate and attractive the window, the greater the audience of idlers—who have neither money nor appreciation of "quality" merchandise.

Can the merchant contact as many prospective buyers as sufficient means to gratify their desires—through the “local” newspaper ads as he can in a message on your screen? (Again, my friend, the answer is "no." News- paper themselves acknowledge the fact that the average advertisement is read by only 17 per cent of passersby. Delight from the fact that the number of readers who read the ad but are not financially able to purchase the article and the odds of screen over newspaper hit staggering comparisons.)

Or is there a radio period when the merchant can depend on reaching effectively as many people of means as can be reached through contacting theatre audiences? (Once more the answer is "no" because the competition for radio is unusually keen and many prefer to programs in lessons the audience for even the most popular, while the theatre screen is with-out competition.)

There is little sense in going into comparison with billboards, handbills, etc. And, when you add the possibility of picturing the merchants’ wares on your screen you double and treble each of the above arguments because, since the beginning of time, it has been acknowledged that one picture is better than a thousand words and when the picture is a moving picture—well, you go ahead and figure.

Of course, in each instance I’m talking about the advertising of “quality” merchandise because, until the era of loss-tied tiptops, I always felt that theatre owners recognized the fact that they were degrading a highly valuable medium by cooperation with undesirable merchants on any plan generally accepted by the average theatre audience. Generally, speaking it has been—current era excepted—the policy of theatres to be mighty "choosy" about who and what found its way to their screens. The existing practice of "bulging gum contests," beer emporiums, yes, even the magazine ads (despite the acceptance by large circles of these tiptops) should be "ditched" as quickly as possible if the screen and theatre cooperation generally is to regain the enviable position it once held.

If you feel that you have to cheapen your screen, for haven’s sake do it in the interest of your own merchandise and devote the space to selling the popcorn and candy available at the concession counter. You’ll find it more profitable, and it’ll keep your audience associating you with the push cart merchants.

A Little Tallying

Assuming that you have—or soon will have—cleaned the undesirable from your lobby and screen, let’s do a little tallying to find out just what—in dollars and cents—the cooperation of your theatre should be worth to the merchants you consider.

The length of the average screen ad is 60 feet and takes about 45 seconds of exhibition time. Multiply the number of shows you run each day and you have a slide-rule measurement of the actual time devoted to his mes-sage. What would radio time of equal amount cost per day in your town? The measurement of your screen is 1/4. Of course, the local newspaper has no such size ad for sale so it can only offer its full page for comparison. What is the price of a full page ad in your local paper? The cost of window displays is dependent on the value of the location, the cost of the display materials used plus the time of the win-dow trimmer and current. Get the merchant to approximate his cost and then add the total of all three and multiply by two—to account for the desirability of the cus-tomer, potential and the dignity of your theatre— and you have some idea of the dollar and cents value of your cooperation with local merchants. Have you been selling short? I’ll bet the landlord of my left shoulder against six torn ticket stubs that you have.

Those Were the Days

Just in case you may feel that I’m over-doing it and ribbing you to make exorbitant demands on the local commercial gent, let me recall a few “standout” tiptops that were successfully executed back in the days when the admission dollar was as elusive as a chameleon in a back yard truck garden. Lou Goldberg, now an impresario of stature but then blowing the whistle as newspaper playing at the Brooklyn Paramount Theatre, made a tiup with a large chain of Brooklyn grocery stores involving the printing and distribution of 100,000 heralds, one side devoted exclusively to the theatre, the other side 100 big baskets of groceries every week for 13 weeks without a penny of cost to the Brooklyn Para-mount. The same Lou, jealous of one of my personal accomplishments in promoting free trips to Bermuda as weekly theatre prizes, went after The French Steamship Line and promoted free trips to Paris, France. This writer con ducted a 14-week merchant tiup at the Eastern Theatre in Rochester that involved day-to-day cooperation of the local merchants and the giving away of merchandise valued at $11,000 in return for lobby display and screen mention in a contest trailer. In another instance, dealers of a certain brand of radio dis tributed, door-to-door, 30,000 heralds weekly in a contest where the first three pages of the paper were devoted to the theatre and its attractions and the back page to the radio. The. The dealers were also required to provide five smaller models to weekly win-ners. The theatre gave its screen, lobby and weekly passes during the six-week run of the contest.

Higher Appreciation

I mention these cases to give you an idea of how highly we valued the screen during the previous era of low grosses and to illustrate that CAN be done when tiups are properly planned and handled.

I am in hopes that I’ve laid the groundwork here to give you a higher appreciation of your theatre, its customers and its value as an advertising outlet to local merchants. Start- ing next week I will re-examine the promised step-by-step structure for a five-to-eight week tiup with department stores (The Rochester incident satisfied me that no tiup, regardless of prize value, is interested beyond that period) and follow with branches of drug, grocery, home, and commer-cio, street car, churches and as many others as possible to prepare you for the coming bat-tle for patrons that is now looming on the ex-hibition horizon.

Charkeres Floods City with Slogans in Campaign to Revive Movie-going Habit

Lured by the delights of pleasant outdoor life at mountain, seaside, lakeside or country resorts, many moviegoers turn vacationists during the summer. At home, however, it is difficult to get as much of the sun and fresh air as possible before returning for the winter, take advantage of the warm months to visit nearby parks and other outdoor recreational facilities.

But along about September, with the opening of school again, back they come from their vacation abodes to their frequent outdoor weekends to begin fall and winter activities. Often it’s a little difficult to get into the swing of things again. Take movie-going, for instance. That’s a mighty good habit. But people can easily get out of it after concentrating on the great outdoors during the summer, and it takes a bit of good, institutional showmanship to get ‘em back in again.

The model for such a campaign comes from Springfield, Ohio, where City Manager M. H. Chakeres of the Regent-State Corp., operating the State, Regent, Majestic, Fairbanks and Ohio theatres in that city, decided to utilize the week of September 1-7 as the period for a con-centrated effort to make the public movie-conscious.

The campaign was centered on a slogan, “Let’s Go to the Movies,” which Chakeres spread all over the community to the benefit of opposition houses as well as his own. First, he enlisted the cooperation of 32 local merchants who carried the slogan in their ads for that week and in their windows. One-inch reverse box ads were spotted on each page of the two local newspapers, and a Holsum Bread stroller ad below the comics on the cartoon page was given to the theatres, gratis, in which to use the slogan.

Ten slogan-bearing 24-sheets were posted in various sections of the city, and 50 soft drink tracks were used. Signs were placed on all local busses and taxis, dispensing automobiles carried 300 sets of gum-backed cards.

Think anyone could miss seeing the slogan? Well, just to make sure they didn’t, Chakeres also placed 1,000 gum-backed streamers on store windows and displays, and affixed 1,000 small gum-backed circles on mirrors and windows. On light poles and in windows went 300 jumbo cards, and rubber stamps were made for distribution to drug and dime and drug stores in the downtown area so that the slogan could be stamped on paper bags and napkins.

Even the city gave its blessing to the institutional campaign by permitting a banner to be suspended across a prominent street intersection during the week. And Chakeres, through Skin Woods of WIZE and Doug Campbell of WJEL, cooperated by ending all local programs with the slogan.

Three thousand weekly theatre programs with the front page devoted to "Let’s Go to the Movies" were distributed to department stores. Now these were only a few of the stunts used by his managers, Chakeres hastens to point out. He directed them on to STC readers in the hope that they may be helpful to some of the boys in the field.

Well, if just some of the boys take advantage of them, we don’t know our showmen. Most of the boys will surely adapt them to their own use in local campaigns to revive the movie-going habit.

Watch Lighting Schedule

Days are getting shorter again. A check on outdoor lighting schedules will reveal whether or not it is in tune with the changing days.
WASHINGTON

The Playhouse, new art cinema, will be located at 2315th St. N.W., and will be run by Mrs. Louise N. Miller and her Little Thea- tre management. and I. E. Lopert of New York. Lopert's connection with the Little is the first step in the establishment of 500 art cinemas theatres across the country. Present set-up in- cludes 13, with the Playhouse making it No. 14. The Playhouse, named by Washington drama critics some months ago, will seat 450-500.

Hartle Meakin, RKO Keith's Theatre, is handling reservations for the convention of the American Theatres Association and the Motion Picture Theatre Owners of America at the Shoreham Hotel, Sept. 19-20.

Cooperative Theatre Service, the novel enter- prise launched by Max Cohen at a luncheon at the Statler Hotel, is now permanently located at the Central Bldg., 805 G St. N.W.

George Page, manager of the Seco Theatre, announces an addition to the family—a daughter born on Aug. 25.

The Variety Club golf tournament and dinner dance was held on Sept. 5 at the Manor Country Club.

New employees at Warner Bros. Theatres include: Ken Guggenheim, contact department; Mary Jane McDowell and Lidwine Phillips, booking department.

On Sept. 11, with the opening of "Life With Father," name of the Earle Theatre was changed to the Warner Theatre.

INDIANAPOLIS

Frank Warren, 20th-Fox salesman, has re- signed and joined the sales organization at U-I. He will cover the northern Indiana territory.

In a deal during the week, Greater Indianap- olis Amusement Co., has booked Republic's 1947-48 product for its local houses, and also closed a deal with Fourth Avenue Amusement Co. for its theatres in Louisville, Ky., Terre Haute and Lafayette, Ind.

Joe Finneran, Syndicate Theatres, Franklin, Ind., has been confined at home by an injured ankle which had to be placed in a cast.

Eagle-Lion District Manager Max Roth and Sam H. Abrams, local branch manager, spent several days in Louisville on business.

The town of French Lick, Ind., is wondering if it will have Bing Crosby for a citizen in the near future. Rumors began to fly Thursday that Bing had bought the large Wavelshen farm southwest of the town. The rumors have not been pinned down. It is known, however, that Bing did attempt to bid on the farm last week when it was up for auction but was an hour late. Since the sale he is supposed to have been dickering with the purchaser. Bing became interested in the property after he played there in the Midwest amateur golf tournament in April. He has had pictures of the farm taken from the air.

Howard Minsky, 20th-Fox division manager, Philadelphia, Peter Levathes, short subjects sales manager, New York City, and J. J. Grady, district manager, Cincinnati, were business visitors at the local branch on Wednesday.

NEW HAVEN

Combined meeting of all managers of Loew Poli New England Theatres was called by Harry F. Shaw division manager for the dis- cussion of operation and Fall Harvest of Hits during the month of October. Present were: Matt Saunders, Howard Rose At Domain, Robert Carney, Morris Rosenthal, Sidney Kleper, Bill Brown, Sam Shubof, Paul Klinger, Lou Cohen, Fred Greenway, H. H. Maloney, Bob Portle, George Freeman, Joe Boyle, Mollie Stickles.

Leonard Sang, formerly manager of the Sau- bert Theatre, New Haven, will take over manage- rship of Belasco Theatre, New York City.

RKO Branch Manager Barney Pitkin closed up his summer cottage and moved his family back to New Haven in his new automobile.

J. Roger Macquigan, publicity director for Consolidated Amusement Corp., in Honolulu, Hawaii, flew in to visit his family in New Haven, including Mrs. Charlotte Sitzer, booker for the Loew Poli New England Theatres.

B. C. Attendance Up

Decline in box-office receipts that manifested itself in Vancouver and British Columbia earlier in the season has been arrested by an upturn that began within the past few weeks, and exhibitors are hoping the worst is over. Though the up- turn is encouraging, patronage is still below that of last year, and the theatre- men will hazard no predictions. Juvenile attendance, however, is way off due to the polio scare which closed the Van- couver schools.

DALLAS

James Preddy, manager of the Forest Thea- tre, Dallas, is the new manager at the Tele- news Theatre. It has been expected by James Cherry, Interstate Circuit Dallas manager. Alex Barr, treasurer of the Melba, will go to the Forest as manager.

Austria Drive-In Theatre Corporation, Dallas, Texas, has been incorporated with $30,000 au- thorized capital stock by W. G. Underwood, C. C. Ezell, and Albert H. Reynolds.

The Variety Club of Texas' annual Turtle Derby will be held Sept. 13 in Dallas. Julian Schepps, general manager of the turtle derby committee has announced. Conrad Brady, in charge of production, said that an ice show will be presented. Producing the show is Kendall Way. In charge of designing is John Wray.

Two City Drive-In Theatre, Dallas, Texas, has been incorporated with $40,000 authorized capital stock by C. D. Leon, Jack Bettis, C. H. Brooks.

L. C. L. Theatres, Inc., Bay City, Texas, has been incorporated with $1,000 authorized capital stock by J. G. Long, Cathryn L. Clark and J. F. Long.

United Theatres Service Corp., chartered in Texas in June, has begun operations with offices at 308 S. Harwood, has been patterned after successful buying and booking offices in other areas and embraces innovations which will be applied initially in Texas. Ed V. Green, buyer and booker of long experience and trained gen- erally in theatre operations, has resigned as branch manager of Favorite Film Corp. of Texas to become general manager of United.

John L. Franconi is president.

DENVER

The weekly bulletin of the Allied Rocky Mountain Independent Theatres took a shot at "increased admission films" with this blast: "What Selznick and Goldwyn started has now become a landslide. Warners, Fox, Paramount, United, Artists and Metro are all coming up with increased admission specials. It has be- come ridiculous."

A new reel featuring Denver and Colorado news hit the screens of eight Denver theatres last week. The company is headed by Harry Huffman, city manager for Fox Intermountain Theatres, and Gordon Gross and Harlan Mendl- hall, cameramen. With schedules set two weeks in advance, spot news is not being at- tempted at present. Theatres showing the films included the Denver, Paramount, Webber, Es- quire, Tabor, Aladdin, Rialto and Telenews.

George Frantz, head of the Frame Service Co., theatre inspections and inventories, has returned from a sales trip that took him as far east as Boston.

James Morrison, formerly manager of the 20th-Fox exchange, will go to the hospital in October to submit for an operation for the removal of a kidney injured when he fell during a snowstorm last winter.

Columbia Branch Manager Robert Hill, was host to the exchange staff at an antelope dinner at the Rocky Mountain Screen club.

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Pat Pinnell, Columbia salesman, resigns to enter the theatre business.

Betty Piefle May, formerly theatre manager for Atlas Theatres here and at Golden, Colo., was found dead with her husband near Omaha, Neb. Both had been murdered.

LOS ANGELES

An armed bandit wearing a leather jacket and blue jeans held up the Congress Theatre last week, escaping with $248. Beverly Chiodo, theatre cashier, was confronted by the bandit, who said, "Don't scream. Give me your money."

She handed him receipts from the cash reg-

LISTER

of the theatrical Carsons, Pans, and the number Minnesota downtown the M.

means Toronto, Milwaukee assisting series of move-overs.

Harry $150,000 election estate apartment offices downtown the theatre Westister who last week, blue Seymour who is employed Chiodo, theatre manager for Alpine, Calif. and the Cerk Seymour of the recent opening.

and which money was sold at auction recently. The theatre has been remodeled behind the stage, and a new sound system has been installed. The theatre will reopen on September 26 with "The Green Pastures.""

 legalization of gambling in the state has made it possible for the theatre to reopen.

Vernon O'Rear, who is the manager of the Lexington theatre, has announced the theatre will reopen on October 1 with "The Green Pastures.""

William Adcock has opened an outdoor 200-
car drive-in theatre in Irvington, Ky. Irvington, Kentucky, is a small town located near Louisville and is known for its warm climate in the summer.

Department Improver

Manager of the Madison in Albany, N. Y., introduced the junior management plan in the theatre as a means of im-

proving the department of younger pa-

trons, and at the same time give teen-

agers an opportunity to observe at first-

hand the career prospects of motion pic-

ture theatre management.

with 800 people, has heretofore been a theatre-

less town. There small towns in the vicinity should give the drive-in good drawing possi-

bilities.

A new neon marquee has been ordered by the Falls City Theatre Equipment Co. for its building. Painting and redecoration of the interior are still in progress with business going on as usual.

Plans are being completed by the Kentucky Association of Theatre Owners for its three-

day convention in Louisville starting Oct. 22. W. E. Carrell has announced that a cocktail party will be given at the Falls City Theatre Equipment Co. during the convention, with date not yet set. Manufacturers' representatives are scheduled to be on hand with new equipment which will be demonstrated and explained to all interested parties.

Major remodeling of Allen Bradley's Ritz Theatre, Louisville, has begun. The theatre will be enlarged, new seating and equipment in-

stalled.

Frank Ruffle, Altco Service engineer in the Louisville area for a number of years, was promoted to field manager, effective Sept. 1.

MILWAUKEE

A Green Bay, Wis. office has been opened by the Wisconsin Sound Equipment Co. of 628 W. North Ave., Milwaukee. The new office is to be managed by Robert Johnson, formerly visual education director of the Wisconsin Humane Society.

At Wisconsin Rapids the Rapids Theatre Co. has been incorporated with a capital stock of $500 shares at a par value of $100 per share. To "operate a theatrical business." Incorpora-

tors are Thomas Panlos, Charles V. Stark and M. S. King.

On Sept. 3 Floyd Scott, 60, a veteran in show business, died at Milwaukee. He had been man-

ager of the Davidson Theatre in downtown Milwaukee since September, 1942.

Ed Friedwald, manager of Warners' Alhambra in downtown Milwaukee, has returned from his vacation in Canada where he looked in on a number of theatres, especially in Toronto, where he has friends.

A Wisconsin distributor of reissue films re-

ports business is rather slow at this time. He accounts for this, in part, by the fact that exhibitors have to promise something novel when they try to "do dog days" to get the people to the theatres. In most Wisconsin cities, clear up to Lake Superior, the temperatures have been rid-

ing around 90 to 98, with 100 or more reported in some areas of the state.

HARRISBURG

A new candy counter has been installed at Loew's Regent, in a recessed space to the right of the indoor foyer.

Jack Trumbo, staff assistant at the State, will be promoted to assistant manager of the Colonial, when the resignation of Franklin Maury becomes effective this month. Trumbo, who has been at the State for about a year, as staff member and usher, substituted for assist-

ant manager Spike Todorov, on his vacation this summer, and when Maury resigned at the Colonial to take over managemant of the Surf in Miami Beach, Trumbo was transferred and promoted. The Maury's, Franklin, his wife and their small son, leave next week for Florida, where he will begin his new duties Oct. 1.

Governor James H. Duff and members of his cabinet and advisory staff will see a private view of "Unconquered," at the Capitol on September 26. This will familiarize the officials with the picture before going to Pitts-

sburgh Oct. 2 to participate in the celebration honoring DeMille and the world premiere of the film.

Mrs. Jack O'Rear, wife of the manager of the Colonial, is assisting temporarily in the office.

OMAHA

The Omaha Variety Club collected more than $500 for local charities at the "Variety Girl" premiere at the Paramount Theatre.

Boys at the Masonic Home received free tickets to the "Variety Girl" premiere as a result of purchase of a large block by front office and service room union locals along film row.

Ralph Hitz has sold his Chief and Tecumseh Theatres at Tecumseh, Neb., and will move to California. He was bought out by Ira C. Wot-

tefy, a former resident, making his start in the film business.

Vernon Nelson has resigned as treasurer at the RKO Brandes.

J. T. McBride, former Paramount branch manager here and now its Milwaukee man-

ager, visited Joe Scott, local 20th-Fox branch manager.

Quality Theatre Supply Vice-President Lynn White is on a Minnesota fishing trip. Harold Smith, exhibitor at Carson, la., has returned from a fishing trip at Lake Okoboji. Will Singer, RKO Brandes manager, gave the film industry a representative on the Labor Day parade judging committee for the first time.

(Continued on Page 22)
GREEN' FOR THE BOX OFFICE!

THE INDUSTRY'S TRADE CLUES TO A THRILL HIT!

"Delightful tale of crime and humor . . . perfectly turned to hold audience attention!"
—Motion Picture Herald

"Will keep payees guessing . . . Inspector Cockrill played superbly by Alastair Sim!"
—Daily Variety

"Well-made thriller . . . high degree of suspense!"
—Exhibitor

"Enthralling thriller . . . builds to suspenseful, ingenious climax!"
—Showmen's Trade Review

"Refreshingly made . . . excellent all-around acting, clever dialogue, adroit direction!"
—Motion Picture Daily

"Will keep audiences excited and guessing up to last minute!"
—Independent

NEW YORK NEWSPAPER CLUES TO A THRILL HIT!

"A humdinger of a baffler . . . humorous, intriguing, startling!"
—Times

"Loaded with suspense . . . make a note to see it!"
—Daily News

"Well worth seeing. Amusing and gripping drama!"
—Herald Tribune

"More humor and excitement than most!"
—Sun

"Corking good thriller. Suspenseful . . . slick . . . deftly devised. Sim is terrific!"
—Post

"A tonic for the audience. Inspector Cockrill enchanting!"
—PM

GREEN FOR DANGER

J. ARTHUR RANK presents
SALLY GRAY · TREVOR HOWARD · ROSAMUND JOHN
"GREEN FOR DANGER"
and presenting ALASTAIR SIM as Inspector Cockrill
with LEO GENN · JENKINS · CAMPBELL · MARRIOTT
Directed by SIDNEY GILLIAT · Produced by FRANK LAUNDER and SIDNEY GILLIAT

Just completed . . . big World Premiere engagement . . . New York's Winter Garden...
LONDON OBSERVATIONS

Watchful British Producers See Sign of Compromise on Import Tax; False Statement on Disney Retracted

By JOCK MacGREGOR

Indications that a compromise in the British Government’s attitude to the Dalton Duty may soon be reached were evident the British Film Producers Association monthly press conference. Asked to confirm that his members knew of this reported change in attitude, Sir Hector Macnair at first hesitated, then declined to give an answer.

Previously he had stated that his members were not going to sacrifice quality for quantity, but could not reveal how many British pictures were likely to be made during the next year.

This suggests that British producers are watching events, are wary of the situation and are not planning a bid to provide the cinemas’ requirements where the imports supply of American films is exhausted. As realists, they are aware, despite blemishes of the national press, that this is not their great opportunity to convince the majors, at any better combination obviously not gambling on the duty going through and are using the situation only as an excuse to engineer certain economies.

The Board of Trade, however, is calling a meeting with the producers to discuss means of stepping up production. None should know better than these two bodies that to do this, studios, personnel and raw materials, all of which are in equally short supply, are needed.

It would appear that the Government will give the producers few concessions. Temporarily shelved this week is “Blue Lagoon,”—which Frank Launder and Sidney Gilliat were to have produced—because the Rank of England would not authorize dollar expenditure on Technicolor stock for the Fiji location shots.

Recent British pictures have been unquestionably of a high quality, but certain producers are getting snub and politicians feel that Hollywood films are indifferent and unwanted. So it may be a disguised blessing that a really bad English picture should come along. Hollywood’s “Silver Darlings,” though produced on a lavish scale, is such an offering. I hope it will be shown to the press. It should shake them.

Rank’s “This Modern Age” deserves top marks for its latest issue, “Antarctic Whale Hunt.” Showing the search for whales, the harpooning and subsequent disposal of the carcasses aboard the factory ships, this is screen reporting at its best, and while the series is generally too domestic to warrant U. S. release, this itherto non-reader certainly does.

I have long maintained that misstatements regarding Hollywood in the British press should be immediately challenged. Recently the Evening News came out with such a story about the Disney Studios, and J. E. Ricketts of Disney’s London office lost no time in writing to the editor and sending copies of the trade press. The result was an immediate apology and a retraction, with details of how the misunderstanding arose. Good work.

Probably the most interesting British picture in production is the Michael Powell-Emmeric Pressburger team’s “Red Shoes.” This story of a corps de ballet will feature a 135-minute ballet, specially created for the screen. This will be no ordinary ballet. The full scope of the effects will replace the limitations of the stage. Camera angles, Technicolor and the tricks of the special effects department will play as much a part in the finished pattern as the dancers, music and decor.

Making her screen debut is Moria Sheen who has turned down several Hollywood offers, as she prefers the ballet. Her partners will be Leonide Massine, for three years with the New York Roxy, and Robert Helpmann of Sadler Wells.

Congratulations to The Kine’s popular reviewer, Josh Billings. Renowned as a concert pianist, Halliwell Edwards, will, if and when the Board of Trade, or Edith Way shall, Alfred Davis’ secretary, with whom I had the pleasure of working when I first joined the Kinema Branch at the War Office.

Despite the dollar situation, plans for Bing Crosby’s British picture, tentatively titled “The Amateur Tramp,” go ahead with a role written in for comedian Sid Fields.

Despite the film shortages, RKO’s “Honeymoon” goes into release, without a West End screening, as “Two Men and a Girl” double-featured with Columbia’s “Guilt of Janet Ames.”

Sam Goldwyn’s “Best Years” continues its sensational London run with crowds lining up for the doors to open at 10 A.M. So far, no release date or policy regarding screening have been fixed, or perhaps it would be more accurate to say, announced. In answer to my query on this an RKO spokesman said that it is doing such business that they have not contemplated how it would be shown elsewhere. I hope that this uncertainty will cover desires for advanced prices. Such a move at this time would provide the press and parliament with ammunition for a blast, would infuriate exhibitors and do untold harm to the whole industry.

Movie Samaritan

Room scarcity and showmanship gave Tommy Seidenfuss, assistant manager of the Los Angeles Temple Theatre, the opportunity of the year when it came to “doing something.” Seidenfuss, recently renting a room learned that Clarence J. Schirk, his 72-year old landlord, had never seen a talking picture, though he had been a Will Rogers fan.

So Tommy took his landlord to the Temple where “The Farmer’s Daughter” was showing and where the old gentleman took Peggy Ryan. He subsequently became a movie fan but had to walk out on one picture with a lot of shooting in the dark.

“I thought I might get hit.”

(Continued from Page 20)

HARTFORD

Phyllis Selvin, secretary to A. M. Schuman, general manager of the Hartford Theatres Circuit, has returned to her desk, after a vacation along the St. Lawrence River.

New rugs have been installed on the stairways leading to the balcony at the Colonial, Hartford.

Frank Daly, assistant to Joe diLorenzo, Connecticut district manager, Daly Theatre Corp., Hartford, has been assigned to Hartford’s City Street Department as an inspector. Frank is son of Mickey Daly of the Daly Theatre Corp.

Among Warner area “A” theatre managers attending an exploitation meeting with Dan Finn of the circuit’s zone office, to discuss “Life With Father,” were: Jim McCarthy, manager, Hartford; John Hesse, Roger Sherman, New Haven; Alec Davis, Warner, Worchester;

REVIEW, September 13, 1947
Andy Sette, Capitol, Springfield; Murray B. Howard, Art, Springfield.

Jack Simons, manager of the local Center Theatre, vacationed on Cape Cod and in Rhode Island.

Ushers and doormen at the E. M. Loew's, Hartford, are wearing new uniforms.

Near Winsted, Conn., the People's Forest Drive-In Theatre has been opened by People's Forest Drive-In Theatre Corp., of Winsted. Joe diLorenzo, Connecticut district manager for Daly Theatre Corp., Hartford, Conn., was injured seriously in an auto accident. Arthur Saybrook, Conn., last week, and was taken to Lawrence Memorial Hospital, New London, Conn.

ALBANY

Ruth Hogan, cashier for MGM, has resigned to go into another field and she has been replaced by Marian Malark, formerly her assistant. New employees at MGM are Kathe Mueller, biller, and Ruth Williams, telephone operator.

Phil Baroudi has taken over the operation of the Fairyland Theatre, Warrensburg, formerly owned and operated by Jerry LaRocque. On board's orders, LaRocque will take it easy for a while after which he will announce future plans.

Nicholas Natalie has taken over the operation of the Worcester Theatre, Worcester, N. Y., formerly operated by the Conery Circuit.

Universal District Sales Manager Fred Myers, held a three-day meeting at the Ten Eyck Hotel, Albany, with Eugene Vogel, Albany branch manager; salesman, head booker and office manager.

Albany Universal Branch Manager Eugene Vogel has moved his family back to Albany from his summer home at Averill Park, N. Y. Charlotte Wall, telephone operator at WB, was admitted to a hospital. The office tendered her a farewell dinner.

Stanley Yentes, 20th-Fox booker who recently underwent an emergency appendectomy, is recuperating at his home in Brooklyn. Shipper Wayne Carigan, lost his 18-year-old nephew.

New assistant shipper at Fox office is Bob Flanders, J. Bullwinkel, Columbia branch manager, visited Utica exhibitors and then went on to Buffalo to attend a meeting at the Hotel Statler for Albany and Buffalo managers which was presided over by Irving Wormser, circuit sales manager.

RECEIVES UJA AWARD. At a dinner held in Philadelphia recently Eddie Cantor (right) received the United Jewish Appeal Humanitarian Award in recognition of his outstanding service to the 1,200,000 Jewish survivors overseas. With Cantor above (l-r) are Barney Balaban, Paramount president, and Abe Ellis, chairman of the Independent Theatre Owners Committee of Philadelphia.

The new theatre at Maquoketa to be opened by the Maquoketa Amusement Co., will be named the Chief which was the winning name in a contest held prior to the opening. Claude Beck will be manager of the house.

Mr. and Mrs. Julian King announced the marriage of their son, Julian H. King, Jr., and Arlene Schutz of Pasadena, Calif., at Las Vegas, Calif., last month.

Carl James has been transferred from the Minneapolis 20th-Fox Orpheum to the Des Moines RKO Orpheum to replace Jack Genovese, resigned.

Ralph Morton has taken over the Moorhead Theatre at Moorhead, Ia., from E. A. Bryson.

BOSTON

The intense heat wave in New England really cut into theatre attendance in a big way, especially in houses not equipped with air conditioning.

Congratulations are extended to PRC Branch Manager Al Fedco and Mrs. Fedco on the occasion of their 30th wedding anniversary.

"Sig" Horowitz, former salesman with 20th-Fox, and more lately sales manager for Screen Guild, resigned from the latter company to rejoins 20th as sales manager in the Philadelphia office.

Mrs. Louis Richmond, wife of the general manager of the E. M. Loew Circuit, was convalescing at the North East Baptist Hospital after a recent operation.

Louis, Stern and Irving Shapiro, Concession Enterprises, were entertained by Larry Herman, booker for the Ralph Snider Circuit, at his summer home in Magnolia.

Harold Stoneham, head of Interstate Theatre Circuit, vacationed in New Hampshire.

Jack Dreddy, former office manager for UA, had been transferred to Buffalo to assume the duties of salesman.

COLUMBUS

RKO City Manager Harry Schreiber completed redecorating an apartment here in time for his family to join him from Cleveland for the opening of the schools. Schreiber had been RKO city manager in Cleveland prior to being reassigned to Columbus.

John Murphy, 17, son of John Murphy of Jackson-Murphy Theatres, was killed recently in an automobile collision.

The Miles Circuit is preparing to open this month its drive-in theatre on West Broad Street.

Loew's has promoted William Green from student assistant at the Capitol to assistant manager at the circuit's Broad, shifting Harold Goodin from assistant at the Broad to the Ohio.

Lou Holleb, following two weeks in Grant Hospital, is able to be up and around.

(Continued on Page 24)
NEW THEATRES

New Haven—A permit has been granted to Leonard E. Sampson and Robert C. Spodick to build a 299-seat theatre in downtown New Haven, to be housed in a former street-car barn, at an estimated cost of $35,000. Construction is unique in that it will be a building within a building. South wall of the present structure will be used in the theatre and concrete walls will be built for the other three sides. Part of the building not used for the theatre will be reserved for future development.

Louisville—The Crescent Amusement Co., of Nashville, Tenn., has announced plans for the construction of three drive-in theatres in the vicinity of Nashville. One is to be an 850-car capacity project, which will be complete with a shopping center. This unit is reported to be one of the biggest projects of its kind to be built in the South. In addition two other drive-ins are scheduled for the outskirts of Nashville. All three are expected to be in operation at the opening of next season.

(Continued from Page 23)

The Ohio Theatre has promoted Joan Wycoff from the service staff to cashier.

The Palace Theatre's Miss Columbus beauty contest was won by Shirley Kietzmann, 18-year-old brunette. She had twice before won Palace Theatre contests, once as Miss Republican and again as Miss Franklin County.

Owners of the Eastlake Drive-In Theatre, Leonard Rockwellers, Rev. K. Dyer and L. K. Dyer, have filed a cross-petition in the Common Place Court at Bellefontaine, O., in which they ask $20,000 damages from Florence Sutton and others living in the Waterbury resort area. Plaintiffs allege they were wronged in being forced into court in answer to a suit by Miss Sutton and associates who sought a restraining order against the theatre as a public nuisance.

KANSAS CITY

Ann Molander has resigned from her twin jobs on film row and has headed for the Southwest. She has been secretary of the Baker Theatre Enterprises for the past two years, and doubled as secretary of the Kansas-Missouri Theatres Association. Mrs. Zella Faulkner is the new double secretary.

George Baker of the Baker Enterprises has been in and out of town a lot lately getting his new theatre in Shenandoah, Ia., opened.

A. H. Chaffee is back on the job as Paramount exchange office manager after a Minnesota vacation.

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The 1,100-car, $200,000 drive-in, occupying 10 acres in Kansas City, Kan., has been opened by Drive-In Theatres, Inc. Several others are in

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MGM District Manager Doc Bamford will vacation at Mackinac, Mich. Allied Vice-President Vau Nomikos is vacationing on the west coast.

More than 100 entries have been received by the Chicago Film Council for the World 16-mm.

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10 'Variety' Shows
The Great States Circuit of Chicago showed Paramount's "Variety Girl" in 10 of its key theatres to tie in with the Paramount Week sales drive.

one. He moved into the new Stuyvesant Town this week.

The Motion Picture Bookers softball team beat that of the Century Circuit 13 to 12 last week.

Final plans for the Motion Picture Bookers annual dinner and ball, to be held at the Hotel Commodore Oct. 26, are being laid this week.

Engagement of Edmund C. Grainger, son of Edmund C. Grainger, Sr., of the Shea Circuit, to Miss Virginia Rocke, daughter of Mr. and Mrs. Arthur Rocke, was announced.

Allen Grant, manager of Coronet's Palio in Brooklyn, is back on the job after an absence due to ill health.

First fall meeting of the Cinema Stamp Collectors Club was held Sept. 17 at 7:30 p.m. at the Hotel Astor. The meet was preceded by a dinner in the hotel's 15th-floor restaurant.

A daughter, named Rhona, weighing six pounds, was born Sept. 3 at the Jewish Memorial Hospital, New York, to Murray Kaplan of Eagle-Lion's contract department and Mrs. Kaplan. It is their second child.

Anson F., was born to Mr. and Mrs. Fred N. Polangin last week. Polangin is eastern publicity director for Enterprise Studios.

PISTTSGHB

Film Classics Branch Manager Milton Braun who has been confined to the Montefiore Hospital for the past month with a serious stomach ailment, is reported improving.

The marriage of Miss Marion Finer, assistant to J. T. McGrovey, manager and booker for the Harris Amusement Company, to Harold Lebovitz, local business man, took place at the Hotel William Penn on Sept. 7. They will spend a three-week honeymoon in Florida and Havana.

Ethel Herrmann Cohn, first wife of the late Ira H. Cohn and well known to the movie picture industry, announced her marriage to Fred Schewars, real estate dealer. The ceremony took place last June.

Art Markey, office manager and booker for the Selznick Releasing Organization here, has resigned.

John J. Maloney, central sales manager for MGM, with headquarters in this city, is celebrating his 25th anniversary with that company.

Three new drive-in theaters are under construction in this territory: one in Farrell, Pa., on the route to Mercer; one in Franklin, Pa., one in Erie, Pa., on the East Lake Road.

MINNEAPOLIS

Safecrackers who tagged and hauled a heavy safe from the box office into the foyer of the Paradise Theatre, Minneapolis neighborhood house, took a $1,500 jackpot.

Universal General Sales Manager William Scully was at the Minneapols office in a conference on the new sales policy for 1947-1948. With him was Mannie Gottlieb, midwest district manager.

Jerry Weisfeld is new office manager of 20th-Fox, having been transferred here from company's office in Park Avenue.

Sara Pichcy, receptionist at 20th-Fox, is vacationing for three weeks at Los Angeles. Mr. and Mrs. Walter Hoffman, who were married recently, are spending their honeymoon in the east. Groom is the executive for 20th-Fox.

Recommendation that all members of North Central Allied take advantage of the clause extending the grace period 60 days for payment of the Ascap tax was made by Stanley Kanor, NCA secretary.

(Continued on Page 26)

NEW YORK

Film row shows some gloom these days both over the economy cuts that some companies have made and over the prospects that other companies may make more. To date 20th Century-Fox has approached both. The inquiring department: Paramount is also in the drop class. United Artists dropped four-two salesmen, a booker and an office boy.

Members of the Screen Office and Professional Workers Guild are seeking reviews on all discharges, claiming that the companies are "abusing the right to discharge for economic reasons." SOPEG has persuaded United Artists to reinstate several home office employees, it announced last week.

Film Classics Branch manager John McKenna of RKO Theatres' publicity department, married Elise Pol last Saturday at the Bankfoot Hotel, New York. They're now honeymooning in Canada. Claudia Freeman, formerly of 20th Century-Fox, will get married shortly before serving as a WAC.

Frances Varola has joined United Artists as bookkeeping operator.

Lou Trachtman, booker for Film Classics, who has been home-seeing has finally found out labor shortage in France; 100-year-old train runs again in Switzerland; Pilot changes his naturalization in Mexico; New, non-inflammable gasoline.

(Released Saturday, September 13)

MOVIETONE (Vol. 30, No. 4) — India turn hit by bitter strike as violence flares in Punjab; Observatory in Bavarian Alps films sun's explosive activity; Bishop O'Lear's officiates in Pontifical Mass in Boston; Helicopter huge success in "dusting" cotton fields; Malaysia's low dies for title of "Miss America"; Kids in Cleveland have big blow-out— with bubble gum; Army begins training football team at West Point; Vodka Driven gives top-flight high dive exhibition.

NEWS OF DAY (Vol. 19, No. 201) — South Americans hail Trump in Rio; Davis Cup thrillers; Grid box best college stars; Midwest labor celebrations; New speed records set at Cleveland air meet; Harvest moon dance champions.

WARNER PATHE (Vol. 19, No. 6) — Trump in Buenos Aires will compete in Davis Cup; Buenos Aires star at stars; Veterans cash their terminal rail bonds; U. S. Houses open in Canada; Little World Series" in L. I.

PARAMOUNT (No. 1) — Trump in Brazil; First pictures of director's Cypriote exploits; U. S. keeps hopes up in world series; Football stars shine for charity.

UNIVERSAL (Vol. 20, No. 31) — Trump as Rio; 200 Dead in Spain Maat; National air races; Giants beat All-Stars; Labor Day parade; Little World Series; Western open air film.

ALL AMERICAN (Vol. 5, No. 255) — 1 BPOE of Western Nations' banquets; Preventing juvenile delinquency; Exclusive interview with Claude Bannerman, Brooklyn pitcher; Veterans learn new trade; Legions over N. Y.

TELENEWS (Vol. 1, No. 29) — Thousands flock to scene of reported mining claim in Canadian mountains; develop health and play program for German children; U. S. Army takes Austrian children on cruise; Convicts aid

... NEWSREEL SYNOPSIS ...
(Continued from Page 25)

Approximately $4,000 was raised for North- weat Variety Club’s heart hospital to be erected on the University of Minnesota campus from the special engagement of Paramount’s “Vari- ety Girl” which was held at Radio City Theatre.

PHILADELPHIA

Evelyn Smith, daughter of the Paramount branch manager, and Randall Mueller have set the “I do” date.

Jack Engla, Film Classics, has made a deal to handle the British reissues known as Devon- shire Films.

Sig Horowitz, former manager for Screen Guild, Boston, has replaced Bill Cohen at 20th Century-Fox as sales manager. Cohen has been promoted to the New York office as assistant statistician for the company.

Sam LeFeo, salesman at RKO, has returned to his desk after a long siege at Saratoga Lake, New York.

Attie Montague is the new clerk at RKO.

John Holman, salesman for Paramount in Scranton, and Wilkes-Barre, has announced his wedding for Oct. 11.

Harold Colton, former Columbia booker, has replaced Matty Presby at Eagle-Lion.

Abe Samberg, general manager, Dave Molit- ver Theatres, was in an auto accident which resulted in his receiving a hole in his shin bone. After some expert stitching, Abe is recuperat- ing.

Bill Solomon has resigned as Harrisburg salesman for 20th Century-Fox.

Mrs. E. McCaffrey Ziegler, UA office man- ager-booker, is recuperating at her home in Atlantic City from a broken rib suffered in a fall.

Toni Hultme, shipping room clerk at Clark Film, was an Elktom elopement last week.

Motion Picture Associates of Philadelphia will hold memorial services for Sam Gross and C. E. Peppard, former district and division managers for 20th Century-Fox, killed in an airplane crash, in the Green Room of the Broad- wood Hotel on Monday, Sept. 22.

Eagle-Lion Branch Manager Harry Berman was one of the judges in Oscar Nefoud’s "Miss Philadelphia" contest last week at the Latin Casino.

Julia Inzorati, billing clerk at U.A., expects Sir Stork sometime in January.

Ann Troupe and Jim Flanagan have re- signed from Clark Film.

AustraliAn report. Ernest Turnbull (left), managing director of the Hoyt Thea- tres in Australia, hosted at a press luncheon by Charles P. Skouras (right), told the gathering that 40 per cent of his theatres’ (156) business came through newspaper ad- vertising, 20 per cent through word-of-mouth. He stressed newspaper advertising as a means of bettering business.

Vancouver

Kelly Hayter, manager of the Community Theatre at Salmon Arm, B. C., and his family were the victims of a fire that completely de- stroyed house-furniture and effects while they were at the movies. Estimated loss is $7,000.

Odeon Theatre Cubes (women) sponsored by the Odeon Theatre at Ladysmith, B. C., won the Vancouver Island softball title, taking the final from a strong Victoria team. They will now play a Vancouver team for the provincial championship next week.

Famous Players C.C. held two Western Canada conventions at Banff and Harrison Hot Springs. All British Columbia F-P managers led by Frank Gow, district manager, were at Harrison Springs Sept. 8-9. President J. J. Fitz- gibbons, and Larry Bearg the western division manager, were in charge of both meetings.

Frank Sollice, British Columbia sales repre- sentative of Eagle-Lion (British), has been promoted to the Calgary territory to cover Alberta and Saskatchewan for E-L. Monogram and Hanson 16-mm. Sollice was formerly head British Columbia booker for the Odeon Circuit.

Premiere showing of the National Film Board color release, “Diamond Jubilee,” a doc- umentary depicting Vancouver’s history, de- velopment and beauty spots, was given at a meeting of the Board of Trade’s advertising and sales bureau.

Charlie Weiner, Canadian general manager for Selznick Releasing Organization, was a Vancouver visitor in connection with “Duel in the Sun” Canadian première.

Charlie Ramage, manager, and Jack Jackson, booker of Regal Films, returned from the Cana- dian convention held at Toronto. The MGM title will supersede Regal Films across the Dom- inion, it was announced at the meeting.

Harry Goodman, manager of the Rio Theatre at Victoria, has resigned to take a position with the National Film Board. Hymie Singer of the State, Vancouver, is the owner of the Rio, and says a new manager will be appointed shortly.

Ruth Stonehouse, secretary to Charlie Doc- tor, Capitol Theatre manager here, was mar- ried to Donald Edie, former RCAF officer. The Edies, after a honeymoon, will reside in Edmonton, Alberta. Eva Reid of 20th-Fox has resigned and will marry this month.

ST. LOUIS

The Goldenman-Leventhal-Tobin circuit will open the new 600-seat theatre for the Negro trade within a few weeks.

J. W. Thompson has opened his drive-in theatre near Highland Winat Area, and has reopened his 300-seat Strand in Pocahontas in Novem- ber. It is closed for major alterations, new seats, etc.

Eagle-Lion exchange is being redecorated with some eye-arresting splashes of color.

Harry Crull of Nation Screen sales staff walked into a Ford agency recently, traded in his old car, and came out with a new car, and at no price.

Harry Hynes, Jr., U-1 salesman, is back from a Florida vacation.

The U. S. Circuit Court of Appeals has un- der submission the appeal of the St. Louis management Co., Fanchon and Marco Service Corp., and others from the decision of U. S. District Judge Richard M. Duncan who some months ago dismissed their $285,000 anti-trust damage suit against Paramount, RKO, 20th- Fox, Warner Bros. and the American Arbi- tration Assn. Case was argued Sept. 3 before Judges Sanborn, Thomas and Johnson of the Circuit Court of Appeals in St. Paul.

The St. Louis Arena and Forest Park High- lands, recently sold by the Reorganization In- vestment Co., for $2,000,000, will be operated by a new company, the St. Louis Arena Corp. of which C. D. P. Hamilton, Jr., C. W. Car- son and P. E. Back are listed as the incorporators. Hamilton is president of the new company and Emory D. Jones, managing director, is vice-president.

Eagle-Lion-PRC Manager Bill Sherman spent Labor Day weekend in Bloomfield, Ill., where his wife operates their State Theatre.

O. Clark of Kirkwood, Mo., will open in October, the 450-seat theatre in Freeburg, Ill., which is being remodeled from an auto dealer’s garage.

Following the wreck of his 1939 Buick, Monogram Salesman Charley Conrad is drive-
Exclusive Regular Features:

- Managers Check List
- Theatre Advisory Council
- Projectionists' Check List
- Projection Advisory Council
- Architects' Advisory Council

September 13 1947

Featured in this issue
Equipment for Exploitation

The Service Paper of the Motion Picture Industry

Aaron Nadell, Technical Editor
"Good Box Office" is the verdict of operators who have selected the new Heywood-Wakefield theatre chairs as part of their modernization program. See for yourself how their truly elegant styling and superb comfort can help make yours the most popular house in town.

Illustrated is the Encore model TC-701. Note how invitingly comfortable it looks with deeply upholstered seat and back, and fully cushioned arms. A trial will convince you of its all-around comfort.

Learn all the advantages of this and other Heywood-Wakefield theatre chairs from your nearest independent distributor or Heywood-Wakefield sales office in Boston, Baltimore, New York or Chicago.

Theatre Seating Division * 666 Lake Shore Drive, Chicago 11, Ill.
HIGH IN EFFICIENCY

LOW IN ORIGINAL COST

Simpler

HIGH

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The most economical source of abundant screen illumination from any standpoint

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NATIONAL THEATRE SUPPLY

Division of National • Simplex • Bludworth, Inc.
The New **FOREST**

Electronic projection lamp

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**Now Available Quick Delivery**

The Forest ELECTRONIC Projection Lamp is in production, available for quick delivery. This is the ONLY Electronic Carbon Arc Lamp. It is simple in design, faultless in performance. Carbon feed is controlled electronically. Individual solenoids actuate both positive and negative carbons. A constant gap is maintained, thus making possible maximum brilliance of screen image regardless of the throw.

Unit construction means quick and easy maintenance. Electronic timing of actuating impulses means a steady arc without continual manual adjustment by the operator. Low-cost operation means more profit for the house.

Specify the Forest ELECTRONIC for your next lamp installation.

See Advertisement Page E-17 for Data on Rectifiers for Use with the Forest Electronic Projection Lamp.

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**FOREST ELECTRONIC COMPANY INC.**

744 Broad St., Newark, N.J.
Equipment for Exploitation

Council Favors Huge Marquee Boards, Changeable Letters of Many Sizes and Colors, Sound Trucks, Tripods, Animated Displays

What equipment can be used most advantageously to exploit the picture and the theatre?

Members of STR's Theatre Advisory Council discussed their own preferences and successful practices at this month's meeting, and in many details found themselves in remarkably close agreement. Apparently what works well for one theatre works well for nearly all, in this respect. The sharpest differences appeared where local ordinances in some parts of the country prohibit practices which circuits located elsewhere find themselves free to use.

Among the devices favored for exploitation are larger attraction board space on the marquee, vari-colored marquee letters in different sizes, sound trucks, motor-driven animated displays, and lobby tripods. Disapproved by a close majority was the use of public address loudspeakers under the marquee, this being one of the instances in which local regulations have an important bearing on the practices of many of the Council members.

Apparently for this same reason of local ordinances use of lobby tripods, although approved by the Council as a whole, won out only by a narrow vote.

Marquee Display Space

There is almost no difference of opinion, but an overwhelmingly favorable vote, on the exploitation value of marquee attraction boards and changeable letters. Much more than a two-thirds majority of the Council members participating in this month's discussion declare that in new construction or in remodeling a facade they try to increase the area of marquee display space available for exploitation.

"Wherever possible, it should be done by all means."

"In general we increase the display space wherever we can, and provide better lighting."

"We try to get in three lines of letters not less than twenty-two feet long." Still another member points to the "increasing importance of selling shorts and specials" via the marquee.

Only one Councillor registers any dissent in the matter, yet this gentleman also says: "Generally speaking, try to increase the display area." However, he comments further:

"We are running up against more and more resistance from city codes to limit these areas. We believe that these limitations are of no consequence if applied to all places of amusement. In fact, we believe the entire readable space could be removed from the front of theatres without affecting business seriously, if it were done on an over-all basis."

Changeable Letters

Use of changeable letters of more than one size is backed by an enormous majority of the Council. Majorities nearly as large also endorse use of changeable letters of more than one color; and increasing the varieties of letters. When converting our old marquees, we intend to take advantage of different varieties of marquee letters."

"More than one size of letter is desirable. Also more than one color. We are planning to increase the variety of letters we use."

However, one member does comment: "We have found colored plastic letters practicable only where we have an extreme amount of illumination behind the panels. And this light must be as near white as possible—any color mixed with it, when using plastic letters, has not been practical as far as we are concerned."

One other member believes in using changeable letters of more than one size but not of more than one color.

Sound Trucks and P.A.

Use of sound trucks for exploitation is favored by the majority of the Council members. Several Councillors, however, note that legal bans limit or prevent employment of this device for attracting attention.

Exploitation, of course, loses its punch unless the pace and method are constantly varied. Among the majority that favor sound trucks, some use them only "occasionally" or "as needed" or even "infrequently."

"For this reason, very few members believe the theatre ought to own its own truck equipment, preferring rather to rent it as required."

"This type of exploitation is used so infrequently that owning equipment even in a circuit operation would be expensive. We prefer renting it."

"Certainly, rent it."

"Rent it."

"We own ours."

Use of public address sound under the marquee is disapproved, but only by a close vote, and in this case also a number of members cite legal bans preventing such exploitation in their territories.

Among the strong minority that do use marquee public address, very few care to tie it in with the projection room sound equipment in any way—almost all prefer a completely separate public address installation.

Displays

Tripods for exploitation displays are favored by a close vote when used in the lobby of the theatre; disfavored by an equally close and exactly opposite vote for use outdoors. Again, as in the case of so many other methods of exploitation, the members note legal restrictions. The restrictions against tripods are, of course, based on the idea that they might prove a panic hazard, tripping patrons in cases of emergency exit.

"The Fire Departments in this area do not permit the use of outdoor display frames on tripods and they also include lobbies and foyers. We can not have (Continued on Page E-22)"

(Figures and names of members have been removed for privacy.)
The Design of the Auditorium

Architects Prefer One-Floor Seating, No Proscenium, Reverse Slope Floor; Disapprove Use of Non-Parallel Walls for Control of Acoustics

The essential features of auditorium design—whether or not to provide a balcony, whether or not to provide a proscenium—and so on, formed the topics of discussion at this month's meeting of STR's Architects Advisory Council. Four principal subjects held the attention of the members. In addition to those just mentioned, use of the reverse slope floor came in for extended and detailed examination. And, finally, the councilors also took up the question of acoustic control—whether this is best achieved by conventional wall design and added acoustical treatment, or by ribbed or convex or non-parallel walls which break up the sound waves instead of absorbing them.

As these matters were explored in the course of discussion, substantial areas of agreement were revealed. In general, it can be said that the architects strongly disapprove the use of a proscenium. The members emphatically veto the orchestra-plus-balcony design if the theatre is to show motion pictures only—but if live entertainment is to be added then the majority favor a balcony. The reverse slope floor is approved, but with limitations. Use of un conventionally shaped walls for acoustical control is in disfavor.

Balconies

The question of balconies was considered under two aspects—in the case of theatres that show pictures only, and those that combine pictures with some live entertainment.

For pictures only, the plurality vote favors single-floor seating. Dissent to this are scattered that there is no clear-cut preference for any single alternative. Only a small minority favor the stadium type of theatre; and a few members believe the decision depends on the site and other individual considerations. One member considers that single floor design and stadium design are equally desirable; two others prefer single-floor seating for small theatres and stadium or balconies for large ones. A small minority also exists in favor of balconies even where the policy is one of showing motion pictures only.

Comment

Among the comments are:

"One-floor seating for economy."

"One-floor seating if possible for the number of seats desired. It is more economical. Orchestra-and-balcony construc-

tion costs more, and stadium theatres are the most expensive of all."

"Strictly one-floor seating at least up to 1,200 seats, if the width and depth of the lot permit."

"The open stadium type is preferable, although a little more expensive in construction."

"Exhibitors seem to prefer the stadium type."

Site a Deciding Factor

"I prefer orchestra-and-balcony seating if the site permits because volume is so important. But this must be balanced against the increased cost of a balcony—more expensive construction."

"It all depends on location, size of lot, type of patronage and so on."

"Where real estate prices are high and a large number of seats are required to make the investment a sound one, a balcony may be necessary. In some Southern towns it is almost a 'must' to have a small balcony to accommodate the Negro trade. Otherwise a one-floor theatre is desirable for reasons of cost. I don't favor the stadium type."

The opinion of the Council is entirely different with respect to theatres that are intended to offer live entertainment as well as pictures. As to such houses, there is a clear majority in favor of balconies, and only scattered opposition to them.

Acoustic Control

The reverberation time of the average theatre is about two seconds—that is, sound tends to linger for that long before it dies away. But sound waves travel 1,100 feet in one second. No auditorium measures 2,200 feet in any direction. It follows, therefore, that all sound waves repeatedly encounter wall and ceiling surfaces and undergo repeated reflections. Unless precautions are taken, the reverberation time in a theatre is apt to be much too long. Then, the sound becomes harsh, unpleasant, and even hard to understand. This is because sounds do not die away soon enough—there is too much overlapping.

Two different methods can be used to hold down the reverberation time to what it should be. Wall and ceiling surfaces can be coated with acoustical material which absorbs the energy of the sound waves, causing their strength to fade quickly; or the wall (and ceiling) surfaces can be so slanted or shaped that the sound waves are broken up when they undergo reflection. An example of this type of interior design is given in STR for March 28th (Page E-20)."

The Council's Choice

A clear majority of the architects prefer the conventional method of installing sound absorbing material. A substantial minority, however, hold an exactly opposite view, choosing to dispense with this material in favor of non-parallel, convex or ribbed walls which break up and scatter the sound waves. Still others vary their procedure to conform to each individual case.

"Although non-parallel side walls in auditoriums have many advantages in..."
acoustic control and in providing more desirable seating, we generally use parallel walls for space reasons. It is usually necessary to use the full area of the lot to get the number of seat designer. In doing this, we must use sound-absorbing material for the necessary acoustic control.

"Conventional wall design and acoustic material is the simpler and more economical method."

"I prefer conventional wall design and as much acoustic material as may be needed."

"The choice lies in the amount to be spent on acoustics. Straight, parallel walls and acoustic materials cost less."

"We, will prefer non-parallel, convex or ribbed walls in the auditorium for control of acoustics."

"Yes, use a minimum of acoustic material."

"In most cases, I prefer the textured and 'shaped' walls. They have great Architectural possibilities. And both methods, especially shaped walls and acoustic treatment of them, might be combined."

"Too much acoustic treatment produces a 'dead' house. That's bad too."

Reverse Slope Floor

The much discussed reverse slope floor which slants downward toward the screen and then, as it approaches the screen, reverses itself and slopes gently upward, is in general favored by the Council.

"We like it, and it has proved to be very successful.

"Yes, it should be used in all picture theatres."

"I prefer the reverse slope in all auditoriums."

"Whenever possible, for the economy in overall structure height."

"Reverse slope floors seem to be applicable to most auditoriums."

"Yes, but what make of seats will be required? Some seating companies still don't turn out reverse slope seats."

"The reverse slope is good only in small, narrow houses."

"In some auditoriums only."

"Yes, use it where necessary."

"Avoid it if possible."

"I prefer a single slope."

"Reverse slope only where there is a balcony."

"Only cases where the land near the screen location is higher than the land at the back auditorium location call for a reverse slope."

A small minority opposes the reverse slope floor in all cases.

The Proscenium

A two-thirds majority of the members participating in this month's meeting prefers to omit the proscenium in theatres designed for motion picture only. They consider that it is not needed either structurally or psychologically.

"A proscenium is not necessary for motion pictures."

"Definitely not—but it is hard to convince many exhibitors that it is really unnecessary."

"It is neither a structural nor a psychological necessity in motion picture theatres."

"It is not necessary."

"Not unless it is logical to the design."

"I prefer to omit it."

"Omit it by all means if possible."

"I see no reason for it, and have been omitting it in most cases."

However, some of these, and other Council members who also oppose prosceniums, compromise to a certain extent with the psychological factor by substituting various devices for putting a frame around the entertainment.

Another New Service

Now, when you need to buy anything for your theatre, you can get full information on the products of many manufacturers by mailing only one inquiry—and compare the claims of many products before you decide. Simply fill out the coupon below. There is no obligation whatever.

EQUIPMENT INFORMATION SERVICE

Showmen's Trade Review
1501 Broadway
New York 18, N. Y.

Gentlemen:

I intend in the near future to buy the items of equipment I have checked below. Please send me all available literature on these products. I understand that this service is free, and that I am under no obligation of any kind.

NAME ____________________________

ADDRESS ____________________________

CITY AND STATE ____________________________

Name ____________________________

THEATRE ____________________________

ADDRESS ____________________________

CITY AND STATE ____________________________

STRUCTURAL MATERIALS

THEATRE FRONT DOORS

EXTERIOR WALL

INTERIOR WALL

SOUND ABSORBING

ROOFING INSULATING

FURNISHING MATERIALS

FLOOR COVERING

RUBBER MATT RUNNERS

STAIR TREADS

FLOORING DRAPERY

UPHOLSTERY

CARPET

FOYER FURNITURE

CROWD CONTROLS

CHAIRS

SAND URNS

LOUNGE FURNITURE

PLUMBING FIXTURES

LIGHTING EQUIPMENT

FLUORESCENT LAMPS

GIMMICK LAMPS

ULTRA-VIOLET LAMPS

SPOT & FLOOD LAMPS

DECORATIVE FIXTURES

TEMPERATURE EQUIPMENT

AIR CONDITIONING

AIR DIFFUSERS

AIR FRESHENERS

ODOR REMOVAL

BLOWERS AND FANS

UNIT COOLERS

UNIT HEATERS

AIR SANITIZERS

ADVERTISING EQUIPMENT

MARKERS

CHANGEABLE LETTERS

NAME SIGN

ATTRACTION BOARDS

DISPLAY FRAMES

DISPLAY CASES

BOX-OFFICE EQUIPMENT

REGISTER TICKETS

CHANGE MACHINES

TICKET BOXES

PRICE SIGNS

BOX-OFFICE SAFES

VENDING EQUIPMENT

POP-CORN MACHINES

POP-CORN WARMERS

PEANUT ROASTERS

CANDY DISPLAY CASE

BEVERAGE MACHINES

POP-CORN

PEANUTS

BEVERAGES

THEATRE CANDY

PROJECTION EQUIPMENT

ARC LAMPS

GENERATORS

RECTIFIERS

PROJECTORS

PROJECTORS INC.

SPEAKERS

VOLTS REGULATORS

CARBON SAVERS

CURING DEVICES

FILM SPILERS

FIRE SHUTTERS

SAFETY DEVICES

INCANDESCENT LAMPS

PROJECTOR PARTS

MAGAZINES

PEDESTALS

DECKS

REEL END ALARMS

REWRIND

RECTIFIER TUBES

STREETCARS

TEXT EXCITERS

SOUND EQUIPMENT

EXCITER LAMPS

PHOTOELECTRIC CELLS

SOUNDHEADS

AMPLIFIERS

LOUDSPEAKERS

SOUND SYSTEM

PUBLIC ADDRESS

HEARING AIDS

TUBES

TEST DECKS

STAGE EQUIPMENT

CURTAINS

CURTAIN MACHINES

CURTAIN TRACKS

DECORATIVE FABRICS

DIMMERS

FOOTLIGHTS

BORDER LIGHTS

SPOT & FLOOD LAMPS

SWITCHBOARDS

STAGE WIRING

STAGE HARDWARE

MAINTENANCE MATERIALS

CLEANING COMPOUNDS

VACUUM CLEANERS

DEODORANTS

POLISHING COMPOUNDS

DISINFECTANTS

UNIFORMS


KARL KAMRATH, MacKie & Kamrath, 2713 Ferndale Pl., Houston 6, Tex.


FRED J. MACKIE JR., MacKie & Kamrath, 2713 Ferndale Pl., Houston 6, Tex.

MERLE ROBERT MAFFIT, F. & Y. Building Service, 316 E. Town St., Columbus 15, O.

R. W. NAEF, 536 Eastview St., Jackson 26, Miss.

URBAN F. PEACOCK, Peacock & Belongia, 1012 N. 3rd St., Milwaukee 3, Wis.

CARL W. SCHUSTER, Bayom, Schubert & Sorenson, Hoeschler Bldg., La Cross, Wis.

RAYMOND B. SPENCER, First Nat'l Bank Bldg., Memphis, Tenn.

BERNARD B. SPIEGEL, Dickson Bldg., Norfolk, Va.

HAROLD SPITZMEisel, Sioux Falls, S. Dak.

ROBERT LAW WEED, 1527 DuPont Bldg., Miami 32, Fla.
Additional Revenue from Showing 16-mm Business Films!

The Vogue
San Francisco

Irving M. Levin, District Manager for San Francisco Theatres, Inc., is doing very nicely, thank you, with his recently renovated 375-seat Vogue Theatre.

Levin reasoned that salesmen who often show 16-mm. sales films to prospects in hotel rooms and in other unsuitable places, and industrial executives who show documentary films to their employees in hastily-equipped meeting halls and the like, would all welcome an opportunity to hold such showings in a regular theatre with modern comforts and facilities.

Levin also reasoned that the heavy investment in a theatre, its furnishings and equipment, earns no profits during the morning hours of the day; and (in the case of the Vogue Theatre, in downtown San Francisco) very little profit during the business hours of the afternoon.

So Levin bought a couple of 16-mm. sound projectors, connected them up to the regular sound speakers, and offers his theatre and its facilities during business hours to industrial and advertising firms—and even to amateur 16-mm. enthusiasts, who arrange bookings to edit their experimental prints! Evenings and week-ends, the Vogue functions like any other theatre, providing standard entertainment.

A prominent oil company, a large lumber firm and a nation-wide telephone service have been among the firms to contract for use of "The Vogue Business Theatre." Advertising agencies of the Pacific Coast were also quick to realize the possibilities of audio-visual selling in a theatre where prospective clients could concentrate their attention on the screen under ideal conditions of theatre atmosphere, theatre seating, proper ventilation, and enclosed soundproof projection room. The use of high-quality, theatre-type speakers (as contrasted with the small, portable speakers necessarily used when showings are held in hotel rooms or meeting halls by means of portable equipment) is also an outstanding advantage. Still further, the Vogue's normal staff of four usherettes is on hand during these business showings to greet and seat the invited guests.

Levin found that the installation of the 16-mm. equipment, originally intended only for these business showings, also gives him a strong competitive advantage in his evening and week-end entertainment programs. In addition to standard entertainment pictures, he can and does give his patrons occasional showings of literary, musical and historical films, both black and white and in colour. He also provides special entertainment for parties, with some re-creation of the more outstanding means of attention—literary, musical and historical, both black and white and in colour. He also provides special entertainment for parties, with some re-creation of the more outstanding means of attention—literary, musical and historical, both black and white and in colour.

No Alterations Needed

No major alterations of the Vogue Theatre were found necessary for inaugurating the new "business theatre" policy. In appearance and visible facilities the Vogue resembles any average picture house. The facade is of simple functional design. A dominant vertical sign shows the theatre's name in flashing neon. An attraction board below the name sign utilizes Wagner changeable letters to advertise the evening's entertainment. The marquee border is ornamented with simple strips of dark red neon lighting. Illumination from frosted glass panels in the soffit increases the light intensity about the box-office and outer lobby, where the color scheme is provided by tiles in royal blue and by glistening white cement.

The inner lobby or foyer is carpeted in pale blue while its walls and ceiling are ornamented in pastel shades of coral, yellow and dove gray. A candy counter, a drinking fountain, a table for floral displays, and a large marble-framed advertising panel behind the candy counter complete the foyer furnishings.

The light blue carpet extends into the auditorium aisles, where chairs are upholstered in blue plush in the loge section at the rear of the main floor. Here the upholstery is rust colored. Rust-colored curtains also dress the stage, and potted palms at either side of the screen adding a touch of formality. Four large ceiling lighting fixtures reproduce the royal blue motif of the outer lobby and are assisted by indirect cove lights, blue and green in color, along the side walls.

Projection Room

The projection room is fitted with standard theatre equipment—Simplex projectors and Western Electric amplifier—and, in addition, with two Ampersound 16-mm. high intensity type projectors located alongside the 35-mm. units. The screen is not to be masked down for 16-mm. pictures, but remains the same size—10x14—for all showings. The 16-mm. soundtracks are reproduced through the Ampro amplifier, the output of which is connected by switches to the regular back-screen speakers.

Projection light for the regular 35-mm. projectors is obtained from Strong Utility-Hi arc lamps; for the 16-mm. showings from Strong Junior-Hi arcs of the high intensity type. The latter provide 1,000 lumens of light, and screen brightness is said to be indistinguishable from that observed with 35-mm. pictures. The 16-mm. arcs burn 30 amperes each; the 35mm. arcs use 45 amperes each.

The 16-mm. projectors are permanently installed in place. The Vogue's regular projectionist, George Austin, is a 16-mm. specialist as well as a theatre projectionist. He worked out some original techniques to provide flawless changeovers between the two types of projection. Among these is a long, lightweight metal bar attached to the 16-mm. changer which permits Austin to control both types of operation from one position in the projection room.

A separate public address system is part of the Vogue's "business" equipment. It provides a microphone for business men who wish to offer additional comment during or after the showing of business films.

Business Aspects

The practical effect of the Vogue's "business theatre" policy is to extend the working day—the time during which the building and its equipment are earning a return on the cost invested in them—to cover the period from early morning until the last entertainment ends at night, in place of the more conventional arrangement.

The policy has been highly successful.
Here's Actual
[Not Just Theoretical]

Space Saving

* 100% More Passing Space When Occupied with conventional spacing of 32" back to back.

* Real Patron Convenience and Comfort—Ample space to eliminate standing.

* Positive Freedom From Maintenance Headaches
  Only 3 more moving parts than conventional chairs. No adjustments, lubrication, or replacement of moving parts.

Are Yours With

The New Ideal
Slide-Back Chair

More than six inches of smooth, effortless, horizontal retraction...no humps, no jarring, no disturbance to those behind.

The Only Chair of Any Type That Affords 100% Safety in Emergencies

Unoccupied seats automatically, silently, slide back, rise and lock into position; automatically disengaging when lowered for occupancy.

Full-length, die formed steel back panel entirely covers the seat cushion, eliminating pinching hazards. No sharp edges to bump shins. No understructure to hamper cleaning.

Adjustable to all conditions and inclines. Can be stationary in balconies with high risers.

Deep-spring cushioned comfort. Good posture.

Easily installed without the aid of specialized mechanics. A variety of models, end standards and upholstery.

Write for details.

Sold by

Independent Theatre Supply Dealers

Ideal Seating Company
Of Grand Rapids
Seating in the Modern Manner
How to Use Changeable Marquee Letters Most Effectively

Be Sure They Carry a Message; Have Different Sizes, Colors and Kinds

Effective combination of Wagner translucent and silhouette letters of different sizes, with adequate white space, at the Paramount Theatre in Hollywood.

Highly attractive and legible circular marquee with Adler ten-inch and sixteen-inch third-dimension letters at the Avon Theatre, Savannah, Georgia.

Varied sizes and colors of three-dimensional Bevelite changeable letters provide truly eye-catching advertising at the Arden Theatre, Lynwood, California.

Before and after remodeling of the attraction board at the McVickers Theatre, Chicago. Note the vastly increased readability of the new Wagner board and letters.

Changeable letter exploitation, to be effective, must meet the four requirements common to all display advertising.

First, the display must contain a genuine sales message. This must be definite, not vague.

It is impossible to exaggerate the importance of this first point. Too many theatre tenmen invest wisely in attraction boards and adequate fonts of letters and then use their investment unwisely by telling the public nothing. On those attraction boards, except "Shows From 11:45 A.M. to 12 P.M." or "Programs changed Tue. and Thurs.", Such messages are hopelessly incomplete. They tell when the theatre is open, or how often a week the program is changed—but they give the people no reason whatsoever for wanting to go to the theatre!

Such auxiliary information is very good information indeed to put on the marquee—provided—the attraction board space is large enough to accommodate it as secondary and minor detail. The major message should always be a reason for coming to the theatre. Changeable marquee letters are used effectively only when they sell the entertainment, not when they merely convey incidental information. They are selling media.

Second, the sales message must catch attention. For this, four different devices can be used: ample illumination, color, letters of different sizes, and combining silhouette letters with translucent ones.

Third, attention once caught must be held until the sales message has been read. This involves principally making the display so attractive (by using letters of good appearance arranged in a pleasant layout) that the eye will want to linger on it.

Fourth, the sales message must be made so easy to read that it will be absorbed before the eye turns away. The principal device for this purpose is plenty of white space. Few things are harder to read than overcrowded lettering.

The three pictures at the top of the two left-hand columns of this page illustrate highly effective changeable letter advertising.

Those displays carry definite sales messages. They are eye-catching. They're attractive. And they are so extremely readable they don't have to be read—the message each carries impresses itself on passersby at a glance.

These attraction boards are amply illuminated; the letters are attractive in themselves and attractively arranged, they are of different sizes, colors and kinds, and there is adequate white space around them.

At the bottom of the left-hand columns is a vivid example of the contrast between indifferent and effective changeable letter advertising.
attract more attention because they're in gorgeous everlasting color, and avoid the eye monotony of ineffective one-size letter copy.

**IMMEDIATE DELIVERY**

No other letters afford such complete safety! Wagner's exclusive slotted method of mounting allows more than six times the bearing surface of the lug-type letter. Wagner letters cannot freeze to the sign as in the case of letters designed for mounting arrangements which employ channels.

**WAGNER MULTI-SIZE TRANSLUCENT COLORED PLASTIC LETTERS**

The first day you use them, you'll be convinced. Even the use of part plastic letters in combination with your present silhouette letters will work wonders in attracting attention.

The colors go all the way through the letters, cannot chip or scale, never require painting or other maintenance. 4", 8", 10" and 17" sizes in red, green and blue. 4", 8" and 10" sizes in amber.

**BIG FREE CATALOG ON EFFECTIVE SHOW SELLING! USE THIS COUPON FOR BIG FREE CATALOG**

**WAGNER WINDOW-TYPE MARQUEE FRAMES**
The most economical to maintain. Permit billing space of any height and length. Lamps, neon and glass removed and restored without removing frames.

**WAGNER LOBBY DISPLAY UNITS**
White enameled steel. 24", 36" and 48" bottoms combine to make any length.

**WAGNER TRANSPARENCIES AND FRAMES**
Full-colored photographs for marquees and lobby. All sizes. Any size.

**WAGNER MOUNTING STRIP FOR PLASTIC LETTERS**
While enameled sheet steel, drilled for mounting above or below. No special wiring.

**WAGNER SLOTTED ALUMINUM LETTERS**
Many styles and colors. In 4", 6", 8", 10", 12", 16", 24" and 30".

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**WAGNER SLOTTED ALUMINUM LETTERS**
Many styles and colors. In 4", 6", 8", 10", 12", 16", 24" and 30".

**WAGNER SIGN SERVICE, INC.**
218 S. HOYNE AVENUE
CHICAGO 12, ILL.

Please send big free catalog on Wagner theatre display equipment, the largest in the world.

**NAME**

**THEATRE**

**STREET**

**CITY AND STATE**
Low Cost Decoration For The Lobby—With Paper

Paper murals in full color, paper ornaments and fittings, enable the theatreman to present his patrons with an ever-changing lobby at insignificant cost. The lobby can be inexpensively dressed anew for each important attraction, with ornaments and pictures that tie in with the nature of the screen story.

The accompanying pictures are black-and-white reproductions of printed paper murals of a seascape and a landscape. The folded paper, with or without fibreboard backing.

Available are fluted panels in white, frosted or colored finish, paper-and-mica icicles; decorative trimming; a paper picket fence, paper lattice; paper two-toned awnings, and panel backgrounds finished as preferred in gold, silver, cedar, polished marble, stone wall effect, knotty pine or birch bark.

Colored murals include seven land-

RURAL SCENE above has prevailing color tone of deep green, measures 30x40 inches.

YACHT RACE SCENE here shown is greenish blue in prevailing color tone, measures 40x55 inches.

CLASSIC COLUMN (above) in modified Doric style is constructed of stiff, white fluted paper, simulating pure white marble. The capital and base are separate paper units. Shaft of the column measures twelve inches in diameter. Overall height of the classic ornament can be made anything desired up to 8½ feet.

classical column shown beside them, built of white paper, can be constructed in heights up to 8½ feet.

These ornaments and a wide variety of others are manufactured by a New England concern, Sherman Paper Products Company. Their cost is low because they consist only of printed, crimped, fluted or

scapes, a farm scene, a rose-grown wooden fence, sporting scenes such as baseball and aquaplaning, a village street, a lighthouse, animal cartoons, and many others.

The variety of atmospheric effects and attention-catching displays that can be built with this material will be obvious to any showman—and it’s all paper!

U. S. Air Conditioning Improves Controls

Important improvement in the control of refrigeration compressors is announced by U. S. Air Conditioning Corp., manufacturers of Kooler-Aire packaged conditioning units. The effect of the improvement is to eliminate frequent and unnecessary starting and stopping of compressors, which was wasteful and imposed needless wear on the equipment. The new development, called the ASC Control, eliminates this fault completely.

ASC stands for “anti-short cycling”—short cycling being the usual term for excessive starting and stopping. The cause of the trouble has been that two different controls operated on the compressor. One of these controls responded to room temperature, the other to pressure in the refrigeration coils. Under the new arrangement, the pressure control still serves to keep the compressor working at full efficiency, but cannot start it unless the whole system is in operation in response to the action of the room temperature control.

The new device has been thoroughly tested and proved, the company announces, and is now in production in sufficient quantity.

Northern Electric Is Now Altec Agent in Canada

Northern Electric Co., Ltd., is now exclusive Canadian and Newfoundland agent for all Altec Lansing products, Altec Lansing’s President G. L. Carrington announces. Northern Electric has exclusive rights to manufacture, sell and lease these products, according to the terms of an agreement just concluded between the two organizations, the announcement explains.

Another New Service for the readers of Showmen’s Trade Review (The Service Paper of the Industry) See Page E-7
REGARDLESS OF THE SIZE OF YOUR SCREEN 
YOU CAN HAVE REALLY 
BRILLIANT PICTURES!

The 1947 Model
STRONG MOGUL
—The Ideal Projection Arc Lamp
for Drive-Ins and Large Theatres

Projects 15,000 lumens of light—the maximum film will
accept without damage—at the lowest possible cost.
Utilizing all the advantages of 70 ampere, 40 volts burning
of Suprex carbons, this Mogul projects a brilliant picture
on 48-foot and larger screens with all details clearly visible 500 feet or more back from
the screen.

It is impractical to use more than 15,000
lumens as it would damage the film and no
advantage is gained by the use of contrap-
tions for cooling the gate, or glass heat filters,
for they absorb practically as much
light as they do heat, in addition to being too expensive and compli-
cated for typical theatre applica-
tions.

It is furthermore wasteful, as well as futile, to burn more than 70
amperes in any reflector lamp, or
twice the current in condenser
lamps.

NOW — MORE THAN EVER

When the lamps are STRONG the picture is bright!

THE STRONG
ELECTRIC CORP.
87 City Park Ave., Toledo 2, Ohio

The World's Largest Manufacturer
of Projection Arc Lamps

USE THIS COUPON FOR A FREE DEMONSTRATION OR LITERATURE

THE STRONG ELECTRIC CORP.
87 City Park Ave., Toledo 2, Ohio

( ) I would like to have a demonstration of the 1947 Model Mogul
Projection Arc Lamp in my theatre, without cost or obligation.
( ) Please send free literature on the 1947 Model Mogul Projection
Arc Lamp.

Name

Theatre

Street

City and State
The Problem of Poor Prints

Projection Chiefs Explain Procedures Followed in Their Theatres
When the Exchanges Send Mutilated or Defective Film

What can be done to get the exchanges to send better prints?

Among all the problems and headaches of operating a theatre, that of poor prints is one of the worst. Competent theatre-men spend substantial sums on equipment and wages for the purpose of giving patrons the best possible picture and sound of first quality — and unmarried by interruptions. Competent projectionists work earnestly toward the same end. But when the cause of poor presentation or of a white screen is a defective print, the matter is partly out of the control of theatre.

If the exchange sends a poor print, the theatre can't turn it into a good one.

To some extent, the projection staff can patch out faults and repair defects. The Projection Advisory Council has always insisted that every print be inspected, and repaired as needed, before it is run for the first time (STR for July 15, 1946, Page E-3)—and that the theatre make some kind of arrangement with the staff or their union for paying for this work. The Councils are not completely agreed on the details of such financial transactions; but they are absolutely unanimous in insisting that this pre-show inspection and repair of film is essential.

But what can be done to get the exchanges to send better prints to begin with?

That aspect of the matter formed the subject of discussion at this month's Council meeting. The members canvassed it from every angle. They described the practices followed by their own circuits, and considered the steps that might be taken by very small chains or by individual theatres in dealing with this problem.

Who Should Complain?

When prints are received in poor shape, complaints might be filed with the exchange by the projectionists, the manager, or the person who does the booking, or the home office of the circuit.

The Council does not consider that the projectionist ought to carry this responsibility. Opinion is pretty evenly divided between the desirability of having complaints filed by the theatre manager, or by whoever else it is that does the booking.

“The manager should complain directly to the exchange, and do it immediately, so his theatre can't be held responsible.”

“Exactly. That's the manager's job.”

“In our circuit, it depends on who does the booking.”

Our managers send their film inspection reports to the office, which does the complaining for them.

“Our territorial bookers handle it. If they raise enough hell, the theatre gets a new print. Just to make double sure the theatre isn't at fault, our projection department follows up by inspecting the equipment there.”

“Our booking office handles it.”

“So does ours.”

“We work it both ways. If the print is in very poor condition, then that constitutes an emergency, and the manager contacts the exchange and requests a new print. If a constant supply of poor prints is received, the booking department and the projection department take it up with the exchange.”

“Yes, we do that too. Our managers make the initial squawk, but if they get consistently bad service the home office goes to bat for them.”

“That's as it should be.”

“Of course.”

There was no dissent.

The Council is nearly unanimous in feeling that every case of poor prints should be brought to the attention of the exchange responsible as soon as it occurs.

The Small Theatre

And what (we asked) should the operators of small individual theatres, or of very small circuits, do about it?

“Go right to the exchange and raise hell.”

“Certainly—contact the exchange at once.”

“But do the same as the larger circuits. Complain immediately, and follow up the complaints.”

“Check.”

“Keep reporting the condition of each print as received.”

“Yes, but also try to get prints a day in advance where possible, to leave more time for inspecting, repairing or exchanging them.”

“It's hard to say. It would take a Solomon to figure out that one. But I hope to see the day when exchanges that contract to supply a theatre with prints can be forced by law to supply good ones.”

Most of the members feel the poor print situation is growing neither better nor worse, but remaining about the same as it has been. Among the minority, one Councilor sees a slow improvement, two say emphatically the situation is growing worse, and still another sees some improvement in the case of the big exchanges and a further falling off of quality in prints from the small ones.

The Exchanges' Side Of It

Troubled as they are over the matter of defective prints and seriously as they regard it, the members of the Projection Advisory Council remember there is another side. They see the exchanges' troubles too, and are slow to deal out any blame.

Said one member (and this man's circuit is not connected in any way with any producing or distributing organization): "It would be foolish to condemn all for the faults of a few. Independent exchanges and the smaller companies are the worst offenders.”

"Exchanges in our territories are very cooperative.”

"Most of the ones we deal with try to replace a poor print if they can.”

"Yes, we find new or different prints are sent promptly, if they have one available.”

"The exchanges can't do much, because of the shortage of prints.”

"Well, that's it. They don't have time to keep prints in good repair because there aren't enough prints. And they're short of working space, and their costs are high.”
The brilliant arc between two "National" High Intensity projector carbons is brighter—per unit of area—than the heart of a V-2 rocket blast.

This powerful man-made sunlight is harnessed in your projection booth. It is snow white, perfect for bringing out detail and full rich color on your screen. And yet, compared to other operating costs, the expense of "National" projector carbons is negligible.

When "National" projector carbons are used as the light source, you give your patrons the kind of vivid, easy-to-see pictures they really enjoy. You'll find that "National" projector carbons have a definite effect upon your box office.

For Perfection in Photography and Projection, Use the Carbon Arc

The term "National" is a registered trade-mark of NATIONAL CARBON COMPANY, INC.
Unit of Union Carbide and Carbon Corporation

30 EAST 42nd STREET, NEW YORK 17, N. Y.

Division Sales Offices: ATLANTA • CHICAGO • DALLAS • KANSAS CITY • NEW YORK • PITTSBURGH • SAN FRANCISCO
Record Attendance Foreseen For Tesma-Tedpa Show

Roy Boomer, Secretary of the Theatre Equipment and Supply Manufacturers Association, predicts a record attendance at the 1947 trade show and convention at the Shoreham Hotel, Washington, D. C., on September 24th to 26th, inclusive.

The convention will be held jointly with that of the Theatre Equipment Dealers Protective Association.

A number of new committee appointments have been made known. Charles Lewis of RCA Manufacturing Co. and Dick Strauss of Adler Silhouette Letter Co. have been named to the Program Committee; D. W. Matthews of Motograph, Inc. and C. J. Williams of Wenzel Projector Co. to the Transportation Committee; Charles P. Hughes of Fort-A-Cide Corp. to the Invitation Committee; and Jake Mitchell of LaVezei Machine Works and C. J. Wenzel of Wenzel Projector Co. to the Registration Committee.

On September 22nd and 23rd Pennsylvanians Railroad will add special Pullmans and club cars to their crack Liberty Limited, which leaves Chicago in the afternoon and arrives at Washington the following morning. Reservations aboard these special cars can be booked through any local ticket agent.

Firms that have reserved exhibit space to date, and the booths assigned to each, are announced by Mr. Boomer as follows:

Adler Silhouette Letter Co. ........................................... #33-34
Altec Lansing Corp. .................................................... #97-98
Alto Mfg. Co. .............................................................. #66
American Mat Corp. .................................................... #70
Architects Plating Inst. .............................................. #6
C. S. Ashcraft Mfg. Co. .............................................. #78
Automatic Devices Co. ............................................... #33
Baldor Electric Co. ................................................... #82
Ballam Safe Co. .......................................................... #61
Bauer Co. .................................................................. #81
Bausch & Lomb Optical Corp. .................................. #75
Blue Seal Cine Devices .............................................. #63
Century Projector Corp. .......................................... #27
Archimond Molding Mfg. Co. ................................. #79
Control Engineering Corp. ........................................... #73
Da-Lite Screen Co. .................................................... #31-32
Dazian's, Inc. .............................................................. #67
Devry Corp. ................................................................. #25-26
Essanay Electric Mfg. Co. ........................................... #18
Fontaine Mfg. Co. ........................................................ #51
Forest Mfg. Co. ............................................................ #30
General Register Corp. .............................................. #64
Guth Mfg. Co. ............................................................... #71
Ideal Seating Co. ......................................................... #65
Irwin Seating Co. ........................................................ #49
Knesley Electric Co. ................................................... #34
Knoxville Scenic Studios .......................................... #40
Kollmorgan Optical Co. .............................................. #39
Krispy Kist Korn Machine Co. ................................... #19-20
Kroehler Mfg. Co. ......................................................... #7
LaVezei Machine Works ............................................ #22
Lawrence Metal Products ........................................... #51
Maharam Fabrics ........................................................ #36
Manufacturers Machine & Tool Co. ....................... #15-16
Motograph, Inc. .......................................................... #59-60
National Super Service Co. ....................................... #35
Neumade Products Corp. ........................................... #57-58
Owens-Corning Fiberglas Corp. ............................. #47-48
Radiant Mfg. Co. ........................................................ #23-24
Radio Corp. of America .............................................. #42-43-44
J. E. Bohun, Inc. .......................................................... #74
Society for Visual Education ........................................ #60
Star Mfg. Co. ................................................................. #68
Strong Electric Corp. ................................................ #65
Hanns R. Teichert Co. ................................................ #5
Tele-Radio Corp. .......................................................... #30
Theatre of Today & Tomorrow .................................. #1-2-3
Ticket Register Industries ........................................... #17
Vallen, Inc. ................................................................. #54
Wagner Sign Service ................................................... #28-29
Weber Machine Corp. ................................................. #76-77
Wenzel Projector Co. .................................................. #80

Eastman Kodak Company Shifts Personnel

Dr. C. E. K. Mees, founder of Eastman Kodak Laboratories and their Director since 1915, has announced a number of personnel changes, including one in his own status, Dr. Mees now becomes Kodak Vice-President in Charge of Research.

Succeeding him as Director of the Laboratories is Dr. Cyril J. Staud. Dr. John A. Leermann becomes Assistant Director and head of the department of photographic theory.

Samuel W. Davidson becomes Business Manager of the Laboratories; Dr. Walter Clark has been named to head the black-and-white photography department; Dr. W. O. Kenyon has been appointed chief of the high polymer department and Dr. H. C. Yutzy will direct the emulsion research department.

Harold M. Bennett, manager of the Cine-Kodak sales division, retires after 22 years of service with the company.
I. A. NEWS

Health and hospitalization insurance for members of Local No. 171, Pittsburgh, Pa., has been organized by local officers in cooperation with the Union Labor Life Insurance Company. Members pay their own premiums under the group plan, which buys them a $1,000 life insurance plus hospitalization, sickness benefits and accident benefits.

William Finegan, business agent of Local No. 27 of Cleveland, Ohio, has been elected secretary of the Cleveland Federation of Labor.

I. A. District No. 7, which hitherto held its biennial conventions in Chattanooga, Tenn., will rotate them in the future between that city, Atlanta, Georgia, and Birmingham, Alabama.

Arthur W. Lyday of Local No. 194, Indianapolis, Ind., was re-elected Secretary of I. A. District No. 8 at the District's fortieth annual conference.

Charles Hathaway, special representative of Local No. 112, Oklahoma City, Okla., and Local No. 513, Tulsa, has been elected Secretary Treasurer of I. A. District No. 15.

A fund of $3,500 has been raised by I. A. District No. 6 for the family of Jacob Otto Meadows, a member of Galveston Local No. 305, who lost his life during the Texas City explosion and fire.

Local No. 142, Mobile, Ala. will soon have a Ph.D. among its members. Russell E. Morris, Jr., projectionist and stage hand, has been awarded a fellowship at the Neurological Institute of Northwestern University, Chicago, and expects to win his doctorate within two years. Morris now holds a Master's degree from St. Louis University.

Fred Erhard, member of El Paso, Texas, Local No. 153, has been granted U. S. Canadian and Mexican patents on a device to help the doorman. It consists of a large indicator to be placed on the marquee, and a smaller one to be located beside the doorman or cashier, each indicator showing automatically how many minutes remain until the feature starts again. The indicators are synchronized with the projector motors.

Projectionists Earl Byous and John Haigrove of Local No. 305, Galveston, contributed their services to the Red Cross to help entertain homeless victims of the Texas City explosion and fire. Each man operated shows twice weekly without pay at the Camp Wallace refuge center where the blast victims were temporarily housed.

FOR THE GREATER MOVIE SEASON

Fluorescent satin banners in colors that shout "SHOWMANSHIP"

Free: Our 20th Anniversary gift to you—A box-office miniature fluorescent valance complete with fringe, size 3' x 15'.

Just write us requesting circular

HOLLYWOOD Advertising Co.
600 West 45th Street
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Black Light Products
Manufacturers of fluorescent any luminescent products and black lights
67 East Lake Street Chicago 1, Ill.

A Triumph in Advanced Engineering!

FOREST 40 to 75 amperes 6-tube RECTIFIERS

MODEL 75-V-6 . . . The result of highly technical knowledge gained from building rectifiers for radar and other inorganic scientific devices—achieving a new high for rectification efficiency at the lowest possible cost of power. Designed for all theatres using Suprex or Simplified High Intensity Projection. Built-in remote control relays with provisions for operating spotlights. Full S-phase rectification. No moving parts. Power with flexibility—constant and uniformly smooth current—no flicker. Quiet and ease of operation. Sturdily constructed all steel case.

Instit on the Best -- Forest Products:
75-V-6 Rectifiers, Super M.C.S., LD-60 and LD-30 Bulb Type Rectifiers, Rectifying Tubes and Sound Screens.

FOREST Mfg. Corp., 60 Park Pl., Newark, N. J.

VISIT FOREST BOOTH #30 at TESMA TRADE SHOW, Washington, D. C.
For more than twenty years National Theatre Supply has built its business on Service to the Exhibitor.

When we say—"Service Around The Clock"—we mean just that. Your National branch is as close as your telephone—ready and waiting to serve you—at any hour of the day or night.

NATIONAL THEATRE SUPPLY
Division of National-Imperial-Frederick, Inc.

Buy Your Super Like You Would Hire a Worker

If you could buy a half dozen husky slaves for the small price of a Specialized Super Theatre Cleaner you would still be getting a lot less for your money. The Super eats only the little power it takes to run it. Your Super does things no worker can do—cleans all floor surfaces, the screen, box fronts, upholstered furniture, walls, ceilings, draperies, venetian blinds, anything and everything from the floor up, 25 feet plus reach of operator. Special tools speed the job. Super pick-up gets even popcorn. Super Blower boosts boxes and debris out from under seats. Super Screen Brush keeps screen bright—sound holes clean. Try a Super 5 days free and solve your labor problem. Ask your theatre Supply dealer or write National Super Service Company, Inc., 1951 N. 13th St., Toledo 2, Ohio.

See the Super at Space 35 TESMA Show

NEW INTERCOM SYSTEM USES ONLY ONE 'MASTER'

A newly-developed intercommunication system by Talk-A-Phone Co. of Chicago features an economical design whereby only one power-operated or "master" station is needed, although any sub-station can originate calls to the "master" as well as receive them. The master is plugged into any 110-volt a.c. power line; the sub-stations consume no power whatever, and can be located anywhere.

Individuals working as far as 50 feet from their substations can receive and answer calls, the manufacturer states. The systems are available in 10, 20, 30 and 40-watt models.
Blue Seal to Offer Complete Line of Projection and Sound Equipment

Complete projection and sound apparatus, comprising an entirely new line of products, will soon be offered on the market by Blue Seal Cine Devices, Inc., as a result of expanded production facilities and new licensing arrangements.

Leading the Blue Seal line is the new Model A projector mechanism, now in production, on which the company offers immediate delivery. This mechanism embodies simplicity of design combined with the most approved modern features such as double-bearing intermittent movement, large size lens mount for accommodating the new high speed lenses, direct-drive rear shutter, framing and pilot light, and extreme accessibility for servicing. The entire projector can be taken apart and reassembled with an ordinary screwdriver. And among many other ingenious details, all oil cups are painted red, to make oversight improbable.

Available for delivery within 30 days is a new line of selenium-stack arc supply rectifiers, built by Blue Seal. The selenium stacks in these units are products of General Electric Company, and they are said to be more sturdy and reliable in use than any other types of rectifying units. Rectifiers are powered by three-phase, 220-volt input, and are being built at present in 50-ampere and 70-ampere models.

Delivery can be made within sixty days on the new Blue Seal soundhead, basis of the forthcoming Blue Seal sound system, according to J. Burgi Contner, President of the company. Amplifiers for the complete sound system are now in process of design. By licensing arrangement with Altec Lansing Corporation, purchasers will be offered their choice of either Altec Voice of the Theatre speakers or of a new speaker system of Blue Seal manufacture.

Other products for the projection room will actually be in production or to be manufactured by the company include all-aluminum magazines, and a new fully-enclosed pedestal.

By arrangement with Strong Electric Corporation, the new line of Blue Seal projection equipment will include Strong lamps.

Theatres which are located near the Hollywood or other studios, and which on occasion run previews with the picture and sound on separate films, will be able to obtain Blue Seal dual units for simultaneous operation of two prints in a single machine.

New York and Florida offices of Joe Hornstein, Inc., will merchandise the new equipment in their respective territories; and Mr. Contner is currently organizing dealer representation in other parts of the United States, and abroad.

Production of television receiving sets is rapidly increasing, according to the Radio Manufacturers Association, which reports that more than 50,000 sets have been made so far this year, 10,000 of them in July alone.

See us at Booth 72 at the TESMA Convention

Seeing is Believing

... And 7 of the top showmen in the country who are seeing NU-SCREEN® in their theatres believe that it's the greatest thing since sound.

FABIAN THEATRES

INTERSTATE CIRCUIT, INC.

Hollywood Pantages Theatre Corporation

Wynkoop Theatre, Hollywood, Calif.

Hollywood Pantages Theatre Corporation

Fabian Theatre, Schenectady, N.Y.

Equeire Theatre, Dallas, Texas.

Universal Studios Company, Inc.

Wynn Gordon Theatre, New York, N.Y.

Pantages Theatre, Hollywood, Calif.

Astor Theatre, New York, N.Y.

“PUTS EVERY SEAT IN THE CENTER SECTION”

Herman Glueckman, president

1501 Broadway, New York 18, N.Y.

telephone: Wisconsin 7-9355

*made of concave, convex seamless Fiberglas

SYDNEY LUST THEATRES

Bethesda Theatre, Bethesda, Md.


INDEPENDENT THEATRE COMPANY

Edward Theatre, Hollywood, Md.

Roxy Theatre, Hollywood, Cali.

Syndicate Theatres, Inc.

Elwood Theatre, Elwood, Ind.
Levin reports, and has evoked widespread interest in business circles in view of the very widespread and rapidly increasing use of 16-mm. film for all kinds of business purposes.

From the point of view of business firms booking the Vogue Theatre special facilities, their availability makes it unnecessary for salesmen and others visiting the San Francisco Bay area to carry portable 16-mm. equipment with them; while at the same time their films are given a better presentation, and presentation under more favorable and pleasant conditions, than could possibly be the case if portable equipment were used in non-theatrical surroundings.

The frequency with which theatres get the familiar phone call: "What's on tonight?" reflects the adequacy or otherwise of the promotion. If any picture could ever be exploited to theoretical perfection everybody within the theatre's area would know what was on, and there would be no such calls.

Perfection is impossible; but in this era of high-pressure competitive advertising every medium that can be used economically is important. The extremely low cost of that very efficient publicity medium, the mobile public address system, is sometimes overlooked.

No sound truck is needed with modern systems. The equipment can be used in any automobile, without bolting or screwing anything to the car or marring the car in any way whatever.

The extremely small cost of this publicity medium lies, first, in the fact that once purchased it is used over and over again without further expense; second, the fact that its initial price is small to begin with, and third and most important, that it has many other uses inside and outside the theatre. This versatility of the apparatus (the large number of applications in which it serves efficiently) is such that its cost in any one application becomes negligible.

Nature of the Equipment

The essential fact about a modern mobile public address system is that it is built to operate from either of two different power sources at the flip of a switch. Plugged into an ordinary electric socket, the system operates on 110 volts 50-60 cycles a.c. Connected to the storage battery of an automobile or truck, it functions equally well with a power source of 6 volts d.c.

Light in weight, simple to connect and use, the apparatus is readily transferred from one application to another without any engineering or ultra-skilled technical help. Any theatre's projectionists can handle it competently with no other information than the instruction sheet that goes with it.

The heart of the equipment is an amplifier with a built-in record player. A microphone plugs into this and so do loudspeakers.

When used in an automobile, the amplifier is placed on the front seat beside the driver. The loudspeakers are placed on the roof of the car, but not bolted down. There are vacuum cup carriers which cling to the car roof without damaging or marking it, and the loudspeakers bolt to these carriers.

When the same equipment is used under the marquee for exploitation—or inside the theatre for Bingo or other games or to reinforce live entertainment—the amplifier is plugged into a socket in the usual way and the loudspeakers are mounted.
with or without the help of their vacuum carriers, at the locations desired.

The fact that such systems have so many uses, and are so readily transferred from one to another, is the vital detail that reduces their cost for any one use to so nearly nothing. Thus, one can be mounted on an automobile during the morning and early afternoon hours to attract people to the theatre, and then when the show starts be removed from the car and taken inside to help entertain them! At still other times, it can be used under the canopy to attract passersby.

Radio Wire Television, Inc. has equipment of this kind, of 25 watts power (which is ample) and sound output of very high quality, at $181.60, complete.

Operating Details

Connecting or re-connecting these systems for different types of use involves only switching and plugging and needs no explanation. Anyone can understand it at a glance by looking at the apparatus and its instruction sheet.

When the system is used inside a car, the windows are preferably kept closed. Although the design of the loudspeakers is such that sound is efficiently directed toward those who should hear it, and away from the microphone, closed windows nevertheless will permit use of somewhat higher volume without danger of the microphone picking up its own sound in sufficient strength to cause feedback. When the record-player is used instead of the microphone, of course, no feedback is possible.

Similarly, inside the theatre, use of the record player introduces no problems, but sound from the equipment must not re-enter the microphone at too high volume. Loudspeakers, therefore, are preferably located at either side of the proscenium as far as possible from the microphone, and far as possible in front of it.

One further point of utmost importance is that sound quality must be good. Whether the system is used at any given time in a car or under the marquee for exploitation, or inside the theatre for entertainment or bingo,instant response by the listener is essential. There must be no poor, harsh or muffled sounds, whether produced by the record player or the microphone. The equipment referred to above was designed with the importance of top quality sound as the first consideration. Only such equipment will be useful to any theatre. Poor sound is worse than none.
Nu-Screen to Display Exhibitors’ Praises

Exhibitor statements in commendation of Nu-Screen will be displayed in photographic enlargement at Nu-Screen Corporation’s exhibit at the forthcoming Tesma Convention and Trade Show in Washington, D.C.

These commendations will form the highlight of the Company’s display at the Tesma Convention, which is scheduled for the Shoreham Hotel September 24th to 29th. A small-scale model of the convex-concave glass screen will also form part of the exhibit, and will enable visitors to see for themselves how this unusual screen is constructed.

Among the commendations to be displayed in enlarged form, according to Herman Gluckman, Nu-Screen’s president, are the following comments:

From Si Fabian, of Fabian Theatres:
“Our patrons are delighted... I find this screen a welcome addition to our theatres.”

From Bob O’Connell of Interstate Circuit, after opening his new Essex Theatre:
“My new Nu-Screen was a tremendous success... I am delighted with it...”

From Rodney Pantages of Hollywood Pantages Theatre Corporation:
“Nu-Screen presents some marked advantages over the orthodox type... Any semblance of distortion is entirely eliminated from front and side row seats...”

From John J. O’Connor of Universal Pictures Company: “... Since the installation of the Nu-Screen in the Winter Garden and Park Avenue Theatres, all complaints from patrons sitting in the front and side seats have been eliminated.”

From Sidney Lust, of Sidney Lust Theatres: “... The greatest thing in show business since sound and color.”

From Trueman T. Rembusch of Syndicate Theatres, Inc.: “... The result left me speechless... There was such improvement in the quality of our sound...”

From Maurice Maurer, manager of the New York Astor Theatre: “... We are very pleased with Nu-Screen, it has eliminated whatever side distortion we had, and it has made our front and side seats ‘good’ seats... The beauty of the color and sharpness of projection were outstanding.”

Theatre Council

(Continued from Page E-5)

Showmen’s Trade Review, September 13, 1947

anything standing on an easel, or in a portable manner. All poster frames have to be inserted in the wall.”

“Fire ordinances prevent their use to any great extent, and it is diminishing throughout our theatres. We do use tripod method of exploitation on special occasions or for special events.”

Among members who use tripods, a number do so only “to a small degree” or “occasionally.” And among those who do not the opinion is offered that they are “not as practicable as wall frames.”

Motor-driven animated displays are almost unanimously favored by members who took part in the discussion of this question. “Very effective,” says one member. There is scarcely any dissent. However, and again because exploitation pieces and devices must be varied if they are to hold public interest, some members show animated displays only “on occasion” or even “on rare occasions” or “very seldom.” Approximately half the members use animated displays often enough to buy and own the equipment; the other half rent it whenever it is wanted.

Among still others devices for exploitation, used by some of the circuits represented but not by all, the following were mentioned:

“Flasher and fluorescent light for indirect displays.”

“Supplementary marquee signs.”

“Strong color effects created either by single mass colors, such as blues, or color wheel animation.”

“Lobby displays with some action.”

“Roadshow trucks.”

SMPE Conference Draws Many Industry Leaders

The forthcoming Theatre Engineering Conference and Educational and Scientific Exhibit of the Society of Motion Picture Engineers has drawn registrations from many leading exhibitors and circuit executives, James Frank, Jr., Chairman of the General Committee for the Conference, has made known. Reservations have been filed by theatremen from all sections of the country.

The Conference will be held at the Hotel Pennsylvania, New York, October 20th to 24th.

The exhibits will be technical and informative, not sales displays, the SMPE announces.
New Automatic Chopper Tears Tickets, Files Stubs in Order of Collection

A new ticket chopper has been brought out by General Register Corporation, makers of Automatic ticket issuing machines, to mechanize the doorman's job, and to detect dishonesties.

The new chopper performs two different functions, both automatically. It chops the tickets, eliminating manual tearing off of stubs, and thus speeds up ticket taking and reduces crowding at the door.

Additionally, and also automatically, it stacks the stubs on wires in the exact sequence of collection. These filed stubs are under lock and key. The doorman cannot recover them. The manager can check them at leisure. If their number sequence as thus filed does not compare pretty closely with the sequence in which tickets were issued, that fact will be direct evidence that something is wrong and in need of investigation.

Cases are not unknown in which the doorman fails to tear the tickets, fails to hand back stubs to neglectful patrons, and returns the tickets to the cashier for resale. The new Automatic ticket chopper detects such collusion, for the stubs of the resold tickets will be far out of their proper sequence in the file.

The new chopper takes standard tickets as now used by theatres; no special printing is necessary.

These grim faces may be your patrons, glaring at your booth—

And this you, when bad-sound refunds wreck a smash-hit run.

RCA Service helps prevent such breakdowns—keeps your sound clear and strong—your box-office traffic healthy and going the right way.

Smash the Sound-Trouble Bugaboo!

When you buy RCA Service, your sound gets regular check-ups by a skilled technician, with modern instruments to put the finger on danger spots. Your sound and projection get all parts needed for tip-top operation. You get prompt help in an emergency. Stop worrying that sound troubles will hit you where they really hurt. Join the thousands who find RCA Service smashes the sound trouble bugaboo. It will cost you but a few admissions per day.
MANAGERS

Maintenance Check List

☐ SEPT. 15.—Have all appropriate members of the staff been properly trained in first aid procedures?
☐ SEPT. 16.—Check roofs, skylights, flashing—have needed repairs made while outdoor working conditions are favorable.
☐ SEPT. 17.—Have all weighing scales re-checked, to assure your patrons accurate weight for their pennies.
☐ SEPT. 18.—Have check made to assure that cords, plugs and sockets of all cleaners’ work lamps are in safe condition.
☐ SEPT. 19.—Time for another checkup on curtain control motors, switches, mechanism and trim?
☐ SEPT. 20.—Have you considered cleaning your theatre front with steam or sand blast process?
☐ SEPT. 21.—Are you keeping down phone charges? Make sure your extensions are not accessible to the public.
☐ SEPT. 22.—Have vacuum cleaners serviced for more efficient work on the part of your cleaning staff.
☐ SEPT. 23.—Prepare autumn mats in warm colors for display frames. Freshen frames themselves with varnish.
☐ SEPT. 24.—Re-inventory all supplies; check stock room arrangement for cleanliness and orderly accessibility.
☐ SEPT. 25.—Check ticket machine motor, mechanism and cutting knives. Urge care in polishing top plate.
☐ SEPT. 26.—Examine all ladders used by employees to avoid accident and claim against the theatre.
☐ SEPT. 27.—Are you getting exactly accurate changeover of both picture and sound every show, every day? Why not?
☐ SEPT. 28.—Time to re-check carpet condition, with special attention to stair edges and entrance-exit areas.
☐ SEPT. 29.—Have summer seat covers laundered and packed away in dust-proof containers for next season.
☐ SEPT. 30.—Have winter seat covers laundered and packed away in dust-proof containers for next season.
☐ OCT. 1.—If new drinking water refrigerator is to be turned off for winter, consult manufacturer on procedure for shutting it down.
☐ OCT. 2.—Time for another check-up of chairs to assure comfort and safety and to prolong their life?
☐ OCT. 3.—Remind sign changers to avoid propping ladders against weak marquee channels or facings.
☐ OCT. 4.—Promote tidiness and pride in good work by repainting projection room. Projection and sound are what you sell.
☐ OCT. 5.—Do cleaners move furniture and clean and dust behind and beneath same? Accumulated dirt breeds odors.
☐ OCT. 6.—Make sure furnace and flues are clean, unobstructed, in preparation for starting heating plant when needed.
☐ OCT. 7.—Check kick plates on all doors. They will benefit by an occasional coat of varnish.
☐ OCT. 8.—If Columbus Day is important to your patronage prepare flags and decorations now.
☐ OCT. 9.—Check water tower and its supports, wire-brush and paint all rusted areas while outdoor conditions permit.
☐ OCT. 10.—Check outdoor billboards and poster panels for security of anchorage under winter conditions.
☐ OCT. 11.—Check marquee and sign supports, cables and wiring to obviate winter damage. Wire-brush and paint rusted areas.
☐ OCT. 12.—Days getting much shorter: is outdoor lighting schedule revised accordingly? Do you check on compliance with schedule?
New, Postwar Projection Lamp
Brought Out by Ashcraft

Entirely new, postwar both in design and in many of its materials, the model C-70 arc lamp just brought out by C. S. Ashcraft Manufacturing Company incorporates many improvements and refinements in motion picture illumination. The range of the lamp is from 40 to 65 amperes, and no mechanical changes are needed to effect any desired transition within this range.

Construction is new in that both the housing and the doors are cast aluminum instead of the more usual sheet metal. Baffles inside the doors keep them cool. A hand can be rested on them for a long period of time without discomfort.

The carbon feed mechanism and all its controls constitute a single unit located outside the housing. The entire mechanism is thus protected against heat and carbon ash. Additionally, the mechanism can be removed as a single unit, in a few minutes, and replaced by another if necessary, facilitating servicing.

The new Ashcraft lamp has dual feed, positive and negative carbons being fed separately. An unlimited choice of feed ratio is available, and can be very accurately controlled. The mechanism will need no lubrication for many years. Its high speed shaft has factory-lubricated ball bearings; the medium-speed shaft factory-lubricated roller bearings; and for lower-speed parts there are oil-impregnated bearings, built of highly compressed powdered metal, which lubricate themselves from within and are impregnated with sufficient lubrication to last their natural lifetime.

The new lamp is equipped with a 14-inch mirror optically matched to the modern F:2 coated lenses. Among other features is a magnetic separator consisting of a loop of steel wire located near the burning end of the positive carbon. This loop, magnetized only when the lamp is burning, derives its magnetic power from the arc current. Open ends of the loop bend forward under the arc and exert an upward magnetic force which stabilizes the flame.

Carbon is positively gripped with the help of extremely accurate clutches designed to prevent even the most minute slippage. Carbon feed and carbon adjustment require little intervention by the projectionist, but manual controls are conveniently located at the rear of the housing.

NOTE ABSENCE of any working parts inside this C-70 lamp housing. As can be seen, there is nothing exposed to heat and carbon ash except indispensables—the reflector, carbon holders, removable carbon ash cup, magnet loop and the baffles of the doors.

Theatre Projectionist Becomes an Alderman

J. O. Morgan, projectionist at the Grand Theatre, Macon, Georgia, and business agent of I. A. Local No. 507, will become a member of the Macon Board of Aldermen. He was among the successful candidates at a recent municipal election.

Morgan is also President of the Macon Federation of Trades, a member of the Red Cross Home Service Committee, and during the war was a member of a local Selective Service Appeal Board.

Former Service Man Is Now Altec V. P.

A. A. Ward, who started his career with Altec as a service inspector covering theatres in Southern States, has just been named Vice-President of Altec Service Corporation.

Ward had been advanced from time to time since his theatre servicing days, in accordance with Altec's traditional policy of promotion from the ranks. His last previous post was that of Vice-President of the subsidiary Altec Lansing Corporation.
**Range Beyond the Blue**

Eagle-Lion Western with Music 54 mins.

**AUDIENCE SLANT:** (Family) Pretty good little musical western that should satisfy action-hungry children.

**BOX-OFFICE SLANT:** Where Eddie Dean is liked, this offering should do well at the ticket window.


**Plot:** When bandits threaten a stagecoach, the hero and his boys save a gold shipment by driving them off. The action is repeated until the hero discovers that the town banker is trying to discredit the lady who has the stagecoach line so he can buy it dirt cheap. The gang, of course, is thwarted and the lady retains control.

**Comment:** Pretty good little musical western that should satisfy the average action fan. There is enough activity throughout the usual plot treatment to keep things rolling satisfactorily. Eddie Dean sings some tunes that are at the top of that western song league. Direction by Ray Taylor sustains a rather mediocre story, and production values are up to par. Exhbitors who cater to western trade and with fans who like Dean should do well with this offering.

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**Ride the Pink Horse**

Universal-International Drama 101 mins.

**AUDIENCE SLANT:** (Adult) Vivid, exciting drama from a superb screenplay, with Actor-Director Robert Montgomery delivering perhaps his best performances to date in bringing a rather excellent, moving entertainment for all types of adult audiences.

**BOX-OFFICE SLANT:** If exploitation and advertising are on a par with the excellence of the film, it can do much better than average business. In almost every case it should do at least average.


**Plot:** An embittered war veteran comes to a sleepy New Mexico town at Fiesta time to extract vengeance and blackmail from a crook who had murdered his war buddy and whom the ex-soldier had formerly served. He is led into a trap, stabbed, beaten and nearly killed and is saved by a young Indian girl and the proprietor of a merry-go-round.

**Comment:** Instead of using the evidence he has gathered against the crook for blackmail purposes he turns it over to G-Man and leaves town.

**Comment:** There are many outstanding things about this decidedly superior production. Included are the superb screen play of Ben Hecht and Charles Lederer, the fine sense of timing and dramatic values so evident in Robert Montgomery's smooth direction and the number of strong, important parts in the picture so excellently done by such standout players as Montgomery himself, Thomas Gomez, Art Smith, Fred Clark and in a comic role unknown named Wanda Hendrix. In what might well be the best performance of the year. In spite of the excellent performances of the experienced players, it is Miss Hendrix whose fleeting moments in the story standing are over-powered with a childlike, dog-like devotion for the un-understanding Montgomery and whose very appearance seems to light up the screen and literally "steal" attention. That such a grasp on a difficult part could be attained by such a youngster is a tribute to her acting ability and to Montgomery's directorial talents. In the case of Miss Hendrix, as well as with every other player in the film, he has given minute attention to detail, to perfect timing, to imaginative use of the camera, adding those bits of business that mark the difference between a vivid, exciting drama from a superb screenplay, as in this instance, and just a good picture. There may be a difference of opinion as to Montgomery's best previous effort, the argument probably being centred around "The Earl of Chicago," "Rage in Heaven" and "Lady in the Lake"; but opinions are likely to be unanimous that "Ride the Pink Horse" is his best picture to date. And if the exploitation and advertising are on a par with the film's excellence, it can do much better than average business. In any event, it should do at least average almost everywhere.

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**The Stranger from Ponca City**

Columbia Western with Music 55 mins.

**AUDIENCE SLANT:** (Family) Excellent western with plenty of action and a well-sustained story.

**BOX-OFFICE SLANT:** Should do well at action houses, with Starrett and Burnett a top duo in the western field.


**Plot:** When a stranger comes to Ponca City to take over a ranch from a young lady, he is threatened by a notorious gang. The stranger, however, is none other than the "Durango Kid" and he is a tough hombre. He eventually succeeds in nabbing the gang's leader, who had been masquerading as a town grocer, and restores order to the community.

**Comment:** This latest "Durango Kid" is an excellent western, with plenty of action to please the fans. Charles Starrett, as usual, does a topnotch job, ably seconded in the comic line by ever-popular Smiley Burnette. The screenplay by Ed. Earl Repp is well-sustained, using enough twists on the familiar western plot to insure added interest. Forrest Taylor does a nice job as the head villain and Virginia Hunter is adequate as the feminine lead. Nice change of pace is brought into the proceedings by versatile Director, Deren. Excellent top support, particularly the commentary. Picture should bring in that good old bread-and-butter money for action houses wherever played.

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**Robin Hood of Texas**

Republic Western with Songs 71 mins.

**AUDIENCE SLANT:** (Family) Better-than-average Gene Autry western. Good family entertainment with plenty of action, a plausible story and pleasant music.

**BOX-OFFICE SLANT:** Should do well, particularly where Autry is a standard draw, and that's pretty nearly everywhere.


**Plot:** Gene and the Cass County Boys are flat broke and take a job as ballyhoo en- tertainers outside a local Western Chophop. As they sing, the bank across the street is held up and robbed of a large sum. The boys are accused of at least complicity in the robbery but are released from jail on the theory that they might lead police to the hold-up men and the missing money. They take over a run-down ranch which one of them inherits,
transform it to a dude ranch, where they eventually trap the real bank robbers and restore the missing money.

Comment: This is a western in the modern manner, an actiie bank holdup, plenty of gun play, hard riding, fist fights and all the trappings so dear to Gene Autry fans. He sings, with the Cass County Boys, such really pleasing numbers as, "The Merry-Go-Round and Good Old Fashioned Hoe-Down," both authored by Autry, plus "Goin’ Back to Texas," by Carson J. Robison, and "You’re the Moment of a Lifetime," by Serge De Karlo and Ray Charles. Lyute Roberts is the luscious romantic interest, who, incidentally and as usual, interests Autry only for the moment. Then Adele Mara is a menacing female he, and unless one believes in time travel, you always wish he’d come to no good. The gangsters are just gangsters, all that is required of them. The dialog is good, normal dialog with no heroics. In short, "Robbin Hood of Texas" is a good western, much better than average, and even better than Gene Autry’s average, which is high enough. Should do very well, especially where Autry has a following, which is pretty nearly everywhere.

The Years Between
Universal-International Drama 87 mins.

AUSTRALIAN BREED: (Adult) Gloomy story that lacks real audience appeal. Well acted.

BOX-OFFICE SLANT: Won’t mean much at the average theatre.


Plot: A British "war widow" is about to marry a 4-F landowner when the husband who was reported killed in action turns up alive in a prison camp. Resuming her life with him, complications arise because of differences which have developed within them during the years between. Adjustment is finally made, however.

Comment: This is a gloomy story that sustains an air of sadness—almost throughout. Valerie Hobson is outstanding as the muddled Englishwoman bewildered and torn between loyalties for a husband she believed dead and whose place in her affections has been replaced by another. The rest of the cast is adequate. In some situations, Michael Redgrave’s name may have some drawing power because of his current American build-up. However, in the average American house it is doubtful that this will prove an attraction or an audience success. Exploitation can help greatly in drawing a crowd for a picture having the potential appeal to female trade possessed by "The Years Between."

First Young Short Ready
Harold Young Productions of New York has completed its first short, "Bamister’s Baby Land," a one-color reel film starring Constance Bamister, famous baby photographer. The subject will be distributed by Clyde Elliott.

Two Warner Reissues
Warner Bros., has announced reissue of "Bad Men of Missouri" and "Each Dawn I Die" for Oct. 4.

REGIONAL NEWSREL

Canada’s position in the world monetary situation is expected to be clarified upon the return to Ottawa of Hon. Douglas C. Abbott, Dominion Minister of Finance, from a momentous conference with Imperial Government authorities in London. The situation from the Canadian viewpoint does not entice film-trade executives at Toronto because of a broad hint that Canada will have to adopt restrictive measures to conserve its dollar reserves which, otherwise, would reach the exhaustion point in less than six months. There has been a promise at Ottawa of a forced reduction in luxury imports from the United States and films were placed in that class during the war years. Then there is the word of Finance Minister Abbott before his departure to London that the Canadian dollar trend, in relation to U. S. funds, would have to be corrected "one way or another."

The Canadian film industry also has discovered that the British war-volunteer tax is applicable to pictures originating in the Dominion. Releases of the National Film Board of Canada and other producers come under the tax in Britain and there is a reported possibility that "Whispering City," produced by Quebec Productions Corp., and "Bush Pilot," made by Dominion Productions, may not be immediately released in sterling countries.

Some of the Odeon Theatre Movie Clubs in Western Canadian areas have not re-opened following the summer layoff because of the incidence of poliomyelitis. In Eastern Canada, however, the Saturday morning clubs for juveniles have been re-opened because the disease is not so prevalent in the East. Marcus Loew’s Theatres Limited declared a $1 dividend for the third quarter of the year, payable Sept. 30, on the common, its only stock.

Announcement is made that Paul Douglas, formerly with United Artists in Toronto, has been appointed Canadian publicity director of Warner Bros., at Toronto, effective the middle of September, to succeed Glenn Iretun, resigned.

The longest street lines in many years for a film attraction came in Ottawa, where were in evidence when great queues formed at Loew’s during the first week of the popular-price engagement of "Gone With the Wind."

Manager Fred Treblecock of Shea’s Theatre, Toronto, has announced that "Welcome Stranger," established all-time records for the house during Labor Day without the benefit of a holiday midnight show which is banned by the municipality.

Combine Sunday Issues
The Sunday issues of the Chicago Times and the Sunday Sun will be combined, starting Oct. 6, when Marshall Field takes over the Times, giving him a morning (Sun) and evening (Times) paper in the Windy City.

TOKORO
Bill Faulds, assistant manager of the Toronto Tivoli, will manage the Northtown Theatre which is to be opened by Famous Players in October.

The Government of India sponsored an invitation screening at the Odeon Fairlawn, Toronto, attended by 450 guests, of "Shahjehan," produced by Karidar Productions, Bombay. The depiction of the legendary romance by a native cast was received with enthusiasm.

SALT LAKE CITY
Manager Don Tibbs of the Monogram exchange is back from Dayton, Ohio, where he attended the national meeting of The Knights of the Round Table as the President of the local chapter. The trip also served as Tibbs’ vacation.

Bill Seib, in charge of operations for the Salt Lake exchange of Columbia, upon returning from a trip into Idaho, states that there is a "police scare" on in the Idaho and Oregon region which has closed the theatre at Nyssa, Ore., and two houses at Ontario, Ore., and it is anticipated that the houses at Nampa and Boise may close within a few days.

Del Cameron, division manager for Eagle-Lion-PRC, left Salt Lake City for Los Angeles by plane this weekend after confering with Branch Manager Art Jolly.

Jean Lynch, formerly cashier at the local Eagle-Lion-PRC exchange, is leaving soon to attend the University of Utah here, as is Eleonore Benton, stenographer at these offices.

Ted Reese, office manager for Paramount, is back from a two-week vacation.

Wally Nedly, in charge of the local MGM exchange, is in Omaha, his former home, vacationing and visiting friends and relatives.

Fox Intermountain Theatres’ District Manager Hall Baez has called managers of houses in the Intermountain District to meet this week in Idaho Falls, Id., and discuss sales and company procedure with Dick Ricketson, Fox-Intermountain president, as well as with managers from Montana, Utah and Idaho.

Hank Smith, booker for RKO Radio, reports that 40 prints listing a "Long Night" are to be shown simultaneously. Hank’s daughter, Lois Smith Knibbe, is here from New York, visiting her parents this week, Lois is Salt Lake’s 1947 winner of a national model contest; and also is a well-known cover-girl.

RKO District Manager AI Kolez has left after making new-product deals with Dave Edwards, manager of the Joseph Lawrences houses in Salt Lake City and the Intermountain west.

Bob Brain, U-I booker, has left for his vacation trip to Philadelphia.

UA Branch Manager Carroll Trowbridge is working in Montana with the new line-up.

20th-Fox Dates Two Specials

Feld E-L District Manager
William Feld, has been appointed district manager for the territory of St. Louis, Omaha and Des Moines exchange areas. Eagle-Lion announced this week.
**UNITED ARTISTS**

New Pictures started last week

**COMING**

A Miracle Can Happen
James Stewart-Henry Fonda
Arch of Triumph (D)
I. Bergman-C. Boyer
Atlantic City (D-V)
Moore-C. Boyer
Body and Soul (D-A)
John Garfield-Lilli Palmer
9/10/47
Christmas Eve
New Line
W. 10/2/47
Cincinnati Kid (D-A)
Elyse Moore-Abel Gancehage
5/28/47
Deaf Don't Dream, the (W)
W. Boyd-A. Clyde
Fanny the Fragile (D-A)
E. Goddard-F. Armitage
9/17/47
Heaven Only Knows (F-D-A)
Robert Cummings-Brian Donlevy
9/15/47
Henry the Fifth (D) "T"
L. Olivier-R. Asherson
12/24/47
Here Comes Trouble Again
K. MacKennon-L. B. Cullen
9/24/47
Hoppy's Holiday (W) "F"
W. Boyd-Mary Ware
6/10/47
Intrigue (D-A)
W. Boyd-B. L. St. John
9/20/47
Mad Wednesday (D)
H. Lloyd-Rushworth-J. Conlin
8/22/47
The Marriages (D-A)
W. Boyd-B. L. St. John
6/20/47
Sleep, My Love
C. Colbert-R. Cummings-D. Armeche
9/13/47
Stampede (D-A)
W. C. Weyler-B. J. Brennan
5/3/47
Strange Gamble
W. Boyd-A. Clyde
5/24/47
Time of Your Life
J. Cagney-Wm. Bendix-J. Cagney
3/10/47
Vendetta (D-A)
C. LeMar-Donald O'Connor
8/25/47
Without Honor
W. Boyd-Andy Clyde
9/24/47
Who Killed Doc Robin?
E. Janssen-L. Olsen-D. Belding
9/3/47

**UNIVERSAL-INTERNATIONAL**

Black Narcissus "T (D)"
Deborah Kerr-David Farrar
100. Aug. 7/47
Cleopatra Encounter (D-A)
C. Johnson-T. Howard
9/14/47
260. Brute Force (D-A)
10/31/47
612. Buck Privates Come Home (C)"
8/25/47
60. Captive Heart, the (D)
3/23/47
2791. Destry Rides Again
M. Dietrich-J. Stewart
9/3/47
613. Egg and I, the (C)
C. Colbert-F. Armitage
5/24/47
619. Great Expectations (D)
J. Mills-Valerie Hobson
11/8/47
620. I'll Be Yours (C-M)"
W. Hiller-L. Livey-P. Brown
9/1/47
2794. I Stole a Million
G. Raft-C. T. Doran
8/25/47
619. DINAH Ponselle (B)
5/24/47
2795. Magnificent Obsession (D)
Irene Dunne-Robert Taylor
10/1/47
619. Michigan Kid, the (W) "F"
John Hall-Rita Johnson
9/3/47
1656. Mr. Gentleman (B-D)
T. Craven-F. Armitage
8/25/47
619. Odd Man Out (D)
J. Mason-Robert Newton
11/6/47
2796. Only Angels Have Wings (D)"
8/15/47
619. Song of Scheherazade, the (M)"
Y. DeCarlo-B. Donlevy-J. P. Aumoff
8/25/47
619. Stave Girl "T (C-R)
Yvonne deCarlo-George Brent
9/9/47
2797. That's the Way It Is (D-A)
D. Farrar-M. Zellinger
8/12/47
619. Smash-Up, the Story of a Woman (D)
S. Hayward-L. Bowman-E. Albert
10/3/47
619. Stairway to Heaven "T (D)"
D. Provensen-D. Ramond
8/25/47
619. Swing Guy (D-A)
8/25/47
2798. You Can't Cheat an Honest Man
W. C. Fields-Eldgar Bergen
7/12/47
2799. Web, the (M)
V. Prince-E. Rains
8/5/47
2799. Web, the (M)"
8/25/47
2799. Web, the (M)"
8/25/47
605. Wicked Lady, the (D)"
M. Lockwood-J. Mason-P. Roc
9/24/47

**COMING**

A Double Life
Ronald Colman-Signe Hasso
1/1/47
A Lady Surrendered (D)"
D. Nadler-D. Provensen
12/15/47
Eide, The
D. Fairbanks, Jr.-M. Montez-P. Cretel
9/28/47
Imagination
W. Van Dyke-B. Hunt-
9/28/47
Legend of Black Bart, the "T"
Y. DeCarlo-D. Durley
10/28/47
Letter from an Unknown Woman
Joan Fontaine-L. Jourdan
9/2/47
Lost Moment, the"
S. Hayward-R. Wilcoxon
9/30/47
Magic Bow, the (D-M)"
Stewart Granger-Phyllis Calvert
9/10/47
Mental Cook (D)
L. Johnson-C. K. Silverman
9/7/47
My Heart Goes Crazy "T (M)"
S. Field-Greta Gynt
9/10/47
Nicholas, the (M)
B. Fitzgerald-D. Hart
9/2/47
Oh Say Can You Really (D)
S. Field-Greta Gynt
9/7/47
Pirates of Monterey "T"
Maria Montez-Rod Cameron-P. Reed
9/2/47
Ride the Pink Horse (D)"
9/10/47
River Lady "T"
9/2/47
Secret Beyond the Door (D)
J. Bennett-M. Redgrave-A. Revere
9/15/47
Senator Was Indicted, the (D)
W. Powell-E. Baliles
9/2/47
622. Singapore (D)"
F. MacMurray-A. Gardner-\n9/28/47
Topslope, The (D)"
H. Stept-H. Hayward
9/28/47
Twin Pony, the (D)"
B. Abbott-L. Costello-M. Main
9/28/47
Widow of Wagon Gap (C)"
9/28/47
Years Between, The"
B. Anderson-V. Robson-F. Robson
9/28/47
ADVANCE DATA
(Continued from Preceding Page)

RIVER LADY (U-T) Technicolor. Principals: Jimmy Van Heusen, Dan Dauryk, Rod Cameron. Director, George Sherman. A romantic espionage involving a smuggling boat conceives with a confidence man to ferret out a device for the purpose of absorbing all the lumber mills along the Mississippi. Ambitious to become one of the syndicate's victims and then go to work to destroy the leader of one of the syndicate's leaders. He becomes enmeshed with a two gun gat working for the government to get him. The picture is used to bring the bad men out of hiding.

NATIONAL REVIEWS

DOW TO EARTH (Col.) A-K. FURIF—National Review. CLASS II—National Legion of Deeny. FAMILY—General Federation of Women's Clubs.

KILROY WAS HERE (Mon.) FAMILY—National Board of Review. CLASS A—SEC. II—National Legion of Deeny.

The authorities quoted in this column are as follows: GENERAL FEDERATION OF WOMEN'S CLUBS. The motion picture committee is headed by Mrs. Arretta F. Burt, chairman, of St. Louis. Two reviewing committees are maintained—Mrs. Mary Lilly, New York, Eastern Committees chairing: Mrs. Grace H. Thayer, Los Angeles, Western Committee chairwoman. Designations used: FAMILY—years and up; MATURE FAMILY—14 years and up; ADULTS—High School Students and Adults; **—indicates picture is rated as "Exceptional."
Only the best projection pays -
ALLIED JOINS ATA-MPTOA
WAR PARLEY ON ASCAP TAX
(See Page 7)
BRINGING HOME THE BACON!

HOT FROM HOLLYWOOD!

M-G-M Sales Conference returns from Studio visit to tell you about coming Great Entertainments they saw in Person!

"GREEN DOLPHIN STREET" mightiest spectacular drama ever made! All advance reports dwarfed as we watched with our own eyes earthquake, tidal wave, shipwreck, tribal warfare in this gigantic, romantic picturization of the book that 20 million readers are waiting for, starring Lana Turner, Van Heflin, Donna Reed, Richard Hart. Truly it's Road-show calibre!

"GOOD NEWS" packed with Technicolor verve and joy, moves with lightning pace. Peter Lawford, rapidly reaching top box-office draw, is at his romantic best with June Allyson, plus brilliant young Broadway stage stars. Great tunes, excellent dancing, swell fun. Picture runs only an hour and a half which means perfect set-up for big Xmas and New Years turn-over business.

"CASS TIMBERLANE" unquestionably will be among the Ten Best of the Year! Spencer Tracy and Lana Turner are a marvelous combination in a big-time production of the best-seller that packs humor and humanity, luxury, love and laughter into a warmly appealing romance. It's got everything for the millions of movie-goers. A honey!

"KILLER McCoy" previewed at Loyola Theatre, Inglewood, California, before enthusiastic audience which approved new type of role for Mickey Rooney, the best that he has had since "Boys' Town." Mickey, in his new socko characterization, has terrific power, punch and vitality. This is a highly commercial attraction, with the important factor of an even greater screen career for Mickey Rooney.

(Continued)

HIGH WALL" exciting, tense, romantic melodrama, which we predict will be a headline box-office attraction. Not since "Johnny Eager" has Robert Taylor had as powerfully rugged a role and Audrey Totter, continuing to build to stardom, is his excellent romantic partner. Fresh direction and fast-paced handling make this a really big, important box-office picture.

THE PIRATE" teams Judy Garland and Gene Kelly in a rich Technicolor Cole Porter musical extravaganza with provocative love story. Picture fans will royally welcome Judy Garland in an adorable singing role. This picture has genuine novelty of treatment and content and produced on tremendous scale is not only eye-filling but has outstanding musical score and is loaded with comedy and action. A great all-around entertainment.

ON AN ISLAND WITH YOU" has Peter Lawford, new idol of the fans, romantically teamed with Esther Williams plus Ricardo Montalban, Jimmy Durante, Cyd Charisse, Xavier Cugat in a dashing Technicolor picture. The love story has a delightfully different, racy, new twist and the South Sea backgrounds are a perfect setting for Esther Williams' beauty. A big, gorgeous and musically bountiful show for packed houses.

THE KISSING BANDIT" teams Frank Sinatra and Kathryn Grayson in a big and gay Technicolor musical with an unusual and intriguing plot and plenty of love songs for the stars to sing. It has a swashbuckling theme of the inaccessible high born girl and the daring kissing bandit, with thrills and excitement galore. Rich, racy, romantic for sure-fire returns! A gala audience attraction.

P.S. Yes we saw them all and you'll see them soon with your own eyes.
Fair Weather Forecast

On the eve of the Washington convention called to effect a merger of the American Theatres Association with the Motion Picture Theatre Owners of America this significant gathering shaped up as an event holding high hopes for an improvement in the field of exhibitor relations.

All indications were that a highly constructive program had been worked out during the long period of discussion and planning of the new combined exhibitor force which would be decided upon by the convention’s delegates.

An added ray of brightness struck through the skies above the impending event when, on Thursday, it was announced that National Allied’s Abram F. Myers had accepted an invitation extended by ATA-MPTOA to attend the joint discussion of the ASCAP situation. It is a situation that affects all exhibitors and it is good to see all three national exhibitor organizations represented in the important around-the-table discussion of ways and means of dealing with the matter.

The situation precipitated by the ASCAP proposal to boost seat taxes may be the means of setting up a milepost that can become a tremendous beacon for future guidance of the exhibitors of this country.

It is possible, and greatly to be hoped, that the meeting in Washington this weekend not only will be the means of bringing forth a bigger and better national organization but that it also will set the precedent for the kind of intra-organization cooperation which may bring about solid, united exhibitor fronts whenever exhibitors are faced with serious problems effecting them all.

Economy in Reverse

We hope Hollywood was listening to the remarks of B. V. Sturdivant on his visit home from Mexico City, where the former West Coast theatre executive now makes his headquarters as head of one of Mexico’s leading circuits.

Sturdivant said that “Extravagant production budgets, luxurious settings, and lavish costuming may disguise the lack of honest story material to United States audiences, but not in the greater part of Latin America.”

These extravagant trappings, which he talks about, don’t fool anybody on the most important point presently facing this industry—which is the need to produce pictures less extravagantly from a dollar outlay standpoint.

When one views some of the “economy measures” being employed by some of the film companies, one is apt to wonder how this industry grew to its present size under a leadership that now appears to have become hesitant and fearful.

We hear so much about the complexities and losses indicated for foreign market operations. The economies necessitated thereby, about which there is so much mention, seems to take the form of cutting a few dollars here and there by elimination of minor personnel and cutting in routines that come within the realm of the petty-cash department.

While this goes on, the general picture of tremendously high-cost production remains little changed, so far as the general observer can ascertain. The bringing of production costs to within some reasonable relation to the costs of other business operations is the task for the top executives. And if they are real top executives they needn’t get panicky about it, just function calmly and efficiently in doing their job of making pictures at costs that the theatre traffic will bear.

Children’s Library

The Children’s Library set up by the Motion Picture Association has rounded out one year of activity with results that indicate the idea is not only sound as a fine public relations effort by the industry but also a practical and profitable enterprise for those theatres where the conditions are conducive to the success of these special children’s shows.

One factor that argues very convincingly as to the success of the idea is the Eric Johnston announcement making it clear that there were more bookings of the films by theatres during the second half of the first half of the year. Theatres don’t continue operations and expand them unless there is good reason for such activity.

Actually, there’s nothing new about the show except the handling of special material as a library or backlog to assure continuity of the special activity. Some of the most successful theatre operations have been built up by careful handling of special matinees for children.

Worth Remembering

In all the dither over problems and difficulties within the industry, let’s not forget that this business flourishes by reason of what it means to millions outside of it—those masses who have learned to look to picture shows as a resort for entertainment and succor from their own woes.

In other words let’s not forget to put on good shows and sell ‘em with good showmanship.

—CHICK LEWIS
WHAT'S NEWS

In the Film Industry This Week

PRODUCTION—Independent exhibitors seemed to have struck another blow toward getting reduced costs on B product. The first move came when the studio workers agreed to that question on October 28, and this week, L. E. Chadwick, president of the Independent Motion Picture Producers Association, announced that he had concluded a pact with the Federation of Musicians for one year, retroactive as of Sept. 1, which would save his unit possibly as much as $10,000 a week.

Formerly, Chadwick said, the independents hired three orchestras of 20 men each which had to remain fixed as a unit. If a producer wanted to enlarge an orchestra, he had to do it by hiring outside musicians even though one of the other orchestras was standing by. Under the new setup musicians from an idle orchestra could be moved over to augment a working one. Last year IMPAA paid $120,000 for musicians. This year, Chadwick estimates it will pay $150,000.

Also from Hollywood Republic President Herbert J. Yates said that Republic’s plans were unbalanced because it was Yates plans to make pictures at lower cost where it can be done without hurting production. The contract was done by Roy Rogers’ being dropped in 75 per cent more revenue since his pictures were in color.

Under Fabulous “Texas” will make Republic history in day-and-date bookings, he added, with 259 Texas houses playing it.

Douglas Fairbanks, Jr., completed negotiations with Universal-International to use its studios for his next “The O’Flynn,” scheduled for shooting in January.

GENERAL—Silver-haired, silver-tongued, widely-experienced Paul V. McNutt to whom politicians and politicians should be a well-read book, took on a new role this week when the Motion Picture Association announced that the man who had held jobs ranging from governor of Indiana to ambassador to the Philippines, was to represent the industry at the red hearings which are to be conducted by the House Un-American Affairs Committee. Angered too at the smear heard as the result of past hearings on the coast, the Screen Writers Guild has come forward with an offer to combat smears. Meanwhile the committee itself had changed tactics and instead of a brass band was using the soft pedal. Names of witnesses, usually broadcast, were not being shouted in connection with the coming probe.

MPA also announced that it would seek to get its Children’s Film Library to an audience of 1,300,000 children between six and 12 years of age and to increase the number of theatres using the program from approximately 180.

In Dallas the McClendon interests filed a $1,200,000 anti-trust suit against the Interstate and Robb and Rowley circuits as well as Loew’s (MGM), 20th-Fox, Warner Bros., Columbia, RKO, Universal and United Artists. Same old reason: Alleged conspiracy to withhold product.

In Ohio the tax department here told communities that they could write their admission tax ordinances so as to tax tickets sold in the city even if the event took place outside of the city limits—such as circuses, ball games; in Chicago the three per cent amusement tax seemed destined to come up again.

EXHIBITION—That Ascap would grant a six-month stay on its new raised rates to allow exhibitors to study the question was reported there possible from reliable quarters this week following a meeting between the composers’ society and a joint committee of the American Theatres Association and the Motion Picture Theatre Owners of America. Ascap has already granted two months, but its board meeting on Sept. 23 will consider the further stay.

And in Washington, where ATA and MPTOA are holding an exhibiton convention to determine whether the two organizations should merge into a new exhibitors’ organization, the report was persistent that a committee would recommend a course of doing business with Ascap and seeking a rate cut rather than acting against Ascap through suits and monopoly action. Reason: Both latter processes are slow and would not grant quick relief; the chances are that Ascap might also beat the cases.

At the same meeting Fred Wehrenberg derided those who say one exhibitor organization cannot embrace independent and affiliated circuits asking what trade problem today does not affect both and insisting that action on trade practices be written into the new organization’s constitution. By trade practices he didn’t mean film rentals, Wehrenberg maintained.


In Kentucky the Anderson interests were expanding with the acquisition of three new theatres and by forming two new corporations, one of which includes Freeman Smith.

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N. Y. Seeks to Level Production Hurdles in City

New York’s Mayor O’Dwyer is making a sincere effort to level some of the hurdles before motion picture industry in that city and to date considerable progress has been made in that direction, a member of the motion picture industry working with the Mayor’s Motion Picture Coordinator Edward C. Maguire, declared this week.

The industry, who requested that his name not be used, declared that of all the departments which has been called on for help in removing difficulties, the police department had shown itself the most helpful. His views, however, emphasized the fact that while Mayor O’Dwyer and the industry are at present traveling the same road, the ends sought by each are somewhat different.

Mayor O’Dwyer, according to Coordinator Maguire, has no idea that New York can displace Hollywood as a production center. But he is positively seeking a greater percentage of motion picture production for his city. What the percentage was Maguire would not say.

The motion picture industry on the other hand, according to the industry with Maguire, is primarily seeking “to rid ourselves of terrific amount of red tape when a unit comes to New York or when a unit goes on location in New York.”

Seeks to Make Way Easier

The essential difference seems to be that the motion picture industry is not seeking to increase production in New York but to make the way easier for any production or special shots which may be taken in New York. However, both sides agreed there was no conflict there because Coordinator Maguire realizes the importance of making things as easy as humanly possible and that some increased production is bound to follow easing of restrictions. Producers who have used the New York facilities to date have officially declared that they had excellent cooperation though some complaints have crept into print. Charges that a great deal of production difficulty arose from production inefficiency have also been breathed.

Maguire’s efforts to date have brought re-

(Continued on Page 8)

New E-L Sales Managers

L. E. Goldhammer

Al Suchman

Eagle-Lion this week completed reorganiza-

tion of its domestic branches with the appoint-

ment of Al Suchman as eastern sales manager, and L. E. Goldhammer as western sales manager. Distribu-

tion President A. W. Schwalberg an-

ounced.

Both new posts operate from the home office.
Ascap May

Directors of the American Society of Authors, Composers and Publishers who meet Sept. 23, will probably be willing to grant exhibitors the additional time requested to study their rates, a well-informed source said in New York this week. At the conclusion of a joint Ascap-ATA-MPTOA meet last week, Ascap had been asked to grant a six-months' stay. A six-months' stay had already been granted.

MPA Aims to Cover Kid Audience of 15 Million

The Motion Picture Association is moving to expand the services of its Children's Film Library so that it may serve the screen tastes of some 15,000,000 children between the ages of six and 12. MPA President Eric Johnston announced Friday:

This move, which not only includes increasing the number of features available, also includes raising the number of theaters showing such special children's matinees to 2,500. At present approximately 1,500 theaters are engaged in giving special performances for children and using product in the MPA Children's Film Library.

The libraries are now being selected by a jury of 40 children of varying ages. After this a mother's committee, representing a wide range of women's organizations, passes upon the children's selections and in event of disagreement a triumvirate consisting of a psychologist, a psychiatrist and an educator arbitrate the disagreement.

The Children's Library will attempt to keep a catalogue of 42 films which have been released in the past. To this will be added listings of new and current films approved by the preview committee.

To Fight 'Curley' Ban

Immediate court action will be instituted by the film industry to challenge the ban by the Memphis, Tenn., Censorship Board of the Hal Roach comedy, "Curley," it was jointly announced Thursday by MPA President Eric Johnston, United Artists President Gradwell L. Sears and Producer Hal Roach.

De.pinet Predicts Good Business for Fall, Winter

Predictions that box-office business would be good this fall and winter were made to members of the trade press this week by RK0 Executives Vice-President Ned De.pinet at a joint interview during which he and James Mulvey, Goldwyn president, announced that The Best Years of Our Lives would continue to be sold at advanced-price admissions well into 1948.

De.pinet said that the subject of advanced admissions is a "vital thing to the exhibitor," but he added that justification for the practice "rests on the quality of the picture." In the case of the Goldwyn picture, he continued, "it seems that the public has taken the bit in its teeth so far as 'The Best Years of Our Lives' is concerned" and that the public continues to flock to see it despite exhibitor opposition to advancing prices.

The picture has not tapped more than 33-1/3 per cent of its audience potential, De.pinet said, on the basis of a recent poll.

Returning to the advanced admissions subject, De.pinet declared that "it can be a mistake (to raise admissions) if the picture is not right . . . I think the public will write the answer very fast, if the picture does not belong."

they should attempt to encompass local problems. The question of the presidency existed mainly because both ATA and MPTOA had found it difficult to find an outstanding leader who could meet all qualifications. The candidate for the post, it was argued, must be an independent, nationally-known, a competent exhibitor and one who knows his way around Washington. Various names had been considered by the pre-convention meetings and abandoned for one reason or another. At present some groups, one of which reportedly is led by National Theatres President Charles Skouras, are pushing ATA Board Chairman Ted Gamble to accept the presidency.

Gamble declared he doesn't want the job. He is reportedly ready to accept another office — either a vice-presidency or board chairmanship, which would not take up so much of his time. But if the pressure is great, he may be forced to accept.

Another presidential possibility is ATA President SI Fabian, who also does not want the post, remarking jocularly that if he accepts his wife would divorce him he spend so much time away from home in the future as he did in the past on ATA business.

Both Gamble and Fabian have been considered for the board chairmanship. However, some sources feel that if a former ATA man gets the presidency, an MPTOA man will get the board chairmanship.

The vice-presidencies reportedly will be numerous enough to offer no problem.

The treasurer candidates were said to have narrowed down to Sam Pinanski of M&P Theatres and J. J. O'Leary of the Comerford circuit, while Morris Lowenstein of the Majestic Theatre, Oklahoma City, seems almost certain for the post of secretary, and MPTOA General Counsel Herman Levy appeared likely for the post of general counsel in the proposed organization.

Nominations from the floor, however, could upset these possibilities.

Expect Committee Reports

The organization committee expected to report for a directorate which will consist of one director for each state or regional unit; one director for each national circuit, such as Loew's or RKO; and two directors for the affiliated circuits who would be selected by a conference of these circuit representatives. This set up, it is pointed out, would attempt to assure control of the board by the independents.

In addition the organization committee is almost certain to include trade practices in its recommendations though the extent of these practices was not known.

The managing committee of the convention, (Continued on Page 8)

Pay for Clearance?

Cleveland subsequent-run exhibitors are objecting to playing advanced-run pictures at the same scale which was charged by the downtown houses for first-run. Demanding the same scale on their part, they contend, violates the accepted clearance theory that first-runs pay for clearance as well as product.
**ATA-MPTOA Meet Opens**

(Continued from Page 7)

consisting of Fabian, Gamble, ATA Executive Director Robert W. Coyne, Levy and Harry Lowenstein and E. V. Richards also appointed the following 12 convention committees:

Legislative, Ascap, organization, budget and finance, distributor-exhibitor relations, television, audience expansion, campaign and contributions, film program, public relations, advanced admission pictures, 16-mm, films.

The managing committee had also made a series of recommendations to these committees. While much of the information was forthcoming as to the nature of these recommendations, reliable sources indicated the following:

### Proposed Recommendations

Legislative—Study of national, state and local admission taxes with a view to having them removed; consideration of a possible permanent legislature for distributive or both in Washington. A recommendation not to become involved in regional or local legislative problems unless requested to do so by the local unit.

Ascap—Suggestion that the committee study Ascap from several angles with a view to instituting court or monopoly action or to seek a change in the copyright law. Reports were rife that a recommendation was made to seek to work out an agreement with Ascap to reduce rates. The recommendation reportedly stated that courts do not always dissolve proven monopolies when they do not operate against the public weal and that legislation while feasible was a preferable process. Former Ascap General Manager E. C. Mills was scheduled to address this committee.

Organization—A suggestion that the new organization be considered as a confederacy of units with regional vice-presidents was made.

Budget and Finance—Budget suggested at $200,000 yearly.

Distributor-Exhibitor Relations—The subject of advanced admissions, local checkers and the suggestion that a permanent division be set up to handle distributor-exhibitor relations was made.

Television—The managing board was said to acknowledge it knew little on the subject, to have pointed to the importance of television to exhibitors in the future and to have suggested a standing committee to keep abreast of developments. Paramount's Paul Rabourn was a speaker before the committee.

### Would Increase Audiences

Audience Expansion—Ways and means to get more people into the theatre more often were suggested with a 12-point program ranging from improved marquees to community activity.

Campaigns and Contributions—A recommendation was reported to the effect that the new organization adhere to an earlier policy with regard to drives. "One drive for all" was described as practical.

Film Program—Continuation of the set-up used by ATA and MPTOA with a New York reviewing board which would report to 12 regional boards on government and charitable films was thought advisable.

Public Relations—Need of a public relations program is reportedly stressed with the question raised as to whether exhibition can be separated from Hollywood in the public mind. A suggestion that a study be made for a program covering exhibition only and for the entire industry was offered. (The inference is that what Hollywood may be accused of doing reflects back on exhibition and that the two cannot be separated.) Media to be used is also to be studied.

Twentieth-Fox's Charles Schlaifer was to speak before this committee.

Advanced Admission Prices—Suggestion is made to consider whether high prices have an effect on the public, with a study to see how many children may be kept away by the higher prices and how many people are brought into the theatre by the ad campaigns which accompany such pictures.

16-mm—Suggestion is made to appoint a standing committee to handle the subject and to work on organized 16-mm, organizations to curb abuses.

### Exhibit Problems Are General, Says Wehrenberg

MPTOA President Fred Wehrenberg, in a pre-convention release, said a speech he had to make Friday, castigated those who claim that an exhibitor organization cannot function properly for both independent and affiliated circuits.

"I would like those persons to stop generalizing and to name specifically any problems in the last few years that are merely independent exhibitor problems as distinguished from all exhibitor industry ones."

Wehrenberg declared that trade practices must be paid for by the new organization, but added there was a difference between trade practices and film prices, declaring only the exhibitor or his qualified film buyer could buy film for himself.

"The question," he continued, "with which this industry is faced is what are we going to do about the abuses, injustices and grievances in our trade practices? Either we take care of these abuses intelligently between ourselves by organized self-regulation and self-discipline, or they will be settled in the courts and in the legislatures—arbitrarily, expensively and with continuous ill-will."

### New England Unit Asks Clark for Ascap Action

An appeal to United States Attorney General Tom Clark to take action against the American Society of Composers, Authors and Publishers "even if it involves criminal proceedings" was made by the Independent Exhibitors, Inc. of New England, an Allied affiliate, according to an announcement from Boston this week.

Terminating the Ascap-proposed increase as one which would raise music license fees from $10 to $15 per cent, the New England exhibitors denounced it as a "tribute" which they were compelled to pay or face the possibility of not getting "any more of these pictures."

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**'No Parking' Zone Fee**

Minneapolis can collect fees from theatres in the downtown parking meter area for having "no parking" zones in front of their theatres, the city's office has ruled. As a result, the Minnesota Amusement Co., which operates several loop theatres, has agreed to pay $900 to the city for the "no parking" zones in front of its loop houses.

N. Y. Seeks to Level Production Hurdles in City

(Continued from Page 6)

suits in that the police department, upon suggestion, may no longer insist upon a "street fair" permit for a company which wishes to shoot a street scene. The "street fair" permit was originally created for an altogether different situation, such as film festivals such as Italian St. Joseph's Day when altars are erected and the whole street blocked off.

Permits to show at certain locations have also been suggested so that in the majority of instances if a company gets a permit for a certain day to shoot in a certain location and then finds a superior location near it, the move can be made without a change in permit. Also the future permits probably will be more elastic so that if rainy weather holds up shooting on a specified day, the work can be taken up in the next several following days.

The Park Department also has a suggestion before it whereby shooting park scenes with complete equipment will be fixed at $15 a day for the permit.

Another restriction which the Coordinator and the industry are agreed upon changing is that which limits bringing in more than two reels of film into buildings, which, if observed, practically makes shooting interiors impossible.

According to the motion picture industry, the only department with which difficulty has been had is the Department of Water, Gas and Electricity. The department reportedly has a requirement that when electrical cables are brought into a building for lights or other purpose, it must be supervised by electricians licensed by the city.

"All it amounts to," the industry declared, "is that we pay fat fees to hook up cables which our technical crews, already on the payroll, are competent to do."

**SMPE Exhibit List Grows; 'Practicality' Meet Theme**

More than a score of motion picture equipment firms have completed arrangements for exhibit space at the 62nd Semi-annual Convention of the Society of Motion Picture Engineers, to be held in New York Oct. 23 and 24. This is said to have been announced this week by Robert T. Kenworthy, exhibit manager.

At the same time Convention Committee Chairman James Frank, Jr., stressed that both the exhibit and discussions, which will feature the SMPE's first Theatre Engineering Conference, have been planned with a rigid adherence to the policy of making the meeting essentially non-technical and devoted to the practical aspects of theatre management of either owners or theatre managers and architects. The discussions, Frank declared, will feature short, formal presentations by experts of various aspects of theatre engineering.
Enter $92,124 Judgment in Snider Percentages Suit

Judgments aggregating $92,124 in percentage fraud suits were entered last week in federal court in Boston in favor of eight plaintiff distributing companies against defendant Ralph E. Snider and various operating corporations in the Snider Theatre Circuit. Judgment in the separate suits by each of the eight major distributing companies was approved by U. S. Judge Arthur D. Healey.

The eight suits were brought in January, 1946, alleged that Snider and the exhibiting corporations had participated in carrying out a plan designed to defraud the plaintiff distributors by intentionally and deliberately to the plaintiff false and inaccurate statements of receipts from percentage pictures. Judgment is directed for the entire amount awarded in each action against defendant Ralph E. Snider, personally, and in variable degree, against one or more of the defendant exhibiting corporations.

The largest award was the $28,861.90 obtained by 20th Century-Fox in its action; RKO obtained $25,191.36; Loew's, $23,600.69; Columbia, $6,721.33; UK Artisted, $5,002.27; Paramount, $1,349.53; Universal, $975; and Warner $62.21. Theatres involved in one or another of the actions were the Empire and Strand, Portland, and Paramount and Casino, Warrendale, Winthrop and State, Winthrop; Community Playhouse, Dedham; Bijou and Empire, Providence; Palace, Edgewood, Rhode Island; and the Park, Auburn, Rhode Island.

'Spirit West Point' Topic Of Film Classics Meeting

(See Cover)

Plans for the distribution of "Spirit of West Point," first new production to be handled by Film Classics, were discussed at that company's first national convention which opened at New York Friday at the Roosevelt.

The two-day meeting was presided over by President Joseph Bernhard, with talks scheduled by General Sales Manager Samuel Wheeler; his assistant, Julian, and an Ad and Publicity Director Al Zimbalist.

"Spirit of West Point" is the $500,000 feature produced by Harry Joe Brown and John W. Rogers which is to mark Film Classic's entry into the field of distributing new features. Hitherto the company had confined itself to reissues.

Leading the list of branch heads, who were at the convention were: Raphael Perchuck, Atlanta; Maurice Green, Boston; Joseph Miller, Buffalo; Edward Speirs, Chicago; J. P. Lotzer, Dallas; George Leore, Indianapolis; Leslie Durand, Kansas City; Robert F. Abelson, Los Angeles; Max Murray, Milwaukee; George Waldman and Sydney Wainer, New York; Morton Wagner, Baltimore; Jack Plowright, Cleveland; Fred Abelson, San Francisco, and Ralph de Burgos, Washington.

Wants Improved Clearance

Hammond, Indiana's Calumet Theatre is demanding improved clearance of the major distributors, reports from Chicago said this week. At present the house runs 59 days after the first-run Paramount and Parthenon and behind the second-run Warner Orpheum.

Accept New Contracts

Chicago's exchange unions this week reported acceptance of new contracts for next year with discussions on hours and wages still due. The 40-hour week will remain basic, it is understood, with time and a half for overtime.

Body Blow?

Theatre goers may look at "Body and Soul" and just get a lot of entertainment out of what Samuel Goldwyn considered a cooking good movie. But to the Boxing Managers' Guild, that organization of proud and doughty men who stand behind the men who stand up and fight, "Body and Soul" is a "slanderous picture" which they want both United Artists and Enterprise to take out of circulation. Here is part of what the Guild says: . . . John Garfield is portrayed as a fighting champion, but one too eager to 'take a dive.' We, the managers, are depicted as thieves, gangsters, fanatical, counsellors double-crossers, all of which terms are both untrue and uncomplimentary . . . "We are motivated, believe me, by more than wounded vanity. Such foul blows can hurt more than our pride; they can wreck inestimable damage on our entire profession, one of the world's oldest. The prosperity of our sport is seriously threatened. And don't forget that there are 5,000 boxers active and 25,000 others working who are directly connected with the sport. This film could clamp down on the business, if the public believes it is riddled with chicanery, and the 30,000 men, most of whom have families, be thrown out of work.

A very sincere statement. But could it be that the Guild is a bit unwise in referring to the manly art as one of the world's oldest professions? It's altogether possible this might bring in a tart reply from the Amalgamated Association of Ladies Who Are Aftet Dark.

Names

Gus Eysell, managing director of New York's Radio City Music Hall, is Hollywood; MGM Studio Publicity Chief Howard Strickling in New York after a trip to Haverstraw; William Eyssell, who has been appointed Eagle-Lion District Manager for the Cincinnati-Cleveland-Detroit district, and United Artists has appointed James L. Winn as Buffalo branch manager.

Earl Wingard, Tartan publicist, who has been made assistant publicity manager for 20th Century-Fox where Ulric Bell took over last week. Paramount Distribution Vice-President Charles M. Reagan is scheduled for studio conferences on the west coast.

Foreign

Saturnia Film Distributing Corporation is the name of a new Italian import and distributing firm headed by President Vincent Politano, General Manager Sal DiGennaro and Ad Publicity Director John Castiglione. The company expects to distribute from eight to 10 a year and has already announced for October "Farewell My Beautiful Napolea," with "Outrage of Love," "Lost Happiness" and "Shadows of Glory" to follow. Decla is the British release "The Eternal Return" and Dutch International "Surprise Voyage," both French films, one based on the Tristan and Yseult legend and the second a satire.

Pioneers

The annual get-together of the Picture Pioneers, that organization which takes care of the business as a requisite for membership, is scheduled for Nov. 19 in the Grand Ball Room of the Hotel Plaza. Max A. Cohen is chairman.

Bookings

Paramount is saying an industry record for the number of theatres booking a company's product during a drive. The record breaker is the week of Aug. 31-Sept. 6 when 17,000 theatres have booked a Paramount picture.

"The American Heritage" is the title of the documentary one-reeler which will go out ahead of the Freedom Train. RKO made it. Monogram has 30 Fox West Coast houses set for the opening of "Black Gold" Oct. 8, and 24 other California cities listed for opening on the same date.

Memphis RKO Branch Manager R. V. Regan rang the bell with 100 dates on "The Long Night" with 82 of them scheduled to break on Oct. 9. It will commemorate of Walt Disney's "Fun and Fancy Free" is scheduled for the New York Globe Sept. 27. And add to the fifth-week holdovers for Warner Bros. "Life With Father" and those in New York, Chicago, and Philadelphia.

Calendar

SEPTEMBER
22, meeting of Federation of New Jersey Theatre Owners on dissolution move, Stacy Trent Hotel, Trenton, N. J.
22, testimonial dinner for Tom O'Brien by the M. P. Salesmen's Club, Boston.
23-29, annual convention of Theatre Equipment Dealers Protective Association, Shoreham Hotel, Washington, D. C.
Sept. 30-Oct. 1, annual convention Kansas-Missouri Theatre Ass'n, Phillips Hotel, Kansas City, Mo.
OCTOBER
5, Variety Club Charity Citations, Hotel Nicollet, Minneapolis.
7, meeting of the clinic of Allied Independent Theatre Owners of Iowa and Nebraska, Fontanelle Hotel, Omaha.
12, Motion Picture Bookers' annual dinner and ball, Hotel Commodore, New York.
20, adjourned meeting of union leaders on the Hollywood strike, Los Angeles.
20-24, annual meeting Society of Motion Picture Engineers, Hotel Pennsylvania, New York.
23, 24, Kentucky Association of Theatre Owners convention, Louisville.

NOVEMBER
3, mid-winter meeting, Variety Clubs International of elections, Tulsa, Okla.
4, dedication of Will Rogers Memorial Plaque by Variety Clubs International, Claremore, Okla.
19, annual get-together of the Picture Pioneers, Hotel Plaza ballroom, New York.

Chicago Faces Tax

That a plan to place a three per cent tax on amusement admissions in Chicago will again be presented to the city council committee when it meets Sept. 25, seems more than likely this week. A similar plan had been presented earlier this year but was dropped when it was opposed by the Mayor. Need for city finances, however, reportedly, will be a strong factor in urging its passing.
The Brass Tacks of Efficient Picture Theatre Management

HOW TO PROMOTE PROFITABLE TIEUPS

By Jack Jackson

Having devoted last week's space to "selling" you on the genuine value of your theatre as a positive gateway to sales and profits for dealers whom you permit to associate their selling effort with yours, let's jump right into the pool and swim through the essential steps leading to the successful merchant cooperative campaign.

Let me admonish, first, that you always consider the fact that you are—as the operator of the meeting place of the community's best citizens—extending a favor of extreme commercial value when you agree to introduce a merchant or his wares to your customers. In reality, you are becoming an engineer on his sales staff and your personal services have value—either in dollars and cents or in "effort swapping"—that can be gauged and accounted for only in terms of your personal opinion. I make mention of this because in all-too-frequent instances the theatreman begins planning a merchant cooperative campaign with the thought: "What can I get him to do for me?" More success greets the fellow who starts from the other end and first analyzes and memorizes the many things he is in position to do for the merchant or establishment he intends approaching for cooperation.

A great deal has been written about the requirement of—and there is no question about the value of—salesmanship and diplomacy in effecting successful tieups. However, experience has proved that concise and careful planning is of far greater importance and that the expertly-planned tieup—with all details considered and outlined in advance—is not dependent on any particular ability on the part of the theatre representative other than what is required to clearly and intelligently present the proposition.

Selection of the cooperator is, of course, of vital importance and, barring special incident in feature film content, civic maneuver or other propitious events, the usual theatre tieup is most successful when the cooperator has a sales problem similar to that of the theatre—reaching and enticing as many people as possible in the community served. The modern drug store with its varied line of merchandise, the larger grocers and the dry goods store all fall into the pattern of prospects, with the dry goods or department store getting the nod because of its wide range of commodities and prices. Should there be two or more dry goods merchants in your community, select the one whose customer quotient best fits the pattern of your patronage.

What follows is intended only as a general guide to keep your plan in promise of best results and must be condensed, magnified or revamped to fit the conditions that exist in your community to get the utmost from a tieup with your department store.

Decide in Advance on An Extended Campaign

Since experience has proved that "short run" or single-attraction tieups are too expensive both in money and expended effort for the average theatre, it is advisable that you decide in advance on an extended campaign and the period of time the tieup should cover. (I'd suggest that it never be longer than six and preferably four weeks.) It has been proved that, in most instances, department store executives are most susceptible to tieups that promise the dual reward of increased sales plus improved employe morale and added sales effort. This makes the ideal tieup range as a plan wherein clerk is pitted against clerk or department against department with a period theatre pass, supplemented by trip passes, as reward to the store's employees.

Now comes the problem of how big you can make the tieup and this depends on the size of your community and the cooperating store. If possible, it should be climaxed by a Fashion Show on your stage or some similar activity calculated to bring in patrons, such as a tie between popular clerks, with the audience deciding "toy" prize winner. You'll have to figure the final, but it is always best to lay plans for something "big" for a finish.

With the duration, type and magnitude of the tieup decided, it is practical to next consider just what your contribution is to be and your side of the tally sheet will look something like this:

The prestige of your theatre.

The introducing of the merchant and his wares to the number of people who will be patronizing your theatre during the run of the campaign. (Your previous attendance average will give you the right figure.)

The value of the space used in your lobby for the exhibition of prizes, merchandise, cards, etc.

The value of your screen for the exhibition of a trailer describing the effort.

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Rivoli Fashion Note

Women are slaves of fashion, and uniformed usherettes are no exception. The girls who wear uniforms at New York's Rivoli Theatre, in keeping with the lowered hemlines of the feminine customers, are getting longer skirts. In making the change, Manager Montague Salmon not only pointed out that the Rivoli is a model of operation and therefore the sightliness of its employees important, but also added that longer skirts are here to stay (for a while, at least), and that style-conscious women, including his usherettes, would not be happy in short skirts.
Pain Gives Way to Fun

Struck by a hit-and-run motorbike rider while on his way to a movie at Mt. Vernon, Ohio, 10-year-old James Devore sat through a three-hour double feature and then reported to the police. They took him to Mercy Hospital where it was found that his ankle was broken.

Because his family’s store’s theatre is expected to make a sizable contribution to a campaign for the extension of the Theatre Department, he was allowed to attend this session in lieu of contributing.

While in class, the young boy felt that he was doing something really worthwhile and that he was helping in a way that would benefit the community as a whole.

The boy explained, “I wanted to do something to help the theatre and I thought that by doing this, I could make a difference.”

The theatre’s manager, Mr. Smith, was pleased with the boy’s initiative and decided to recognize him publicly.

“I’m proud of James for showing such dedication to our cause,” said Mr. Smith. “We’re very grateful for his support.”

The boy’s actions serve as a reminder that even the smallest contributions can make a big impact.

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SHOWMEN’S SILHOUETTES by Dick Kirschbaum

**Andy W. Smith Jr.**

*General Sales Manager - 20th Century Fox Film Corp.*

*A Veteran of the Film Industry and a Charming Executive.*

**Andy is That Rarest of All Men; A Born and Bred New Yorker.**

**NEW YORK CITY, THAT IS!**

**And What Sort of a Career Would You Suggest for a Young Man?**

**STARTED LIFE AS A REPORTER - WENT INTO FILMS IN 1929.**

**Pat the Hodkinson First National, Warner Bros., Vitagraph Corp. (Va), United Artists, 20th Century-Fox.**

This career reads like a history of the industry.
SHOWMEN'S TRADE REVIEW, September 20, 1947

12

BOX OFFICE ANT

The Unsuspected

Warner Bros. Drama 102 mins.

AUDIENCE SLANT: (Adult) A strong story which most audiences will find absorbing. Interesting and suspenseful.

BOX-OFFICE SLANT: Good marque names and intelligent handling should bring top returns.


Plot: A prominent radio narrator of murder mysteries is himself a cold, ruthless killer, but no one suspects it. He plans and executes several murders before being suspected by the supposed husband or his young ward. These two, with the aid of the man's product, get the evidence and confront him as he is on the beach. It all is over, the murderer broadcasts his confession to the radio audience.

Comment: While "The Unsuspected" has been a hit in production, it has an extremely well-chosen cast, and the story itself is strange and told in a manner likely to confuse audiences. Other than that, this Michael Curtiz Production has been exceptionally well done in every respect from Curtiz' direction to the smallest bit of acting. There is considerable suspense and seemingly no end to the murders, which should make a perfect vehicle for the rabid mystery-drama audience, and certainly a superior selection for their gar- dians blind to her true character, in spite of evidence against him. Michael North, whom Curtiz introduces in this film, is very capable as the young man who solves the mystery, and Hurd Hatfield handles a small but important part with convincing ability. The other two women in the cast, Constance Bennett and Audrey Totter, have been expertly cast. Miss Bennett is excellent as the witty, successful business woman and Miss Totter gives a fine interpretation of the scrupulous nurse. The picture was adapted for the screen by Ranald MacDougall and is the first film made by Michael Curtiz under his own production banner. As such, it is box-office fare that most audiences should find absorbing, interesting and suspenseful entertainment.

Exposed

Republic Mystery 59 mins

AUDIENCE SLANT: (Family) Frothy story of a girl detective and her ability to outwit her police lieutenant dad. Fair enough for the less discriminating.

BOX-OFFICE SLANT: Suitable as supporting fare on double-bill programs.


Plot: A girl detective, asked to investigate the step-sen, has been mysteriously withdrawing large sums from his account, is pressured by threats and a proffered bribe to leave town when her client is murdered. The step-son is engaged in some scientific experiments for which his money has been spent, and he aids the girl in solving the original killing and the subsequent accidental death of the family attorney, who had been embezzling.

Comment: "Exposed" runs to extremes—there is some clever dialogue in some sequences and some incredibly bad dialog in others; there is some good acting and some very bad acting. In its sequence, too strongly uses some of the finer points of jude to toss each other around the set, and it is an exciting sequence. Combine all this with an implausible story and there emerges a hodgepodge of scenes which has little, almost no, highlights. The story develops fairly well in spite of its implausibility. Adele Mara as the girl detective is nice to look at but for the most part lacks conviction. Others romp through their roles but one can never forget that they are merely acting. The film, in spite of its shortcomings, is suitable as supporting fare on double-bill programs.

The Corpse Came C.O.D.

Columbia Mystery 87 mins

AUDIENCE SLANT: (Adult) A lively mystery, interspersed with comedy moments and a logical sequence of events that should intrigue the arm-chair detectives.

BOX-OFFICE SLANT: Fairly good marque names should bring fair returns.


Plot: A movie actress, receiving a mysterious crate, is discovered in it the corpse of a murdered dress designer from the studio at which the actress works. A newspaper man and a newspaper girl vie with each other to discover the motive for the murder, following which they are sure that they can pin the murderer on the person who committed it. They then turn their attention against a lieutenant of detectives, and eventually solve the murder.

Comment: There is a logical sequence of events taking place in this mystery that should intrigue the arm-chair detectives. In addition, the production and direction are nicely handled, as is the comedy and whatever suspense the picture contains. George Brent and Joan Blondell are both experienced in the "double-take" which is used a little too often here as the medium for laughs. As a whole, however, "The Corpse Came C.O.D." is a fairly good mystery entertainment that should bring fair returns on the strength of its marque names, rather than on the strength of the story.

Mario Visconti

(Italian Dialogue-English Titles)

Film Rights Int'l Period Drama 109 mins.

AUDIENCE SLANT: (Adult) Overlong, but mildly entertaining for average audiences.

BOX-OFFICE SLANT: Best suited for the foreign-language and art houses.


Plot: The leader of the Milanese Militia (in the Middle Ages) is an embittered man, never forgetting that he was jilted in his youth by a woman who had sworn her love for him but who has married wealthy Count, at her parents' bidding. He sees, 20 years later, the woman's daughter, who strongly resembles his mother. He deter- mines to have her but she has fallen in love with his nephew. There is a plot to overthrow him, instigated by another cousin, who uses the nephew's love affair to start trouble between the leader and the boy. After con- siderable plotting, money is spent, the leader kills his cousin, is turned killed by an arrow, and the nephew eventually is pro- claimed Duke of Milan.

Comment: This is a magnificently pro- duced picture, with all of the trappings, the panoply and pageantry of the Middle Ages, including knights in armor jousting at tournaments for their ladies fair. There are also deep and dark plotting, much swordplay and similar situations, that maintain a smooth development for the most part. The connect- ing scenes drag, however, slowing the action in spots. While the English titles make the action clearer, most of the time, there are some periods in which the Italian dialogue goes on for seeming minutes during which there are no accompanying explanatory titles. Perhaps the action is supposed to be self-explanatory but it is not apt to be sufficiently clear to most American moviegoers. The acting is superior, the costuming magnificent, the story good, the direction fair. The picture is not suitable generally for American audi- ences but should entertain the foreign-lang- uage trade.

Palestinian Film to Premiere in New York

"My Father's House," full-length picture produced in Palestine, is scheduled to have its world premiere at the New York Ambassador Theatre on September 25.

The film, an adaptation of Meyer Levin's recently published novel and directed by Her- bert Kline, was photographed at authentic locales in the Holy Land, and was played by an English-speaking Palestinian cast.

Warners Borrows Haver

Warner Bros. has concluded a verbal agree- ment with 20th-Fox to borrow June Haver for "Silver Lining." Jerry Wald will produce.
ALLIED ARTISTS
is proud to report that
COSMOPOLITAN
MAGAZINE
has selected

"Black Gold"
together with
"Life With Father"
"The Hucksters"
"The Long Night"
as
The 4 BEST FILMS
for
COSMOPOLITAN'S
MOVIE CITATIONS
(September Issue)

NOW READ THE BOXOFFICE STORY of "BLACK GOLD"
"BLACK GOLD"
TEST ENGAGEMENTS

Smash!
OKLAHOMA CITY
Sock opening week at Warner's Midwest Theatre followed by a move-over to the Liberty for second great session!

Terrific!
CINCINNATI
Motion Picture Daily reports business soaring high above average at the RKO Grand and big second week at the Lyric!

Sensational!
LOUISVILLE
Variety says, "Gave the Strand one of the finest weeks it's had in a year!" Fred Dolle held film for second smash stanza!

Sizzling!
NEW YORK CITY
Broadway greets "Black Gold" with sock business at Loew's State topping even big Labor Day week. "Nifty and stays another round," says Variety.

Raves that mean Business!

"Filled with what it takes to make grosses mount from opening day on! A natural on all counts!"

MOTION PICTURE HERALD

"Has everything a film company could wish a big picture to have! Charged with human interest!"

HARRISON'S REPORTS

"This deserves 'A' time bookings! Designed to tug at the hearts of those who will see it!"

THE EXHIBITOR

"Carries an honest guarantee of solid grosses! Surefire boxoffice bait! Real-life dramatic story!"

MOTION PICTURE DAILY
Simultaneous showings in each territory backed by Allied Artists' long-run radio barrages!

Blanket coverage by top stations pounding home the sales story of "Black Gold's" color, thrills, adventure and romance!

Special promotional features designed to garner peak listener interest!

ALLIED ARTISTS proudly presents

BLACK GOLD

In Glorious Cinecolor!

Starring

ANTHONY QUINN

KATHERINE DE MILLE • ELYSE KNOX

DUCKY LOUIE • KANE RICHMOND

MORONI OLSEN

Produced by JEFFREY BERNERD

Directed by PHIL KARLSON • Screen Play by AGNES CHRISTINE JOHNSTON • Original Story by CARYL COLEMAN • Photographed in Cinecolor
A Timely Stunt

Shortly after the American Legion convention in New York, Manager Dick Peffley of the Paramount Theatre in Fremont, O., mailed out 500 cards to local Legionnaires suggesting that, if they missed the Legion’s maddest parade in New York, they could see it on his screen in Paramount’s newsreel.

Smith, Levathes to Speak
At Century Theatres Meet

Andy Smith and Peter Levathes, 20th Century-Fox’s general sales manager and short subject sales manager, respectively, will address Century Theatres managers, district managers and home office executives at the theatre organization’s “Back to Showmanship” convention Sept. 30 at the Waldor-Astoria Hotel in New York.

Smith is scheduled to discuss showmanship as it relates to the Hollywood product and is expected to highlight west coast awareness of the need for “showmanship” pictures. Levathes will explain how short subjects can be used to strengthen weak programs and reinforce strong ones.

Red Head Contest Plugs
‘Father’ in New Haven

A “red head” contest was held in Hartford, Conn., by Manager James McCarthy of the Strand to exploit Warners’ “Life With Father.” McCarthy tied-up with Sage-Alten & Co., downtown department store, to run a search for the city’s boy with the reddish hair. Following the search, youngster selected was given a free wardrobe from the store, and also was treated to a showing of the motion picture at the theatre.

For several weeks in advance of opening day, McCarthy had an animated display in the Strand lobby showing William Powell, Irene Dunne, and the four boys in a family carriage. Carriage wheels were kept turning, giving the illusion of motion—HFD.

Promotions Build on
‘Unconquered’ Premiere

Paramount has primed another big gun in its promotional campaign by the C.B. DeMille Technicolor production, “Unconquered,” with the completion of arrangements for the use of the facilities of the “Vox Pop” program on October 1 for a Coast-to-Coast radio salute to the historical film’s world premiere, which is scheduled to take place at Loew’s Penn Theatre in Pittsburgh on October 3.

The “Unconquered” radio ballyhoo, which will be carried by 255 stations of the ABC network from 8:30 to 9:00 P.M., will be staged at the Allegheny County Soldiers’ and Sailors’ Memorial Hall in Pittsburgh.

Political notables of Pennsylvania, among them Governor James Duff and Mayor David Lawrence of Pittsburgh, will take part in the “Vox Pop” show hailing the world bow of the DeMille film. Also participating in the program will be the winners of “Unconquered” contests held in 30 key Widescope theatres. The sponsorship of newspapers, radio stations and other organizations to find the person in each community who has proved most successful in conquering a tremendous physical, mental, economic or other hardship. The appearance of a group of Paramount stars is under consideration. A feature of the program will be music by members of the bagpipers of the famous Canadian Black Watch and other Odd Fellows and Legionnaires who have been in Pittsburgh, around the crucial siege of which the story of the DeMille production revolves.

The “Vox Pop” broadcast will precede ABC’s half-hour Bing Crosby program on which “Unconquered” will profit further from the appearance of Gary Cooper as a guest and from a discussion of the picture, in which the actor is accompanied by Paulette Goddard.

The promotion was arranged by the Paramount home office radio department.

The musical tribute will consist of a rendition of American melodies of pioneer type and musical motifs from the production.

Deep-Freeze Box Prize
For ‘Cheyenne’ Jingle

Valuable and widespread publicity was won for Warners’ “Cheyenne” by Manager Sheldon Mandell of the St. John’s Theatre, Jacksonville, Fla., through a stunt with the local Pepsi dealer who put up a deep-freeze box valued at $250 retail as first prize in a jingle contest on the film. The distributor also announced the contest in his newspaper advertising in accordance with the arrangement outlined in the Warner press book on the picture.

The deep-freeze box was displayed in the theatre lobby, as well as in a prominent downtown store window. The Contest ran through the “Cheyenne” engagement, the final judging taking place on the theatre stage where winners were determined by audience applause.

Manager Mandell used, among other novel stunts, a stagecoach as a street ballyhoos.

TRI-STATES THEATRES’ GOLF STAG PARTY. A. H. Blank, president of Tri-States and Central States Theatres, was host to 150 salesmen, bookers and film company district managers at a golf and stag party held recently at the Wakonda Country Club, Des Moines, Iowa. In the group above (l-r) are: Myron N. Blank, Central States Theatres general manager; Ben Marcus, Columbia district manager; L. M. McKechnie, Tri-States and Central States Theatres treasurer; William Feld, Eagle-Lion district manager; Nat Strobl, Republic district manager; A. H. Blank; G. Ralph Branton, Tri-States Theatres general manager; Ralph Maw, MGM district manager; Ralph LiBeau, Paramount district manager.
October 22nd!

FOREVER AMBER
COLOR BY TECHNICOLOR

The Picture

The Playdate

You'll Remember Forever 20th Century Fox
Clough Enlists Marines
To Help Exploit Film

The U. S. Marines figured quite frequently in exploitation campaigns during the war, so Manager H. S. Clough of the Lorin Theatre, Berkeley, Calif., enlisted their cooperation for his peacetime showing of Warner's "Pride of the Marines." He arranged with the local U. S. Marine Corps recruiting service to make a presentation of the colors on the theatre both nights of the engagement—a colorful and dramatic performance lasting 10 minutes. Story broke in two newspapers in advance.

The Marines also contributed material for displays, inside and outside the theatre, consisting of rifles, machine guns, flamethrowers, bazookas, sandbagged gun imitations and large balloons. Clough made up a trailerette a month in advance and used it till the regular trailer arrived. Two weeks in advance he started his regular promotion—window displays, newspaper ads, a six-sheet on plywood above the marquee, a sign flying above the roof supported by six Air Corps weather balloons, and six one-sheeths on the sidewalk in front of the theatre.

U-I, Lippincott Tie-in
On 'Gus the Great'

J. B. Lippincott & Co., publishers, and Universal-International's exploitation department have made a new promotion tieup for "Gus the Great," Book of the Month selection which hits the stands this month. The promotion is already under way, although the picture does not go into production till next spring. The campaign is promised to exceed that with the publishing firm on "The Egg and I."

"Gus the Great" is a lengthy saga of the circus on which the author, Tom Duncan, is said to have spent 10 years. Preliminary publicity is on the author himself.

Grows 17 'Kissing' Displays

Concentration on music tieups on "I Wonder Who's Kissing Her Now" by manager Jack O'Rear of the Colonial, Harrisburg, resulted in obtaining 17 window displays on the picture, plus giving away contrivances at Caplan's store showing the stars in various osculatory poses.

Schine Managers Gather for Showmanship Convention


Ushers in Convict Garb
Asbury 'Brute Force' Plug'

Two ushers clad in convict uniforms rode about the streets of Asbury Park in a promoted jeep for a week prior to playdate for the showing of Universal-International's "Brute Force" at Walter Reade's Paramount Theatre. During the first three days of the engagement they paraded up and down the boardwalk in their prison garb, with signs advertising the playdate. Stunt was the highlight ballyhoo devised by Co-managers John Marcola and Jerry Wagner. It proved a first-rate attention-getter.

A fake prison front employing cut-outs from the 24-sheet was placed on the theatre entrance from the boardwalk. A special valance, hung from the north side of the building, 40 feet above the boardwalk, was visible for two miles.

Quick work on the part of the theatre's art shop resulted in three 40x60s based on Life magazine's "Movie of the Week" which were placed in the lobbies of Reade theatres in Asbury. A loudspeaker setup in the lobby played spot transcriptions from the picture which could be heard throughout Convention Hall. Inside Convention Hall was a "now playing" flag. Arch valances on the ocean side of the theatre carried the film's title.

Special ads were placed in 14 weeklies and two dailies in Monmouth County, most of which printed publicity readers and scene maps.

Dallas Music Federation Helps Sell 'Magic Bow'

Manager Ross McCausland of the Telenews Theatre in Dallas, Tex., found Dallas Federation of Music Clubs of great help in the exploitation of Universal-International's J. Arthur Rank importation, "The Magic Bow." Printed postcards containing, in imitation typewriter script, information about the picture, its stars, playdate and the fact that Yehudi Menuhin plays off stage for Stewart Granger, who enacts the role of Paganini, were sent to the Music Federation for its mailing list.

Newspaper publicity played up the fact that Menuhin had been concert soloist with the Dallas Symphony orchestra.
Guest Tickets in Egg Boxes 'for Egg and I'

Eggs, quite naturally, still remain a favorite medium for the exploitation of Universal-International's "The Egg and I." Manager Elliott Johnson and his staff of the Malco Theatre in Memphis, aided by U-I Exploiter Perry Spen- cer, effected a tieup with the Kroger Grocery stores and its 17 branches in the city.

As his main stunt Kroger placed 200 guest tickets in boxes of eggs sold to customers, enclosing also a card calling attention to the tickets and "The Egg and I." In addition 10,000 heralds were placed in all boxes of eggs sold by the 17 stores, and stickers were pasted on the outside of the boxes. All this for three weeks in advance.

In addition to its newspaper and billboard advertising the Malco used radio and special trailers. A massive cartoon novelty decorated the theatre and 13,000 paper napkins were imprinted and distributed in all drive-in cafes in Memphis for two weeks in advance. Eight book and record shops devoted windows.

On the opening day, as a lobby stunt, 2,000 cook books were distributed to the ladies, paper hats and pencils to the kiddies, and 300 dozen eggs were given to women patrons attending the initial performances. With eggs selling at 72 cents a dozen, the egg giveaway caused a great deal of lobby excitement, especially, as with a temperature of 104, shopping at stores was an arduous chore.

Plans P.A. Tour to Exploit Triangle's 'Sleep My Love'

Charles "Buddy" Rogers, co-producer with Ralph Cohn and Mary Pickford of Triangle's first production, "Sleep, My Love," plans a series of personal appearances in 40 key cities to exploit the picture.

Rogers will pilot his own plane from city to city on the tour carrying a print of the film which he plans to run off for newspaper men and leading exhibitors, followed by a cocktail party in each center. Rogers also will be available for radio appearances on the tour.

'Hucksters' from Heaven

Delivering prints via helicopters is getting to be a habit, and the stunt is winning publicity and attracting crowds. It happened in Joliet, Ill., recently for the first time in that community, and the print thus delivered was the world's "The Hucksters," released for the stunt, according to Bill Green, MGM exploiter in Chicago, to City Manager George F. Mahoney and Manager Marvin Stockwell of the Rialto Theatre. Tying in with the "from the sky" delivery was the newness of "Crying with its publicity, and merchants, whose ads helped to make a double-truck cooperative.

Book Promotions Set For 10 20th-Fox Films

Major book promotions will provide nationwide exploitation backing for 10 forthcoming 20th-Fox films based on best-sellers. Already in book stores and on newstands is a Penguin Book edition of Miriam Young's "Mother Wore Tights." The same publisher is also issuing Eleanor Lipsky's "Kiss of a Cattleman," to be nationally distributed in connection with the September release of the film and thereafter. This fall Sun Dial will issue an edition of "The Foxes of Harrow" to coincide with the film's release, and a reduced price edition of "Feather Amber" will be issued by MacMillan in October, date of the mass road-show release of the film.

Other best-sellers which will be exploited when the 20th-Fox films are released are: "Captain From Castle," by Samuel Shelly-harger; "Gentleman's Agreement," by Laura Z. Hobson; "Green Grass of Wyoming," by Mary O'Hara; "The Snake Pit," by Mary Jane Ward; "Daisy Kenyon," by Elizabeth Janeaway, and "Nightmare Alley," by William Lindsay Gresham.

Little Things Count in Gutman's Campaign

It's the little things that count, and it was the little things that counted in Manager Mike Gutman's campaign for Eagle-Lion's "Repeat Performance" at the Century Theatre, Minneapolis.

Since the film played over the Labor Day weekend, he placed bangers on door knobs of closed doors. Copy: "Closed—Go to See 'Repeat Performance' at the Century." And in various store windows he placed hand-lettered cards listing "important dates in history," with the date of the film's opening as the most important for 1947.

These are little things, to be sure, but they count for much in the over-all results of a campaign.

Book Tieups Promote 'Cry Wolf' in Cincinnati

The fact that Warners' "Cry Wolf" is based upon a popular novel was utilized by Manager J. F. Alexander of the RKO Allee Theatre in Cincinnati in his advance campaign. He obtained an unusual number of window displays of the book, each taping it up with the engagement of the picture, giving name of the theatre and the playdate. The 14 outlets of the King Drug Co. installed window displays while the Netherlands-Piazza Hotel drug store offered two windows to Bantam Book edition of the novel and the picture.

More than 50 newstands displayed one-sheets carrying name of the film, theatre and playdate.

New Soft Drink Promotes 'Calcutta' in Two Cities

A simple exploitation idea is often very effective as the managers of the Paramount Theatres in Los Angeles and Hollywood found out in putting on their campaigns for Paramount's "Calcutta." Managing Director Rube Wolf of the Los Angeles Paramount had a directing hand in the stunt which consisted of concocting a new soft drink and inducing the Thrifty Drug Co. to feature it in its chain of drug stores which cover both cities. The drink, naturally, was called the Calcutta and consisted of pineapple juice and creamy sherbert.

The drug chain was supplied by the two Paramount Theatres with 2,500 place mats which the drug company distributed to its fountains in both communities where they were continued in service for three weeks in advance of the showings. These mats were imprinted with copy on the drink and on the picture for which it was named. In addition, the drug chain placed streamers plugging both drink and picture in all its stores.

The theatres took a hand in the promotion stunt by supplying a young woman who appeared at different locations each day during the hot afternoon hours to put the place mats before customers as they seated themselves at the fountains. As she was garbed in East Indian costume, her appearance added an exotic touch to the occasion.

Contest Asks Readers to Select 'Most Kissable'

A title-selling contest staged by Morris Mechanic of the New Theatre in Baltimore recently, got considerable publicity in the local News-Post for 20th Century-Fox's, "I Wonder Who's Kissing Her Now?"

Idea of the stunt was to ask readers which star they considered "most kissable." Suggested to the male sex were Jane Haver, star of the musical, Betty Grable, Maureen O'Hara, Gene Tierney, Linda Darnell and Jeanne Crain. The ladies were asked to make their selections among among Mark Stevens, Tyrone Power, Dana Andrews, and Melissa in Italy, Cornell Wilde and Gregory Peck. Prizes consisted of bonds and cash for the best letters explaining their selection.

$1,000 FOR PREDICTIONS! In exploiting MGM's "The Beginning or the End" at the Howard Theatre in Coleman, Texas, Manager Ed Durham played up the Long's Coleman Theatre's offer of $1,000 in cash prizes for the best predictions, in 50 words or less, on the question "Does atomic power mean the Beginning or the End of the world?" The theatre's truck, bannered with a poster of the picture and the cash prize offer, covered towns having the circuit's theatres.
ALBANY

Adolph Edman, National Screen Service salesman, is spending the next two weeks covering the Connecticut territory.

MG M Branch Manager Jack Goldberg is in New York attending sales meetings at home office.

Martha Hoffman, MGM contract clerk, is recuperating at home after a recent successful eye operation.

RKO Branch Manager Max Westebbe, is very happy at finally getting his new car.

Ben Smith (Pam-O-Film) has just returned from St. John's, New Brunswick, where he visited his mother and brother, A. E. Smith, who is manager of MGM film exchange in St. John.

Visitors at Warner Bros. Theatres offices were Welden Waters, Fox branch manager in Pittsburgh, and Jack Ellis, United Artists branch manager in New York.

Murray Holstein, the "man with a thousand gifts" was "gifted" himself three times. In one week he became granddaddy to twins (boy and girl) to his older daughter and a girl to his younger daughter.

Stanley Yentes, 20th-Fox booker, is back on the job after his recent appendectomy.

Robert Bingham, 20th-Fox general clerk, has resigned to become an airline hostess.

The New Hartford Theatre, Hartford, has changed its name to the Village Theatre. The new owner is Harold E. Bell.


Wm. Finlin, son of May Finlin, Warner Bros. theatres telephone operator, has entered the St. Joseph's Holy Cross at Valatie, N. Y., to become a brother in the Holy Cross order.

COLUMBUS

While stating that children under 12 should not be permitted to attend movie theatres during the current polio epidemic, City Health Commissioner Ollie M. Goodloe does not plan to bar them at present unless the outbreak worsens.

Six new cases last week bring the year's total to 50.

The State, Clinton and Eastern Theatres of the J. Real Neth Circuit are undergoing extensive remodeling, including new equipment. The Clinton is closed for several weeks for rescating, redecorating and the construction of a new marquee. The other two remain open though undergoing similar refurbishment.

The East Side drive-in theatre, operated by Frank Vanness, has dropped out of the picture, with individual in-car speaker installed, is expected to be in operation throughout October.

New assistant manager at Loew's Broad is William Goodin, former student assistant manager of Loew's Capitol in Rochester, Minn.'s capital.

Harold Goodin, student assistant at the Broad, has been transferred to Loew's Ohio.

REGIONAL NEWS INDEX

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HARRISBURG

The Sunday movie proposal which it is hoped will be voted on at the Nov. 4 election was favored unanimously in a resolution passed by Local 96, Stagehands, AFL affiliate. Film theatre men of Harrisburg have presented a petition containing signatures of 9,710 persons favoring Sunday movies to the Dauphin County Commissioner asking that the question be placed on the ballot.

The Pennsylvania State Board of Motion Picture Censors has reappointed Mrs. Eina R. Carroll as a member and as chairman at a yearly salary of $5,500.

An elaborate pen-and-desk set was presented to Franklin Maury, assistant manager of the Colonial by his fellow employees as a farewell present before he left with his wife and their young son for Washington en route to Miami, Fla., where he will manage the Surf Theatre. Jack Treb, former State Theatre aide, has been named new assistant manager at the Colonial.

A letter to friends here from Midge Brennan, for seven years cashier at the Senate but now living at Oceanside, Calif., with her Marine sergeant husband, informed them that she had several narrow escapes in the surf and that her two-year-old son was "lost" for eight hours and finally found by Marine M.P.'s at the other end of 500-home housing project playing with the toys of a strange child.

Bidding Does Fadeout

Bidding for films has been a fadeout in Chicago and area. Exhibitors in the Cicero district apparently have gotten together with no rivalry there over bookings. The only towns where RKO Radio is still reported receiving bids are Kewanee and Decatur, Ill.

LOS ANGELES

John Healy and Bette Jane Geisser were married Sept. 12 at the Church of St. Mary Magdalen. George Skouras, who flew here from New York, served as best man. Charles P. Skouras gave a "bachelor party" in honor of Healy at the Variety Club rooms in the Ambassador on Sept. 11. George Bower was mc. at the party. Healy is Skouras's aide, while Bette Jane was Charles Skouras's secretary until she resigned two months ago. The couple is spending their honeymoon in the East.

Bert Jones, of the Paramount Downtown Theatre, vacationed in Honolulu.

"Pop" Lou Kriger has moved his K & R Films to 2013 S. Vermont.

Julius Sweet, who runs the film row parking lot next to J. P. Filbert, plans to add a shoe-shine stand to his space.

Tony McClean, formerly with United Artists in New York and Warner Bros. out here, was appointed manager of advertising and merchandising for Western Candy Distributing System.

The real estate department of Fox West Coast Theatres met at the home office Sept. 11, with W. H. "Bud" Loliter presiding. Discussions centered on maintenance, problems relating to FWTC's 1,200 sub-tenants, and real estate questions. Conferences lasted two days.

Sam Cummins set a deal last week for "Ecstasy" to be shown at Sid Pink's Mayan Theatre in October.

Lou Goldstein has obtained the franchise for Realart Pictures, Inc., distributor of Universal reissues, and has announced that his first two combination halls are ready. Bill Flemion acquired the San Francisco franchise as settlement of a suit against Jack Broder, one of Realart's owners. Flemion had sued for remuneration for services in closing the deal with Universal.

BOSTON

Ray Hefer, popular owner of Bank Night and Good Will Award, started on his annual fishing trip in upper Newfoundland, Canada, and expects to exceed his recent catch of the 1946 season.

Lou Anger, who operates the Barnum, Bridgeport, Conn., is here for a visit.

K. H. Forkey, Forkey Circuit, spent several days vacationing with his family in Lakeport. N. H. Forkey is also engaged in the speed boat industry, known as the Saunders Bay Boat Company, where he recently had as his guests Alan Hale and his son.

Plans were going forward last week for the industrial luncheon to be tendered Tom O'Brien on September 27 at the Statler Hotel by the Motion Picture Salesmen's Club. O'Brien was recently named branch manager for Columbia. On the committee are Saul Simons, Joe Wool, Harry Goodstein, and Nate Levin.

Eagle-Lion's Vice-President and General Sales Manager A. W. Schwab also has appointed Tom Donaldson as New England district manager. Donaldson, veteran of important sales posts (Continued on Page 22)
New Heights FOR THE MEN OF THE MOTION PICTURE THEATRE.

To every one of the theatre men who are playing this attraction we want to acknowledge the wholehearted skill and the great showmanship which is now contributing to making “Life With Father” the record success it is.

WARNER BROS.
(Continued from Page 20)

with major companies including MGM and PRC, will be in charge of the Boston and New Haven areas. Schwartz also named and Harry Segal, a special sales representative for Eagle Lion, as Boston branch manager. Segal was for many years with Warners.

Robert F. Ames of Adams, Mass., is now directing the Adams Baby Sitter service, a non-profit service to the theatre patrons. It is staffed by at least 50 high school girls.

Julius Francke, remembered in the capacity of manager in the theatres in and around Bos-
ton and as publicity man for the "Birth of a Nation" in 1915, recently observed his 80th birthday.

Norbert Murray, former salesman for 20th-Fox, covering Maine, has been transferred to the booking department.

MILWAUKEE

After an absence of several weeks, vaudeville has again been put on at the Riverside Theatre, with Freddy Martin and his orchestra and the Coconant Grove Revue and the Martin Men. Also Black & White, dance styling, and Jean Carroll, "First Lady of Comedy" as an added attraction. The film was "Desperate."

The newly organized Milwaukee Film Council held its first meeting on Sept. 17, in commemoration of United Nations' Week. Thurman White, executive director of the Film Council of America, spoke on educational films, and the Rev. Raymond McKeown of Milwaukee summarized the purpose of the Council. Dr. Ella Callista Clark, principal of the Atwater School, Milwaukee, demonstrated film previewing and evaluation. She used three United Nations motion pictures, "Brotherhood of Man, "Atomic Power" and "Peace on Earth."

The Midway Theatre in Prairie du Chien, Wis., has adopted a students admission price to attract the younger element—12 years of age or over. Children wishing to take advantage of the reduced price must take to the theatre a small photo of themselves with their name, age and date of birth on the back, signed by the principal of the school attended. The photos are to be filed at the theatre for future reference.

Second Admission Cut

For the second time recently admission prices at the Lyric Theatre in Salt Lake City were cut by Manager Warren D. Butler. Evening prices are now 50 cents, reduced from the recent 65-cent and the earlier 75-cent bracket. Matinees were cut to 35 cents from 50 cents. The theatre is continuing its first-run policy on low-budget films, Butler stated. The admission cuts at the Lyric represent the first downward move in this area which for some time has been clamoring for reduced ticket prices.

WASHINGTON


The new 1,200-car Airport Drive-In Theatre was officially opened this week with the showing of "Dragoonwyck," by Owner Paul Foley. Newest members of Variety Club Tent No. 11 are Donald W. Chahan, salesman, Screen Guild Productions; Hal J. Miller, theatrical press agent; Paul Heller, advertising; Murray Atley, Pathé Newsreel cameraman; William F. Gearing, office manager, Republic Pictures; and George Allan Dorsey, film director, National Broadcasting Co.

SAN FRANCISCO

Local theatres are recovering from the holi-
day and vacation slump with neighborhood and out-lying theatres showing the faster re-
cover.

Theatremen in San Francisco are up-in-arms over the new Ascap tax rise. Leading the fight is, Harry Franklin, of the Goldberg Circuit, backed by the California Independent Theatre Owners.

New faces in the San Francisco Theatres, Inc., are Jerry Sessa at the Coliseum as house manager and James Cleveland at the Harding. Sessa, out of show business for a number of years, worked for Golden State Theatres in the "good old days." Cleveland was associated with George Mann's Lyric, Modesto.

San Francisco's Telenews Theatre celebrated its eighth anniversary and redecorated the house with new carpets and push-back chairs. William Paton has been named manager.

Robert L. Lippert has opened a new drive-in at Belmont. S. F. Theatre's New Ritz is well under way.

William Nasser, Jr., is under doctor's care for a kidney ailment.

Henry Nasser has returned from a junket to Los Angeles.

T. F. Woods, general manager for Lippert is making a tour of the company's Stockton, Sacramento theatres.

Baron and Nathan's El Presidio Theatre has dropped its foreign policy and resumed a general release status. Alex McCausland, manager, has resigned.

Theatremen, in general, are screaming over the shortage of competent "help." The boys and girls just will not work at the local union scale.

The Variety Club's new Smorgasbord luncheon is proving very popular with the local gourmets.

A. J. Kennedy, pioneer showman, is going into his twelfth year handling the Theatre Guide column on the Chronicle. The column is being expanded to include all Marin County, Eastbay and Peninsula theatres. R. S. Ken-

KANSAS CITY

William Briscoe, assistant manager of the Orpheum Theatre, finally managed to land a house and has brought his wife and three kid-
dies here from Chicago.

As an added inducement to get patrons in before the opening hour rush in the evenings, Charles Barnes, manager of the Granada The-
atre, Kansas City, Kans., has inaugurated a quarter-hour organ concert beginning at 6:45. It's a request period with "Florence" obliging at the organ.

Of prime interest to the 120 managers pres-
ent at last week's annual meeting of Fox Mid-
west managers and officials, was the distribu-
tion of bonus money which went to the divi-
sion for taking first place in last spring's fifth annual Charles Skouaras Showmanship Cam-
paign. About 50 additional cash awards were also passed out to winners of special activity bonuses and top men in the five Rhoden Week drive during the summer. About 30 folks from the home office also were on hand. The meeting was climaxd by a barbecue held Wednesday.

NOW IT CAN BE FUN TO WAIT IN LINE. Does it bore you to wait in line to see a picture? Are you irritated, restless, all dragged out by the time you reach the ticket window? Well, you needn't be. Just queue up in front of the Broadway Theatre, New York, where Howard Hughes' United Artists is presenting "The Outlaw." Opened last week, and enjoy waiting for admission as singing troubadours entertain you. Observers saw the stunt, which was inaugurated for opening-week crowds, as worthy of duplication by other theatres doing SRO business.
LONDON OBSERVATIONS

Planning Best Releases Held Reason for Secrecy on Imported Films: Balloon Booked in Product Shortage

By JOCK MacGregor

The secrecy surrounding the new films received in this country before D-Day, and not yet tradeshown has been explained to me by a top distributor. The reason, he alleges, is to enable the planning of releases to make the best use of them. If a showman knows a picture is here, he will clamor for it in preference to a re-issue. Certain sections believe that by this process the maximum bookings—and terms, I imagine—can be gotten for the available product.

The booking of the International Balloon Company into the Gaumont State, Kilburn, in place of films for a week has no connection with the trim tax, but is due to the short-age of product good enough to fill a 4,000- seater in a competitive neighborhood. It is also part of J. Arthur Rank's policy to raise the cultural standards of entertainment and follows the experiment pioneered by Alfred Davis at the 4,000-seater bearing his name in South London. Here he ran weeks of ballet, opera and musical festivals in lieu of films, and though he drew the blueprint for these shows, I do not feel he has received the press recognition he deserves.

I spent a most interesting evening at the State with Circuit Controller Leslie Posner, his publicist, Charrie Hurst, and Major Derrington of the Balloon company. The stunt was an enormous success, with the house sold out for the week before the first performance. However, Balloon can, despite the beatings of the national press, replace films only occasionally in a handful of British cinemas.

Showmen too must have asked themselves whether such experiments are not without their pitfalls. Balloon fans came from all over London, having booked their seats in advance. Regular patrons, used to normal routine, turned up on the night to find the house full and sold out for the week. They went to the opposition which, in this case, was also a Rank house.

Many are dim-witted enough to believe that the following week all seats will also be bookable. I doubt whether many balloon fans will be converted because their art was staged in a cinema.

Some regulars were annoyed. Waiting in the lobby, one mistook me for a manager. He complained that for weeks he had paid to see trash and now that they had something good, they charged extra.

Changing from films to live entertainment for six days gave Manager John Read his problems. Automatic ticketed box-office staff had to issue reserved seats for set performances. Usurers accustomed to systematic seating had to put patrons in their proper places as well as sell programs. Seating directions were prominently displayed and gather there had been staff rehearsals.

A smart tie-in was arranged with the cinema restaurant whereby patrons could reserve tables for supper when booking seats.

Britain is really becoming publicity-conscious at last. It was a pleasure at the Film Garden Party, excellently organized by the Sunday Pictorial in aid of the National Society for the Prevention of Cruelty to Children, to see the way the stars cooperated. Almost all the leading players, headed by Margaret Lockwood, Anna Neagle, Valerie Hobson, Michael Wilding and Stewart Granger were present, and worked like troopers.

Traveling in jeeps from the special enclosure, the stars visited various stalls and sideshows in the park where some 20,000 fans had paid a dollar admission. I went with Valerie Hobson on several such trips and we were mobbed in a friendly yet nonetheless tiring manner. She signed hundreds of autographs at ten cents each and I was most impressed with the charming way she treated her fans; even when she virtually became a tug-of-war rope between an enthusiast who wanted to get her off the jeep and myself who was keeping her aboard.

She laughed. *

The BFPA have sent a circular to all members asking for cooperation to be given to still photographers so that the standard of British stills may be improved.

Another step forward is the latest issue of British Picture News. Profusely illustrated and well written, it is a credit to the Rank Organization.

Visiting Ealing Studios, I heard Monia Danischewsky expose his theories on film advertising. He maintains that audiences have grown up and that a new angle is required. Large headlines and an underlying sex suggestion he feels are out. He favors an artistic, even impressionistic, approach and is convinced that completely new British campaigns should be planned for Hollywood pictures rather than for the American press book to be adapted. His theories can be debated, but the fact that Ealing pictures make money cannot be denied.

* *

Much has been said of the fourth circuit. If it is formed it will be a booking combine (Continued on Page 20)
(Continued from Page 22)

Ottawa salesmen party at his Lake Side cottage, Lake Wawasee, Ind.

J. E. Stucky, Cayuga, Ind., who operates the Cayuga and the Warren Theatres, is gradually recovering from a broken hip.

Carl Y. Miller, Ger-Bar Equipment Co., and Lois Paytin, were married Sept. 13.

Warner Bros. District Manager Charles Rich was at the local exchange Friday on business.

Universal-International Division Manager J. J. McCarthy and District Manager Peter Ruskin held a special sales meeting over the weekend.

United Artists Salesman Guy Hancock has resigned because of ill health and will go to Hollywood, Fla., to live.

Harry Douglas, who operates the Dana Theatre, Dana, Ind., is adding additional floor space to his auditorium to increase seating capacity.

New Motograph sound equipment has been installed in the Speedway Theatre, operated by Mrs. Harvey Orr.

Arthur Hansen reports his new Drive-In Theatre in Greenwood, Ind., is nearing completion. It will be equipped with complete Motograph equipment.

OMAHA

Pat McGee, Cooper Theatres general manager, and Ralph Ayer, circuit manager at Lincoln, were in Omaha.

James Clemens is the new RKO-Brandes treasurer. He comes here from Nevada, Ia., where he was manager of the Circle.

Marie Gameral and Jean Winn, 20th-Fox, are vacationing.

Ralph Goldberg, theatre chain owner here, is in New York.

Columbia's Joe Jacobs, Mort Ives, Paul Fine, Bill Barker and Mort Ichenberg, Jr., flew to Des Moines where they gathered with staff for a meeting conducted by District Manager B. C. Marcus.

D. T. Campbell is taking over the Sun and State Theatres at Central City from Jack Riggs. Riggs is one of the state's oldest exhibitors having entered the business 40 years ago.

Harold Carlson now has the Laurel Theatre, Laurel, Neb. He took over from his uncle, Alfred Carlson.

Columbia Branch Manager Jerry McGlynn was in Chicago for a big sales parley.

Joe Chantry, former exhibitor at Osceola, Neb., has returned from a West Coast trip.

Delores Kramper, Universal cashier, was ill. Dave Arthur, RKO salesman, has bought a home here.

Otto Schneidewind, 51 years a stage hand at

New L. A. Variety Club Charity

Operation of a boy's club and recreation center in East Los Angeles is the latest project adopted by Variety Club 25 of Southern California, Chief Barker Charles P. Skouras announced this week.

The total cost of the project including equipment is estimated at $100,000. $10,000 of which has been contributed by the Woodrow Wilson Post 317 of the American Legion from which the Variety Tent bought the location. Additional funds for equipping the club will be obtained from an "all-star" benefit. The formal club opening is scheduled for Christmas day.

Dave Bershon, independent exhibitor, is chairman of the project and the club committee, in addition to Bershon and Skouras, includes Marc Wolf, George Bowser, Ed Manship, Joe Huskey, Al Gaskin, Thornton Sargent, Gus Matzer, Howard Stubbons, Bernard Wolf, Sherrill Corwin, W. H. (Bud) Lollier, Willard Keith, Paul Williams, Bob Boole and John C. MacFarland.

ENTERPRISING GOVERNOR.

To Hollywood to Los Angeles to attend the recently held Governor's Dinner J. Mabry to induce Star Joel McCrea and Producer Harry Sherman (I., above) to change the title of their Enterprise picture, "They Passed This Way," to "New Mexico." He also urged the entire industry to film more locations in his state. Here he is reading a petition asking that the Sherman film be premiered in New Mexico.

Salt Lake City

Columbia Branch Manager Bill Seib has gone to Los Angeles to attend a meeting held for officials of this district.

MGMT Branch Manager Carl Nedley is currently in Omaha on vacation with his home folks.

Monogram Manager Don Tibbs is just back from his trip east where he went as local president of the Knights of the Round Table convention.

Paramount Manager Frank Smith is back from Montana.

Joe Soloman, salesman for United Artists, is in from Idaho. Manager Carroll Trowbridge also came in this weekend from a sales trip. John Berta, veteran moving picture exhibitor of the Intermountain West, has retired after 40 years connected with the motion picture business.

The Utah Theatres Association passed a resolution during its annual meeting held here this week, to join the national theatre association in a fight against continuance of the 20 per cent amusement tax, according to Ralph Tratther, newly reelected executive secretary. Emil Ostlund was elected president and the new board of governors includes Earl Steele, John Miller, Julian Bills, Francis Fetch, Gene Wadsworth, Victor Anderson, Sam Gillett, and Rosie Call. The meeting was held at the Ambassador Athletic Club.

Mrs. Nina Scott, office manager for Republic, died this week after a lingering illness at a local hospital.

Charles W. Peck, Jr., and Mrs. Peck, celebrated their 50th wedding anniversary at the Hotel Utah here. Peck was recently retired after 30 years with Universal Film Exchange where he had been cashier for many years.

PORTLAND

Mr. and Mrs. Claud Hanche have sold the Plaza Theatre, Walsburg, Wash., to Mr. and Mrs. Roy Peacock of Cathlamet, Wash., where they have operated theatres for some 39 years.

National Screen Western District Sales Manager Bernie Wolfe started a Seattle en route to a Canadian sightseeing trip.

Harold Murphy, Evergreen manager in Olympia, Wash., is receiving the condolences of his many film row friends upon the recent death of his wife.

Film Classics General Sales Manager Sam Wheeler conferred with the company's Pacific Northwest representative, Jack Kloepper.

George Allen, theatre operator in North Platte, Neb., was in Paget Sound visiting his old friend, J. T. Sheffield.

Hamrick-Evergreen has promoted Alton Robbins from manager of the Music Box and Playhouse Theatres in Portland to the largest first-run Orpheum. His former post will be filled by his assistant there, Archie Zarweski. His assistant at the Orpheum will be Sterling Crek.

Robert Anderson, veteran Hamrick-Evergreen manager in Portland, is taking over management of the Newreel. Editing its new programs will be among his added duties. Carl W. Miller, formerly at the Newsreel, will manage the Liberty, replacing Leroy Smith who is returning to industrial selling.

Actor Ken Murray is vacationing in eastern Oregon and Washington. While in Spokane he inspected the old dressing room he used in 1929.

LOUISVILLE

J. T. Robertson has resigned as manager of the Schene Chain's Ben Ali Theatre in Lexington, Ky., and Eric Hammel has resigned as manager of Leed's Theatre in Winchester, Ky. Wayne Frazee, assistant manager at the Capitol in Frankfort, will replace Hammel at the Leed's. Leonard Bale of the Burley Theatre in Shelbyville, Ky., is relieved Manager R. A. Parsons of the Chakers' Grand at Frankfort while the latter is on vacation. John Edwards of the Lyric in Urbana, O., is relieving Bale at the Burley. Upon returning from his two-week

New Ideal Theatre Chairs

JOE HORNSTEIN has it!
vacation, Bale announced that he had been married to Tillie Wright, former cashier of the Regent in Springfield, Ill. Sympathy is extended to Bob Dotson, manager of the Grant in Williamstown, Ky., upon the death of his father.

Ray Rogers has been named manager of the B. Dyer's Clinton Theatre in Alhany, Ky. While Manager Harry Newton of the Strand, Louisville, is on vacation he is being relieved by Eddie Huber, purchasing agent for the Fourth Avenue Amusement Co.

Wichita Theatres in Kansas City has remodeled its Kentucky Theatre in Latonia, Ky. Chakeres Theatres Executive Director Frank Collins has returned to Springfield, O., after a month's vacation in Michigan.

Building permits issued in Louisville in August jumped almost 150 per cent over those issued in the same month last year. Construction authorized during the month was estimated to cost $3,086,570 as against $344,452 in August 1946.

Thomas N. Ryan III, the 3½-year-old son of Mr. and Mrs. Thomas N. Ryan, Jr., of Louisville, who recently won a photographic test, will be screen tested by Eagle-Lion. Mrs. Ryan and the boy have left for Hollywood where Mrs. Ryan herself will be given a screen test at the Samuel Goldwyn studio.

CHICAGO

Bandits carted off the safe of the Oak Theatre in Western Avenue and rifled it at their leisure. It contained $1,800 in receipts.

Peter Fitzpatrick, former Western Electric executive, is dead. His widow, three sons and two daughters survive.

MGM Division Manager Burtis Bishop has returned from west coast conferences.

James A. FitzPatrick will open Chicago offices of his Travel Service on Oct. 1 in the Metropolitan Building, and in the Bismarck Hotel lobby. John E. Flynn, former MGM western division sales manager, will be associated with FitzPatrick in the project.

Saul Lowndes stated that with the acquisition of the Dolton Theatre in Dolton, III., its circuit now embraces four theatres. Others are the Sun and Adams in Chicago and the Mars in East Chicago.

Maxwell Singer and associates have formed the Drive-In Refreshments Co., to serve drive-in theatres. Offices are at 120 South LaSalle St., Chicago.

Chicago's showing of "Variety Girl" at the Chicago Theatre, Sept. 25, looks like a sell-out. Tickets at $3, $5 and $10 are going at a fast clip as the showing will be a benefit for the Variety Club's charitable activities.

Eddie Levin, formerly at the Hoeve Nayer publicity office, has joined the B and K publicity department.

Nat Nathanson, on his arrival here from San Francisco to take over his new assignment as United Artists district manager, reported that D. J. A. Gerger, San Francisco health commissioner and formerly assistant commissioner in Chicago, has been received as an honorary member in the San Francisco Variety Club.

Marshall Magitz is here for special promotion for a second Loop engagement of "Henry V." Negotiations for a theatre are under way.

Perc Schoenstadt, son of the theatre executive, Ruben Schoenstadt, was married to Gloria Newman.

VANCOUVER

Oscar Hanson, president of Pioneer Films of Canada, returned East after making plans for a new film exchange building to be erected with local interests near the Vancouver film row. Vault space has been at a premium for the past few years.

"Welcome Stranger" completed its third week at the Capitol "Gone With the Wind" was the new feature at the Orpheum, three shows daily, at regular admissions.

Teresa Quagliottini-Romano, daughter of Hector Quagliottini, Colonial Theatre owner, was married here to John Ahnsted of Berkley, Calif. After a South American honeymoon they will make their home in Seattle, Wash.

Bob Kelly, director of Odeon Movie Clubs in British Columbia, announced that with the polio scare on the wane and schools re-opening, the Clubs will resume their operations on Sept. 20.

Jack Randall, manager of the downtown Strand, is the Beau-Brummel of local show business, with the latest in glorified neck ties, etc.

Canadian sales manager of Monogram Pictures, Frank Vaughn, returned east after a visit here conferring with Local Manager Harry Page.

On vacation here, MGM Director Clarence Brown, up from the flicker city, and Harry Berkovich, Odeon's partner in Regina, Sask-Joan Wiltshire of the Odeon head office staff is holidaying at her home in Victoria.


Odeon Theatre managers are organizing a bowling league.

Irene Davis is a new addition to Ganns-Kalae. She is the secretary to Marvin Theros, its British Columbia manager.

New members of the Capitol Theatre staff are Lorraine Brown, cashier; Mona McMillan, usherette; Cecil Litrafter, doorman; and Helen (Continued on Page 26)

NEW THEATRES

Indianapolis—The Glen W. North Construction Company has been awarded a general contract of an 800-seat theatre in Brazil, Ind., to be erected on the site of the former Sourwine Theatre which was destroyed by fire last February. The theatre will consist of a theatre and one business room. A business building with apartments will be erected later to fill the remainder of the space. House will be named the Cooper, after the late Alexander B. Cooper, one of the founders of the Citizens Theatre Company, which owns the property.

San Francisco—Construction has been started on a new theatre for Golden State at Millbrae.

Grant, Mich.—Permit has been granted by the village council for the erection of a theatre here by Ralph Reckle. His two nephew veterans, Walter and Frank Booth, will operate it.

Harrison, O.—John Vlachos expects to open his new 500-seat State Theatre here some time this month. The building will also contain a restaurant and two four-room apartments.

Atlanta—Abe Dobrow and Gold Brothers are building a new theatre for colored patrons here. They operate theatres in Pahokee and Bell Glades.
SHOWMEN'S TRADE REVIEW, September 20, 1947

### REGIONAL NEWSREEL

(Continued from Page 25)

Dierks, candy counter.

The tug of war reuniting the British Columbia theatres is still in high gear here with the circuits opposing the unions. Rumors of court action to be taken against certain circuit officials and theatre managers who the union claim is intimidating the organization, are current.

### HARTFORD

Marilyn Landers, 18, daughter of George E. Landers, Hartford district manager for M. E. Loew’s Theatres, and Mrs. Landers, was in the cast of the stage musical, “Oklahoma!” at the Bushnell Memorial, for a week’s run. Miss Landers recently joined the National Theatre Company of the musical.

The People’s Forest Drive-In Theatre Corp. of Winsted, Conn., has started three changes per week policy (with new films on Sunday, Thursday and Friday) at the near-by Rogers’ Corner Drive-In, 20 miles west of Hartford, on route 44.

Robert Worden, Loew’s Poli, Hartford, student assistant, was married to Miss Pearl McKenzie, cashier at the same theatre, the two left on a honeymoon trip to Los Angeles. The Riverside Park-In Theatre, Agawam, Mass., will close Oct. 12 for the season.

Mrs. Estelle O’Toole, executive secretary to Henry L. Needles, Hartford district manager for Warner Bros., purchased an upholstered desk, following a vacation. Also back on the job is Warren Hills, assistant to Walter B. Lloyd, MK&P Allyn manager.

Joe Mansfield, exploitation man for Eagle-Lion, was in town to see Walter Lloyd of the M&J Allyn on “Repeat Performance.”

At a public hearing in Hartford, Conn., last week, of the Hartford Aldermanic Legislative Committee, a speaker, Henry I. Beetham, suggested a 20 per cent tax on theatre admissions and luxuries and on the receipts of professional men, as alternatives to the present Connecticut state sales tax. The next Aldermanic meeting will hear Beetham’s suggestion in addition to other proposed alternatives.

### DENVER

Paramount Branch Manager Chet Bell has gone to the Mayo Hospital, Rochester, Minn., to undergo an operation.

Mr. and Mrs. Lem Lee, who own the Arvada, Arvada, Colo., were the victims of a freak auto accident. Out riding, they saw a car pulling away from the curb without the driver signaling or looking. Lee saw two children in the car and swerved, only to smash into a street car. Mrs. Lee was taken to a hospital where eight stitches were taken, while one of Lee’s legs was injured. The offending driver was not apprehended.

United Artists Salesman Bruce Marshall moved over to Columbia in a similar job. He succeeded Pat Pinmell, resigned to become an exhibitor.

E. E. Jameson expects to have his $80,000 12-vault shipping and inspection center in operation by Oct. 15.

Columbia Exchange Manager Robert Hill went to Los Angeles for a sales meeting.

RKO Theatres West Coast Division Manager Jay Golden was here a few days conferring with William Hastings, Orpheum manager.

G. L. Blakeslee, owner of the Grand, Lander, Wyo., spent some time in Mercy Hospital recovering from a heart attack.

Herb Cohen, who resigned as office manager at Universal, then took a vacation, is booking at Monogram.

United Artists Branch Manager Kenneth R. MacKinnon drove to Los Angeles to bring his family to Denver.

### ATLANTA

Eagle-Lion has appointed Bob Tarwater, former sales representative with Paramount Pictures to cover Alabama.

Hazel Hooks, secretary to E-L Branch Manager Grover Parsons, has returned to her desk after two weeks in Florida. Culpid still hangs at the door of the company the latest ones to get married were Virginia Fagan and Francis Fuchs.

Charlie Karr and Johnny Harrell of the Martin booking office here are back after a vacation in the mountains of North Georgia.

Miss Mamie Southern Exchanges President Arthur C. Bromberg has returned to Atlanta after visiting the Charlotte branch for a sales meeting. William E. Wooten, president and general manager of the Kirkwood and Avondale theatres has installed and rearranged new upholstered seats at the Kirkwood.

The Katz of the Kay exchanges is back at his desk after a visit to Florida. Miss Mary Cole, Kay’s secretary, has returned from St. Petersburg, Fla., where she participated in the play-off series of Southeastern Regional Softball teams.

In the city on a booking and business trip were H. A. Kite and J. P. Cap, owners of the new Skyview Drive-In Theatre at Rogersville, Tenn.

The New Skyview colored Drive-In at Jacks-

### CLEVELAND

News Schwartz, president and general manager of the Cleveland Motion Picture Exhibitors Association, announced at a recent meeting that the industry will go all-out to defeat the daylight saving measure which will be on the November election ballot. Screens will be used for trailers asking patrons to vote against the measure.

City Council will vote on the proposed three per cent municipal amusement tax on Sept. 22. Local exhibitors hope to have included a clause making it mandatory to pass the tax on to the public.

SRO District Manager J. E. Fontaine was given a hearty welcome during his visit to Cleveland last week. He was local Paramount branch manager here 10 or 12 years ago.

### REGIONAL NEWSREEL SYNOPSISES

**RKO Theatres West Coast Division Manager Jay Golden was here a few days conferring with William Hastings, Orpheum manager.**

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**The New Skyview colored Drive-In at Jacksonville has opened. This is believed to be the only colored drive-in in the South.**

**William Richardson, head of the Astor Pictures, Atlanta, is on a trip to the Kirkwood. N. C. Lynda Burnett, head of the booking department of Eagle-Lion, is back at her desk after spending two weeks in Mexico City.**

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### New Mirrophonic Sound

JOE HORNSTEIN has it
Manta-Rose Awards
Fifty managers and Chicago office executives attended the Manta-Rose two-day general meeting at the Congress Hotel, Chicago, when over $2,000 in prize money was distributed for the circuit's last drive. Prize-winning managers were: John Mosavice, Ritz, Berwyn; Leo Haney, Lido, Maywood III; Floyd Robinson, Jefferson-Crown, Ind., and L. C. Clark, Bucklen, Elkhart, Ind. Chicago was the winning district and Art Wartha the winning district manager. A new drive was announced for the period of Oct. 5 to Jan. 3, 1948.

acquired by Schreiber and Weger from B. Levinson. The new owners will put in a foreign policy emphasizing German pictures.

The Paramount Club last week elected Monroe Goodman, president; M. H. Hodge, treasurer; Edward F. Morey, secretary. Elected to the board of governors for a one-year term was Belle Jones to fill the vacancy caused by the resignation of Mrs. Danto; chosen for two-year terms were Mrs. Grew, Herbert Lazarus, Al Siegman, Lillian Jacobs and Stanley Chase.

Associated Motion Picture Advertisers paid tribute to the 10-mm. film industry at its Town Hall Club meeting on Wednesday.

Margaret Murphy, mother of Republic's New York branch manager, William Murphy, died Sept. 13, at her home in Brooklyn. She is also survived by her husband, James, and a daughter.

Dennis Carlino, Republic's advertising manager, is mourning the loss of his mother, Leah Mehlman, who died Sept. 12 in Washington.

NEW HAVEN

Bridgeport's Colonial Theatres manager, Dan Richetelli, celebrated a wedding anniversary with open house.

Eagle-Lion District Manager Tom Donaldson was in town to confer with Branch Manager Max Salzberg.

National Screen Service District Manager Leo Abrams is making an inspection trip of the Loew Poli New England Theatres with Division Manager Harry F. Shaw and Publicist Lou Brown.

A one-day visit was all Mike Piccarillo, manager of Loew's Dyckman, New York, could allow his family in New Haven.

NEW YORK

Film row and the exchanges were almost on a closed basis Monday and Tuesday due to religious holidays.

The Wagner Theatre in Brooklyn has been

"Voice of Theatre Speakers" JOE HORNSTEIN Has It!

A POT O'GOLD at your BOX-OFFICE!
No Time for Pranks as Kids Keep Busy in Films in Work

Hollywood youngsters are getting the breaks these days in a considerable number of current and forthcoming pictures featuring juvenile actors and actresses in important roles. However, lest any ambitious parents reading these words grab Johnny or Mary and the next train for the West Coast, they should be warned that for every child they accepted. 100 are rejected.

Republic has been utilizing the junior brigade. Peter Miles, 10-year-old, recently completed "The Red Pony," while Natalie Wood, only nine, was the pivotal character in "Driftwood." Incidentally, the Yates lot gave a name to its previously untitled Al Pearce starrer—its now "The Main Street Kid," and Grant Withers has been added. Twentieth-Fox, to whom Natalie is under contract, also has Connie Marshall under its wing; the child star is currently being seen in the Betty Grable-Dan Dailey musical, "Mother Wore Tights."

Of all the kid stars, none works more steadily than Larry Simms, who was practically raised in the cinematic Brumstead family. Larry's latest is "Blondie's Night Out," which began Sept. 15 at Columbia, with Penny Singleton and Arthur Lake again seen as Larry's screen parents. "Return of October," was also scheduled to roll Sept. 15, while "The Woman from Tangier," mystery featuring Adele Jergens, Stephen Dunne and Michael Duane, started Sept. 17 under Martin Mooney's production.

RKO Radio is doing its share to make the kids in Hollywood happy, what with at least a half-dozen vehicles employing them. There are several important juvenile roles in "I Remember Mama," and Gary Gray is featured in "Rachael," now in its second month of shooting. Claude Jarman, Jr. just finished "Roughshod," being edited, and three forthcoming productions call for large roles for children. MGM has probably the most famous of all, Margaret O'Brien, and also employs Dean Stockwell, now on loan-out to 20th-Fox for "Deep Water." MGM also has Jack Jenkins, who is currently used Katherine Brentmont, billed as the "Margaret O'Brien of England," in "On an Island With You." The Culver City lot started "The Hills of Home" and "L.F.'s Daughter" this week; former is another Lassie vehicle, directed by Fred Wilcox; while later stars Barbara Stanwyck, Van Heflin and Richard Hart, with Edwin Knopf producing.

Warners have young Bobby Ellis working with Jack Carson, Ann Sothern and Robert Alda in "April Showers," and the veteran teen-age actor, Ted Donaldson, playing the title role in "Christopher Blake." James Davis was signed to a long-term acting contract by Warners and assigned the leading role opposite Bette Davis in "Winter Meeting."

Monogram, of course, has its "Teen-Age" series, the latest being "The Old Gray Mayor," now in the cutting rooms. The company postponed its entitled Jimmy Wakely, but started "Panhandle" on Sept. 16; John C. Champion and Blake Edwards are co-producers and Lesley Selander directs a cast headed by Rod Cameron, Cathy Downs and Anne Gwynne. This is a high-budget effort, the first for the new producing team. Monogram actress Gale Storm's husband, Lee Bonnell, kept it in the family when he was handed the romantic male lead in "Jugger and Morgan in Society."


Elsewhere on the production scene—departing from the topic of kids momentarily—Paramount cast 50 players as Indians for the Bob Hope-Jane Russell starrer, "The Palacete," and Bobby Watson, who played Adolf in "The Hitler Gang," went western for the Technicolor comedy. Bad weather prevented the return flight from Oslo, Norway, to Hollywood of U-I's unit which, having finished background material for "Cashaw," flew to Norway for similar material for "Song of Norway." Barry Fitzgerald checked off the lot after finishing his role in Mark Hellinger's "The Naked City."

Setting 'Venus' Cast

Tentative arrangements have been concluded with Lester Cowan whereby Hedy Lamarr, Donald O'Connor, Dick Van Dyke and June Shore and Danny Thomas will appear in "One Toot of Venus," which he will produce at Universal. International. Financial terms are yet to be set.

NOW BEFORE THE CAMERAS

COLUMBIA, Coroner Creek (Harry Joe Brown, in Cinicolor); Blondie's Night Out; Return of October (Technicolor); The Woman from Tangier.

EAGLE-LION, Prelude to Night (Producing Artists); Westward Trail (PRC).

REPUBLIC, End of the Rainbow; The Main Street Kid.

TIENTH CENTURY-FOX, The Snake Pit; Ballad of Furnace Creek; The Flaming Age.

WARNER BROS. To the Victor; Christopher Blake; April Showers; Winter Meeting; Johnny Bellano.

MGM, Luxury Liner (Technicolor); Homecoming; The Hill, starring Bette Davis and B. B. (Dougherty), directed by Robert Siodmak; UNIVERSAL-INTERNATIONAL, The Naked City (Holtinger); Letter from an Unknown Woman (Rampart).

RKO RADIO, The Miracle of the Bells (Lasky-McEwen); I Remember Mama (Liberty); Good Sam (Rainbow); Rachel: Station West; Race Street; A Song to Born (Columbia, Technicolor); Tarzan and the Mermaids (Lerson); Berlin Express; Walt Party (Argory); Joan (Wanger).

MONOGRAM, Jiggs and Maggie in Society; Panhandle.

SAG, Portrait of Jennie.

PARAMOUNT, The Palacete (Technicolor); Caged Fury (Pine-Thomas); The Long Gray Line.

20th Fox to Start 8 Soon; 'Born Yesterday' Bought

Twentieth-Century-Fox will put eight pictures before the cameras within the next two months, with four on location and four to be made in Hollywood. Set for location shooting are "Deep Water" (Island Vinalhaven, Me.), "Ballad of Furnace Creek" (Kanab, Utah), "Call Northside 77" (Chicago) and "The Street With No Name" (Washington, D. C.). Studio-made films will include "The Flaming Age," "Lady in Ermine," "The Walls of Jericho" and "The Dark Wood." In connection with "The Walls of Jericho," Robert Preston has been assigned a leading role. Others in the cast include Gene Tierney, Linda Darnell and Coleen Gray.

Columbia has purchased Garson Kanin's Broadway comedy, "Born Yesterday," as a screen vehicle for Rita Hayworth. Also at Columbia, Joseph H. Lewis has been named to direct "The Return of October," of which Rudy Mate is associate producer. The studio has signed Billie Burke to star in a series of two-reel comedies, first of which will be produced and directed by Jules White.

Wallis Won't Curtail

Back from England, Hal Wallis, who produces for Paramount release, revealed last week that despite loss of revenue from the British market, he contemplated no curtailment either in the number of pictures he would make or in budgets originally planned for his product. During the past five months in London he produced "So Evil, My Love," for Paramount British, and plans to return to England next spring to produce "House of Mist." The producer has also taken an option on "Rendezvous at 000," an original story by Mickey Knox of the author's adventures in the Army.

RKO Production Chief Dore Schary has signed Don Hartman to a two-year producer-director contract. The studio plans to start eight pictures within the next two months. They are: "Berlin Express" (back from European location shooting), "Mystery in Mexico," "The Velvet Touch," "Mr. Blandings Builds His Dream House," "The Window," "The Boy With Green Hair" and two Tim Holt westerns.

At Eagle-Lion Bryan Foy, vice-president in charge of production, has purchased George Axelrod's novel, "I Began with Horses," and Denis O'Keefe has been signed to star in "Cork-screw Alley," which Aubrey Schenck will produce and Anthony Mann direct.

Within 30 days Universal-International expects to put into production "Letter from an Unknown Woman," "Up in Central Park," "Cashaw," "Are You With It," "Another Part of the Forest" and "All My Sons." By terms of a deal concluded between Mark Hellinger and Ernest Hemingway, the producer will bring at least four Hemingway stories to the screen during the next eight years.
CLASSIFIED ADVERTISING

SITUATION WANTED

COUPLE 36 YEARS COMBINED EXPERIENCE. Maintenance, Manager, Cashier, Anywhere. Permanent, References, Sales, Projectionist, 2012 Orchard St., Chicago 14, Ill.

SOUND EQUIPMENT

NEW ELECTROVOICE MICROPHONES, 44% DISCOUNT, Catalog free; Photocells, $1.95, Theatre type new 12" Dynamic Speakers, $16.95; New Multi-channel diffusers, $17.50; PA/DJ Systems, Microphone, Amplifier; tubes, speaker, 10 watt, $44.75; 20W $74.95; 30W $109.95; 50W $199.95. S.O.S. Cinema Supply Corp., 449 West 42nd Street, New York 18.

STUDIO EQUIPMENT

BERNDT-MAURER 16MM, SINGLE SYSTEM PROJECTION SOUND CAMERA, 4 Lenses Turret, 3 Lenses, Amplifier, Microphone, 3-400 Foot Magazines, Direct Image Magnifier, Stereophonic Optical Printing, Variable Area Sound Track, Complete with accessories $715.00. We Buy-Sell-Repair-Service. Rent 16 & 35mm Production Equipment. Send for catalog. Camea Mart, 70 West 47th Street, New York 36.

WALL BELHOWELL TYPE STUDIO CAMERA WITH SINGLE SYSTEM RECORDER, 2 lenses, 2-second motor, $95.00; 600' Film, $9.98. DeBrie Studio Camera, 2 lenses, 9-400' magazines, tripod, $215.00; New Bellhowell D-5 5mm Printer, $425.00; Camera Lenses, $29.50 up; 5000W Studio Spots, $95.50; Backwall Floodlights, $57.50; Movolux, Sound $79.50 up; Eyemo Spider Turret, 3 lenses, rackazine, magazine, freehand tripod; motor, etc., $1,595.00. Send for latest stocklist. S.O.S. Cinema Supply Corp., 449 West 42nd Street, New York 18.

THEATRES FOR SALE

THEATRE CORPORATION. Two Theatres (one 480, the other 725), located in area of 2,300,000 population. All necessary equipment. For price contact Mr. Frank Webster, 172 So. Portland Ave., Brooklyn 17, N. Y.

PAIR REBUIT POWERS 6B Projectors with Sound Heads $300.00. Three units. All rebuilt, marked S.O.S. New supply heads, 42nd St.
**THE INDEX**

Listed in the following index are titles of features (exclusive of western series releases) with name of distributor following the title. For data as to running time, stars, etc., refer to title under distributor company listing.

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### FEATURES OF NOTE

- **May** 1947
  - The Thirty-Hour (My.A)
  - The Little Spanish Town
  - Black Arrow, The
  - Blondie, the Blonde
  - Blondie's Anniversary
  - Bulldog Drummond Strikes Back (My.A)
  - Cactus Creek
  - Crime Doctor's Gambit
  - Devil Ship
  - Holding Husband's Affairs, The (C.A)
  - I Love Trouble, My
  - Larceny, The
  - Lady from Shanghai, The
  - Lady of the Redwoods
  - Man from Colorado, The (D)
  - Mary Lou

### TITLES LISTED

- **A**: All titles listed by alphabet to by title under name of distributor. Full Title Index for distributor of pictures known only by title. Numerals at left of titles indicate Phonochrome or Magnacolor. (SP in column indicates release sold separately), those at extreme right give year of release. Data on special offers (C) below title indicates color photography with adjoining letter giving name of type of color thus: (C) Technicolor, (T) Cinecolor, (M) Magnacolor, (T) Technicolor, (V) Visonicolor, Audience Classification is indicated by letter A (adult); S (Siral); F (Family). Letters and combinations thereof in parenthesis indicate type of story in accordance with following key:
  - (B) Biographical
  - (C) Comedy
  - (C) Documentary
  - (D) Documental
  - (G) Gangster
  - (H) Horror
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### COMING

- **June** 1947
  - Michael Wainwright: MagnaColor
  - Morgan: MagnaColor
  - Pearl: MagnaColor
  - Cameau: MagnaColor
  - Olympic: MagnaColor

### COMING 1946-47

- **June** 1947
  - Michael Wainwright: MagnaColor
  - Morgan: MagnaColor
  - Pearl: MagnaColor
  - Cameau: MagnaColor
  - Olympic: MagnaColor
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### GREEN GUILD PRODUCTIONS

- **C12 Bar 20 Justice**
- **D14 Bells of San Fernando (D.F.)**
- **B16 Bush Pilot**
- **C10 Cassidy of Bar 20**
- **D11 Heart of Arizona**
- **T10 HollywooB Dance Band (C-D.F.)**
- **R08 My Dog Shep**
- **R09 Partners of the Plains**
- **R12 Renegade Girl (D.F.)**
- **R07 Rustlers Valley**
- **R06 Sacred to Death**
- **R01 Shoot to Kill (DIA)**
- **T08 Texas Trail**

### CURRENT PRODUCTIONS

- **Wm. Boyd-R. Hayden-G. Hayes**
- **Tom Neal-A. Jenkins-P. Blake**
- **R. Hayden-J. Holt**
- **John Shelton-A. Doran**
- **E. Tubb-L. Talbott-H. Boyce**
- **S. Erwin A. Gwynne-F. Albertson**
- **R. Wade E. MacDonald-S. Walters**
- **Wm. Boyd-G. Hayes-R. Hayden**
- **Alan Curtis-Ann Savage-Jack Holt**
- **Alan Baxter-Lenore Aubert**

### COMING

- **Burning Cross, The (DIA)**
- **Case of the Baby Sitter, The**
- **Code of the North**
- **Dark Road, The (D)**
- **Dforgettable**
- **Hat Box Mystery, The (My)**
- **Hollywood Dance Band (C-D.F.)**
- **Jillier Anderson (M.F.)**
- **Law of the Mounties**
- **Prarie, The**

### SELZNICK RELEASING ORGANIZATION

- **Duel in the Sun "WT" (D.A.)**
- **Intermezzo**
- **Mr. Blundings Bubbles, The; Dream House**
- **Pardine Case, The**
- **Portrait of Lies**
- **Rupert of Hentzau**
- **Tender is the Night**

### 20TH-FOX

- **1947-48**

### COMING

- **T. Power-A. Faye D. Ameche**
- **R. Davis-J. Rogers-L. Blake**
- **G. Montgomery-Nancy Hale**
- **D. Haynes-C. Holt-C. Romero**
- **Maureen O'Hara-C. Steele**
- **June Haver M. Stevens**
- **Victor Mature B. Donlevy**
- **Ronald Colman-C. Cummings**
- **FREDRICK MARCH-L. Laughton**
- **Payne M. Hara**
- **T. Mature-C. Cummings-B. Barrymore**
- **G. Fitzgerald-Y. Young-R. Michael**
- **G. GRABBY-D. HAYMES**
- **S. CARY GRICHEL-S. Jane**
- **James C. Annehalla**
- **Robert Young-Ralph Scott**

### COMING

- **Captain from Castile "T"**
- **Crimson Call (M.F.T)**
- **Daisy Kenyon (D)**
- **DANGEROUS YEARS**
- **Fairfax *M**
- **Foxes of Harrow, The...**
- **Gentleman's Agreement (D)**
- **Green Grass of the Valley**
- **Invisible Wall, The...**
- **Meet Me At Dawn (C-D.F.)**
- **Mother and the Mormons**
- **Nightmare Alley (D)**
- **Ricochet (M.F.)**
- **Second Chance (DIA)**
- **Snake Pit, The...**
- **Swamp Water**
- **Tender Years (DIA)**
- **Thunder in the Valley "T" (D.F.)**

### STRANGE GAMBLE

- **Top Notes**
- **Tara and The Maharajah**
- **Temptation Harbour**
- **Tender Years, The**
- **That Hagen Girl, The**
- **That's My Man**
- **This Time With Money**
- **Thunderbolt**
- **Thou Shall Not" (D)**
- **To the Ends of the Earth**
- **Trail Street, The**
- **Tonga Trouble, The**
- **Trouble With Women" (W)"**
- **Two Blones and a Redhead"**
- **Two Guys From Texas**
- **Tycoon" (W)"**

### UNCOMMITTED

- **Unconquered" (W)"**
- **Unfinished Business, The" (W)"**
- **Unfaithful" (W)"**
- **Unsuspected, The" (W)"**

### VACATION DAYS

- **Vacation Days" (W)"**

### W

- **Wallflower" (W)"**
- **Web, The**
- **Web of Danger" (W)"**
- **Wildfire" (W)"**
- **Whiplash" (W)"**
- **Wild Harvest" (W)"**
UNITED ARTISTS
Prod. No.

Adventures of Don Coyote "C" (W) F
Carnegie Hall (D-M-A)
Copacabana (M-C) F
Dangerous Venture (W) F
Dishonored Lady (D-A)
Dusty Bottoms, The (M) F
Fun on a Weekend (C) A
Lured (My) A
Macomber Affair, The (D) A
New Orleans (D-M-A)
Other Side, The (D) A
Private Affair of Bel Ami, The (D) A
Ramrod (W-D) A
Red House, The (My) A
Stork Bites Man (C) A

CURRENT 1946-47

F. Hafferty-M. Cramer
C. Miranda-A. Russell-G. Marx
A. Cline-R. Red- Alexander
L. Lamar- D. O'Brien
T. Dorsey- J. Dorsey J. Blair
M. Blue-Blueshysteria
Priscilla Lane-Eddie Bracken
W. Mann- L. C. D. F. Peo
Gregory Peck-Jean Benet
A. de Cordova- D. Patrick
G. George-Sanders-Anns Lainbury
J. Meta-C. L. D. F. DePre
d. G. Robinson-L. McAllister
J. Cooper-Gene Roberts
Wm. Boyd-Andy Clyde

COMING

James Stewart-Henry Fonda
M. Bergman-C. Sondheimer
M. Montez-J. Pierre Aumon
J. Garfield-C. A. W. "Red"
J. Wayne-Walter Brennan
G. Ratt-R. Scott-
D. Blackwell
W. Boyd- A. Clyde.

PARAMOUNT


REPUBLIC

Main Street Kid-Principals: Al Pearce, John Carroll, Dole Rea. Director: R. G. Springsteen.

SCREEN GUILD


ADVANCE DATA On Forthcoming Product

DANGEROUS YEARS (20th-Fox) Drama. Principals: William Halop, Anna Neagle, William Tabbert, but producer, Arthur Pierson. Plot: A newcomer to a small town organizes the teen-ager boys into a gang. During a holdup, he kills a man. At his trial, the attorney reveals that he spent his childhood in an orphanage. He is visited by a woman who asks his permission to tell the court that he is really the son of the District Attorney. She dies of a heart attack because she can speak out, and he is sentenced to life imprisonment. The judge is hisrometer the responsibility of parents and society.

MEMORY OF LOVE (RKO) Drama. Principals: Andrews Davis, Merle Oberon, Barrymore, director: John Cromwell. Plot: A smart society woman lives with a blind and grove pianist who is blind. Because her word and position are a barrier between them, she pretend to be a poor piano student, blind like him, and through his music and his music concerts; financed by her, his success is ousely performed on her success. He then forges her in her new-round triumphs and she has to forswear her role as his blind sweetheart, to regain his love. He realizes that he has loved the same girl all the time.

UNIVERSAL-INTERNATIONAL

Black Narcissus "T" (D) F
Brief Encounter (D) A
Brute Force (C) F
Catch Me At Home "C" F
Captive Heart, The (D) A
Denny Real Again
Egg and I, The (C) F
Great Expectations "T" (M) F
Grind Kid "C" W F
Hell Devil, My Devil
I Stole a Million
I've Always Wanted You (D) F
Magnificent Obsession
Witchcraft "T" (M) F
Slave Girl "T" (C-R) A
Something in the Wind 
Starves to Heaven "T" (D) A
Swell Guy (A)
This Happy Breed "T" (D) A
Time Out of Mind "D" A
Song Beyond the Door (D)
Three Time Out of Mind (D) A
When the Daltons Rode
Wicked Lady, The (D) A

CURRENT 1946-47

Deborah Kerr-David Farrar
Cecilia Johnson-Trevor Howard
C. Johnson-C. T. C. Bickford
Bud Abbott-Louise.
Michael Redgrave-Mervyn Johns.
Dietrich J. Stewart.
Claude cumberbatch-F. M. Donlevy.
A. Haas-Anna Barrymore.
J. Mills-Valerie Taylor.
W. Hilburn-L. White F. Brown.
C. Richards (C) A
G. Raft-C. T. D. Foran
J. A. F. Foran.
Durren Robertson Taylor.
John Hall-Rita Johnson.
D. Harris-Johnson.
James Mason-Robert Newton.
M. Newton-Celia Johnson.
F. MacMurray-A. Gardner-D. Parn.
Y. DeCarlo-D. Weir-P. Aumont.
Yvonne deCarlo-George Brent.
C. Durbin-J. Dall-D. O'Connor.
S. Harris-E. Albert.
D. Niven-B. Mashey.
Taft-Ann Blyth.
W. C. Fields-Edgar Bergen.
V. Prince-E. Raines.
R. Scott-K. Frances-D. Donlevy.
M. Lockwood-J. Mason-P. Roe.

COMING

A Double Life...
A Lady Surrenders (D) A
Black Bart "T"
Bell of Arizona...
Imagination (D)
Letter From an Unknown Woman
Lost Moment, The
Maze Bow, The (D-MF)
My Heart Goes Crazy "T" (M).F
Oh Say Can You Sing...
Pirates of Monterey "T"
Pin the Rock Horse (D) A
River Lady "T"
Secret Beyond the Door (D)
Senator Was Indiscreet, The (D) A
Tap Roots...
Twin Peaks (D) A
Wistful Widow of Wagon Gap (C)
Years Between, The (D) A

1946-47

Deborah Kerr
Y. DeCarlo-D. Lane.
R. Colman-S. Hasso-E. O'Brien.
H. Holiday- F. Farnum.
S. Hayward R. Cummings-J. 
Stewar Granger-Phyllis Calvert.
E. Mayer-L. Brent.
S. Field-Greta Garbo.
Shelly Ryan-Fred Brady.
M. Montez-R. Cameron-P. Reed.
G. Montez-S. Hayward.
M. Lockwood- Y. Robson.
A. Abbott-L. Castello-M. Main.
M. Redgrave-V. Hobson-P. Robson.

Y

Yankee Farkes

RKO

Chisholm Trail

COLUMBIA

Blondie's Night Out-Principals: Penny Singleton, Peter Lorre, Miss Director, Bob Clark. Director: Larry Simms.

EAGLE LION

Westward Trail-Principals: Eddie Dean, Ross Ates, Phyllis Blanchard, Director, Kay Taylor.

MONOGRAM

Jiggs and Maggie in Society-Principals: Joe Yule, Renie Riano, Lee Reonn, Donald MacBride, Miss Director, Eddie Conte. Pashandle-Principals: Rod Cameron, Cathy Downs, Anne Gwynne. Director, Lesley Seidler.

SHOWMEN'S TRADE REVIEW, SEPTEMBER 20, 1947
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SEPTEMBER 27, 1947

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CHARLES E. 'CHICK' LEWIS
Editor and Publisher

EXHIBITORS FORM THEATRE OWNERS OF AMERICA; ACT ON TRADE PRACTICES
(See Page 5)
WHETHER THE WOMEN GO FOR THE OLD LENGTH OR THE NEW LENGTH—

THEY’LL ALL GO FOR

GREER GARSON

in M-G-M’s

“DESIRE ME”

A new Garson picture is always top news for the fans! They’ll adore their beloved star in a daringly different love story as wild as the men who fought for her.

Desired by ROBERT MITCHUM
loving, fighting, dangerous

Desired by RICHARD HART
new Broadway stage sensation
A Good Start

Few will dispute the statement that the new Theatre Owners of America organization, has started off on the right course.

Not only was the representation at the convention numerous and representative, but there was evident determination to create a strong and unified national unit in this forging of two exhibitor bodies into one.

No better choice for president could be found than Ted Gamble. He resisted the call to serve in the post until the last (and none can blame him for wishing to be free to give undivided attention to his growing theatre company). But when he finally was persuaded to accept, the TOA was assured of fighting, progressive and intelligent leadership.

The adoption of the committee reports was entirely without play acting, and there was abundant evidence that these were purposeful men determined to set up a solid, functioning organization through which exhibitors may advance their causes and defend their rights.

The future—the immediate future—will indicate just how effective the TOA will be as a representative organization of, by and for exhibitors.

We wish the organization and all its officers and members well.

A Better Formula

There may be a solution to the advanced admission policy.

Instead of a general admission price for all theatres, the increase could be based upon either a percentage over regular scales or a set amount of increase above the regular admission.

For example: if Theatre A charges eighty cents at night for their regular scale, and Theatre B charges fifty cents, then if the plan is, say, a fifty cent increase in scales, Theatre A would charge $1.20 while Theatre B charged 75 cents.

On the flat increase of say, fifty cents, Theatre A would charge $1.30 while Theatre B charged one dollar.

We don't offer this as an original idea. We are passing along two of the proposals suggested to us and which we believe offer a better policy than the set price for all theatres showing these special attractions.

One theatreman showed us figures indicating that a certain advanced admission picture grossed more than double his average take. Naturally, he was delighted. But unfortunately, the following four weeks found his receipts 'way below that average, so that over a period of five weeks, including the week he ran the special picture, his business was pretty bad.

Obviously, this exhibitor's customers went for the increased admission picture but passed up his following regular visits to the theatre for the next few weeks. According to his figures, it took about four weeks for his receipts to get back to his previous average.

Honors for Mr. Fairbanks

Douglas Fairbanks, Jr., joined the distinguished ranks of the many film industry representatives who have been accorded high honors in the field of international affairs, when, last weekend, the star and producer presided at the dinner in New York of the American Association for the United Nations.

Mr. Fairbanks, who is a second-generation member of the industry, so to say, shared place at the speakers table with such international figures as President of the General Assembly of the United Nations Aranha and Honorable Warren R. Austin.

The film industry may well take pride in the selection of one of its members to preside at such an important event and we can all congratulate Mr. Fairbanks on the honor he has won.

—CHICK LEWIS
**WHAT'S NEWS**

**In the Film Industry This Week**

**EXHIBITION**—In a convention which ran into stormy weather only the resilience on display during the last day's session of the industry, exhibitors members of the American Theatres Association and the Motion Picture Theatre Owners of America unanimously endorsed the recommendation of their separate directors to merge and Friday formed the Allied Theatres of America. The convention was held in Los Angeles, and the directors of the new organization will probably be called into their first meeting during October at Los Angeles.

Meanwhile the Ascap license fee rise continued to occupy exhibitor attention and almost united warring factions. Allied's General Manager, Aborn, was present with President Jack Kirsch at the TAA convention, addressing the Ascap committee and explaining the Allied's strategy of seeking to amend the copyright law and probably seeking court action. Also addressing the meeting was Ascap former General Manager E. C. Mille, who denied litigation was not the answer and suggested long-range planning which would be based about negotiation, legislation, and litigation.

In Washington the Housing Expediter was slowly approving new theatres. During the first two weeks of this month he approved nine theatre projects; denied 45.

But Drive-Ins meanwhile continued to flourish with Kansas City scheduled to have at least two and probably three more operated by a firm headed by Elmer C. Rhode, and possibly three more for Chicago. In the latter city the 1,400 seat Tivoli Theatre, which was sold to the Liberty National Bank of Alliance circuit for $250,000; Alliance will continue to operate there.

In New Orleans where a hurricane hit for the first time in over a quarter of a century, theatres reported little or no damage and word has been received that there and on the Gulf Coast, there seems to have been some damage, with operations resuming.

In Ohio, Columbus, expected to get a three percent amusement admission tax any minute now; Cleveland got one which complies with laws and will be passed on to the public, and Delaware, Ohio, slapped the box-office with a tax of its own.

In New York the Federation of New Jersey Theatres, comprising affiliated circuits and independents, and formed to fight the bill enabling the shore municipalities to levy an admission tax, which passed despite their strenuous efforts, decided to become a permanent organization and named Legislative Consultant George Gold permanent chairman.

Industry went to the court house again this week as the Mosque Theatre of Newark filed an anti-trust suit against eight major distributors and four theatre circuits alleging conspiring to withhold films and to extort triple damages amounting to $3,600,480. Industry went out of the court house in Minneapolis where Ben Berger settled his suit of some months against the eight majors and the Minnesota Amusement Company, also alleging conspiracy to withhold product, out of which Berger got a better run for his Duluth Lyceum.

And over in Brussels, Oct. 10 will mark the day when the Metropole Theatre begins its run of “Autant Emport le Vent” or as the Flemish call it “Vooroogt Verdwenen,” which as every erudite showman knows means “Gone With the Wind.”

**PRODUCTION**—Paced with a must order to cut costs, studios continued to move toward more moderate-budget pictures this week with 20th Century-Fox lining up two new productions which are to make pictures costing around $175,000 each. They are Reliance Pictures, consisting of Ben Pivar and Bernard Small, a will make six, two of which will be “Bulldog Drummonds” (Small was with Columbia Pictures making the Drummond series); Frank Selzer Productions, in which Mr. and Mrs. Selzer have interest, to make three pictures. Sol M. Wurtzel also will continue to produce for Fox on a similar budget.

Meanwhile, in its effort to reduce costs, Enterprise Studio Manager Joseph C. Gilmour, issued an order that there must be a two-week pre-production period before the cameras start to grind, with “So This Is New York” getting the try-out on the new system. Director, William Wellman, will always good for a surprise of some sort, whether it is in the film or the peddling of film, came out this week with an announcement that he had contracted Mark Hellinger to make his future productions for SRO and would as a result get three Humphrey Bogart pictures and one Ernest Hemingway story. Last Hellinger picture for Universal will be “The Naked City.”

**DISTRIBUTION—United Artists, still seeking to raise a revolving fund to foster production for its distribution, has modified its plans pending the British tax situation and meanwhile is set to buy half a dozen one-reelers for SRO. UA executives have been looking at the product from the RKO inventory in their screening room this week with “Out of the Past” being one of the titles considered.

In Hollywood Screen Guild was launching a fight against the Virginia censor which banned its Klu Klux picture, “The Fiery Cross,” on the ground that it was “inhuman” and might “incite to crime,” with a court appeal planned.

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**UA Still After Loan; It Also Seeks Theatres—Kelly**

United Artists has not abandoned plans to raise revolving fund for its distribution, but the actual loan and the amount will depend upon the British ad valorem tax situation, Executive Vice-President Arthur W. Kelly declared in New York Tuesday.

Kelly also confirmed the report that United Artists was seeking to expand its theatre holdings in the United States and that it would seek to increase its California properties in conjunction with the circuit operated by Joseph Blumenfeld, with whom United Artists is a partner in the Blumenfeld circuit. The Blumenfeld circuit at present has 35 houses.

Asked if he thought United Artists could raise such a production fund as it planned (the original announcement had fixed the amount at $5,000,000) Kelly replied:

“I think under certain circumstances, which we are trying to create, do not think a loan that we would make would be predicated on a change in the British situation.”

Though he thought the British would offer the American industry a lower tax rate, Kelly said he could not anticipate any change until next year, when the question of the budget came up. It might come up as early as November, this year, he continued, if an interim budget were put into effect, but he doubted if any relief were in sight earlier than that.

Kelly also announced that United Artists had sold rights to two films featuring its new stars and its move was not disclosed, to the Gaumont circuit in Britain, thus breaking the deadlock which had kept UA product out of circuit houses. He intimated more might have been sold if it were not for the British law which does not permit any contract for longer than six months.

Rank was "cordial in his desire to help our congestion," Kelly continued, but no deal had been concluded with Rank's Odeon circuit because it had no immediate release plans.

In the United States, United Artists has no plans for reissues, Kelly said, adding:

"We've got to play the new ones before we start reissues."

**Mosque Theatre, Newark, Files $3,600,480 Suit**

With the charge that it suffered loss because of an alleged conspiracy to monopolize first-run houses in Newark, the Mosque Theatre of that city this week filed suit in Federal Court against eight major distributors and four theatre operating companies asking damages, which when tried under the anti-trust laws would amount to $3,600,480.

Radio City Center, Inc. operating the Mosque also asks for injunctive relief by which the court would order the distributing companies to offer films to the Mosque on the same terms as the theatre defendants and would cancel all existing film contracts.


The Mosque had appeared in the anti-trust decree suit to argue in favor of competitive bidding.
Showmen Unanimous on Merger; TOA Formed

ATA-MPTOA Join Forces in New Organization; Set Up Trade Practices Program

By BILL SPECHT, News Editor

A well-oiled convention machine, which threatened to jump the tracks of its planned course only once, carried the merger of the American Theatres Association and the Motion Picture Theatre Owners of America smoothly through to form the Theatre Owners of America within a short time after the delegates of both exhibitor organizations convened in Washington last Friday at the Shoreham Hotel.

TOA drafted Ted Gamble (see cover) president of Monarch Theatres and board chairman of the former ATA, for its president. It decided to admit into its membership any “local, or regional or state trade association of theatre owners” or any “local, or regional or national circuit of theatres” which subscribed to TOA policies, not the approval of the TOA directors and paid its dues. It also committed itself to the following program:

1) To fight Ascap rises, to continue conversations with Ascap for a six months’ extension of present rates, to urge its members not to sign contracts embodying new terms with Ascap until after they have heard from the TOA Ascap committee which was made into a permanent committee.

2) To oppose all discriminatory federal legislation; to urge exhibitor members to establish contact with their elected representatives so as to procure their assistance in matters of state, local, national legislation and to fight a “clear” house for this legislative information at national headquarters in New York. (A special legislative liaison may be established in Washington). To appoint a permanent legislative committee to consist of at least one representative from each state and a special committee from the legislative committee which would seek to remove bans on theatre construction, etc.; not to interfere in local or state legislation unless requested to do so by the members concerned.

3) To raise an operating fund by assessing 10 cents a seat for each seat in a member’s theatre. (The convention actually agreed that each member organization’s assessments should be based on the number of seats within the organization’s membership, billed at the 10 cent rate, but that it was up to the individual organization to decide whether reductions in the 10-cent rate should be made for some theatres which could not meet this rate).

4) To set up a permanent distributor-exhibitor relations committee which would study the subject of these relations, the formulation of a fair trade practices code and methods of mediation, conciliation, arbitration.

5) To establish a long-range exhibitor public relations program on a national and integrated local basis, directed by a paid full-time public relations director who would not only prepare the national campaign but tie it in with local activities. The director would act as counsel on public relations for individual units, etc., and would furnish them with information on public relations trends affecting their business and material with which to carry out their local campaigns.

6) To appoint a committee on advanced admission to discuss the subject with distributor presidents.

7) To establish a permanent committee to seek ways and means of increasing motion picture audiences.

In addition to the program, which was adopted from committee reports which studied recommendations made them by the managing committee before the convention (see exclusive report in STR, Sept. 20, pp. 7-8), the following committees reported at the Saturday sessions:

Film Program—Stated it had looked at some subjects asking free screen time, approved “The Freedom Train” short; criticized propaganda in films and newsreels and the use of newsreels to act as trailers for pictures. Recommended that all propaganda pictures, even those publicizing the industry, should go through reviewing channels. Carried unanimously.

Campaigns and charities—Left action on future drives or collections to a permanent charities committee but expressed sympathy for such moves and resolved to “support” approved drives “by the use of contingent publicity.”

16-mm.—Requested to be heard later when it had time to draft a report.

Television—Suggested appointment of a permanent committee to study the subject and keep members informed.

Along with Gamble, the TOA unanimously elected the following officers without opposition:

Board chairman—Fred Wehrenberg, St. Louis; 1st Vice-President—Leonard Goldenson, New York; Secretary, Morris Loewenstein, Oklahoma City; Treasurer, Charles P. Skouros, San Francisco, assisted by a finance committee headed by Co-Chairmen Sam Pinamal, Boston, J. J. O’Leary, Scranton; General Counsel—Herman Levy, New Haven, and the following 19 regional vice-presidents:

S. H. Fabian, New York; William Crockett, Virginia Beach; E. V. Richards, New Orleans; R. J. O’Donnell, Dallas; Herman Hunt, Cincinnati; Bob Livingston, Lincoln, Neb.; Roy Cooper, San Francisco; Ed Zorn, Pontiac; Ben Strozier, Rock Hill, S. C.; Frank Walker, Scranton, Pa.; Lawrence Gordon, Detroit; Mitchell Wolison, Miami; Homer Strowig, Kansas City; Arthur Lockwood, Boston; Merritt Kyser, Aurora, N. Y.; Harry Loewenstein, Ardmore, Okla.; Mace Jackson, Alexander City, Ala.; Lewen Pizor, Philadelphia; M. A. Lightman, Memphis, Tenn.

It was finally decided that directors would be named for each regional unit and would in turn name three directors at large to serve (Continued on Page 6)

SEEN AT WASHINGTON CONVENTION. Among those who attended the event that brought a new exhibitor organization into being were: ATA-MPTOA merger convention in Washington last week are the film men in the two groups at left above. Ben Pitts, Fredricksburg, Bill Crockett and Morton Thalheimer, Richmond, Va., and George Dembrow, National Screen Co., appear in the group at left. Center, R. H. (Bob) O’Donnell, Dallas, and Si Fabian, New York, are seen chatting between business sessions. At right, Jack Kirsch, National Allied President, Paul Williams, General Counsel Southern California Theatre Owners, and Abram F. Myers, General Counsel National Allied, photographed during the meeting to discuss the Ascap situation.
TOA Move Is Unanimous

(Continued from Page 5) with them, presumably as representatives of the affiliated circuits. The directors will be approached by an executive committee of seven which will have "full authority" to act for the TOA within limits and subject to review by the board.

Until the new directors take over the convention-coordinating committee—Gamble, Levy, Robert W. Coyle, Richards, Fabian, Lowenstein, Fizer, Wehrenberg—will manage TOA. However, will be in New York, though there was talk of a possible move later to Washington.

The rapid functioning and harmony which marked the first day of the actual convention was split Saturday morning with a floor fight over dues which threatened the entire merger and which sent the meeting recessing for lunch while leaders from both sides got together to repair the damage.

Prior to the convention also there had been hot words and blustering when it was not with affiliated circuits and as to the setup of the board of directors. The latter argument held behind closed doors, ruffled tempers and disturbed the sleep of the non-theatrical residents in the hotel Thursday night.

Near-Split on Dues

The Saturday near-split came as the budget and finance committee—headed by Charles F. Skouras—reported in favor of dues fixed at the rate of 10 cents a seat for each seat in the theatre of individual members. (Unofficially the budget was expected to reach $400,000 yearly, based on possible remittances from four to five million seats.)

Fred Wehrenberg, then president of the former MPTOA, took the floor:

"I want to tell you," he declared vehemently, "the local grass roots will not pay it. . . . If we're going to make the budget of this organization so high that it's only for the elite, then I demand not a part of it and my resignation (MPTOA of St. Louis, Eastern Missouri and Southern Illinois) won't have any part of it. Don't let us get into a million dollars for a budget of $250,000 for an annual budget.

"Wehrenberg's explosion brought applause and other speakers against the system of collection and the amount with Mitchell Wolfson offering objections to a $400,000 yearly budget. Claude C. Mundo wanted a committee to "work out a relative fund balance to be charged," and the general contention was that 10 cents a seat was too much.

Skouras stood firmly for the resolution and the temper of the meeting mounted though Bob Wilby reported that southern exhibitors had voted 10 cents a seat for any fight only when the Confederacy of Southern Associations was formed to fight competitive bidding.

H. C. Buchanan said he had no objection to the rate but "we want to raise our money in our own way."

Suddenly E. V. Richards, who had been sitting on the dais scowling, took the microphone.

"If," Richards said evenly, "we throw a little water on Wehrenberg and turn on a few other hot collars, maybe we can talk some sense."

Looking out to the audience, he continued haltingly:

"We're here because we've gone through a history of 20 or 30 years. . . . of doing nothing. We're here because we want to pull ourselves up by our boot straps, because no one, not even Congress, can take us out of the class of the race track, the gambling house and the house of prostitution. . . . There's ladies here (or) I would use a lot of language you could understand."

He continued attacking "social and class distinction," tarring the ATA and MPTOA "two bankrupt organizations" and adding:

"If you want to hire brains, then you've got to put your money where your mouth is."

As he concluded a delegate from the floor called for a luncheon recess.

Upon reconvening in the afternoon, both leaders were called outside of the convention hall and the convention skipped the sore subject, taking up regular committee reports. Just before nominations the warring factions returned to the hall. Richards again took the microphone.

"This is a very serious, very crucial moment in the lives of this organization," he said. "I'm happy to announce that the two factions have made up their difficulties."

The convention, then, after several discussions from the floor, adopted an amended report providing that an assessment of 10 cents a seat would be levied against each member.

(Continued on Page 8)

Myers for Copyright Amendment, Mills Long-Range Program, as Ascap Curb

National Allied General Counsel Abram F. Myers and National Allied President Jack Kirsch, broke what seemed to have been precedent as both attended the ATA-MPTOA Ascap committee meeting in Washington last Friday and Myers told the committee that he advocated an amendment in the copyright law to curb Ascap.

The committee also heard E. C. Mills, past general manager of Ascap, declare that the fight against Ascap did not lay in either legislation, litigation or negotiation but probably in a combination of the three that the exhibitors should try to solve their music fee problem with a long-range program.

Mills told the committee, which because of interested delegates attending practically amounted to the entire convention, that they would gain nothing by destroying Ascap. He said it proved a convenient clearing house for American and foreign composers and that without it they would have to do business with individual composers.

"You don't know," he warned, "what a headache is underneath you business with the individual copyright owner."

He warned also that Broadcast Music, Inc., another copyright agency controlled by the radio broadcasters, was trying to get more of its music in pictures and that it at present was collecting from dance halls, intimating that theaters would be next.

Asked about rumors that Broadcast Music Inc., might seek to collect license fees from radio stations using some motion pictures, BMI President Carl Haverlin said:

"We do not intend to collect any seat tax. We stand on the principle of collecting at the source (the studio) . . . just as we do in the radio network business. There is no truth to the rumor. . . . that we intend to clear from the theaters."

"You'll not find your remedy in destroying Ascap," he declared, "I urge you not to rely on litigation. Ascap is skilled at litigation." He also declared that Ascap's power and rate structure had been made legal through the U. S.-Ascap consent decree.

Myers, introduced by Fred Wehrenberg, explained that he hoped to demonstrate how with a reasonable and fair deliberation we can arrange a program of activity that will be effective" He said he would explain the Allied policy and "leav it to you to pick such stand and action as most appeal to you . . . (or) to make your own suggestions."

"The right to charge for public performance, is so well recognized in the law, in the statutes, (Continued on Page 8)
"...the veneer of a gentleman stripped off—and once again he was the renegade of the river-boat, a man of savage passions..."
With the clash and fervor of emotions that spawned Harrow out of a half-jungle wilderness! A man of violence... A woman of fascination... A flamboyant era that laughed at its own destruction!

Rex

Richard Haydn · Victor McLaglen

Charles Irwin · Hugo Haas · Dennis Hoey · Roy Roberts · Directed by JOHN M. STAH
The Foxes of Harrow

HARRISON · MAUREEN O’HARA
Vanessa Brown · Patricia Medina · Gene Lockhart

Produced by WILLIAM A. BACHER · Screen Play by Wanda Tuchock · Based on the Novel by Frank Yerby
In the tradition of
20
CENTURY-FOX

Boxoffice Best-Sellers

**NIGHTMARE ALLEY**
TYRONE POWER in "NIGHTMARE ALLEY" with JOAN BLONDELL • COLEEN GRAY • HELEN WALKER • Taylor Holmes
Mike Mazurki • Ian Keith • Directed by EDMUND GOULDING • Produced by GEORGE JESSEL • Screen Play by Jules Furthman • Based on the Novel by William Lindsay Gresham • Director of Photography—Lee Garmes, A. S. C.

**DAISY KENYON**
JOAN CRAWFORD • DANA ANDREWS • HENRY FONDA in "DAISY KENYON" with Ruth Warrick • Peggy Ann Garner
Martha Stewart • Connie Marshall • Nicholas Joy • Robert Karnes • Produced and Directed by OTTO PREMINGER
Screen Play by David Hertz • Based on the Novel by Elizabeth Janeway

**THE SNAKE PIT**
OLIVIA DE HAVILAND and MARK STEVENS in "THE SNAKE PIT" • Directed by ANATOLE LITVAK • Produced by ROBERT BASSLER • From the Novel by Mary Jane Ward

**FOREVER AMBER**
Darryl F. Zanuck presents "FOREVER AMBER" • Color by TECHNICOLOR starring LINDA DARNELL • CORNEL WILDE
RICHARD GREENE and GEORGE SANDERS with GLENN LAGAN • RICHARD HAYDN • JESSICA TANDY • ANNE REVERE
John Russell • Jane Ball • Robert Coote • Leo G. Carroll • Natalie Draper • Directed by OTTO PREMINGER • Produced by WILLIAM PERLBERG • From the Novel by KATHLEEN WINSOR • Screen Play by Philip Dunne and Ring Lardner, Jr.
Adaptation by Jerome Cady

**GENTLEMAN’S AGREEMENT**
Darryl F. Zanuck presents GREGORY PECK • DOROTHY McGUIRE • JOHN GARFIELD in Laura Z. Hobson's "GENTLEMAN'S AGREEMENT" • Produced by DARRYL F. ZANUCK • Screen Play by MOSS HART • Directed by ELIA KAZAN

**CAPTAIN FROM CASTILE**
Darryl F. Zanuck presents "CAPTAIN FROM CASTILE" • Color by TECHNICOLOR • Starring TYRONE POWER with JEAN PETERS • CESAR ROMERO • JOHN SUTTON • LEE J. COBB • Antonio Moreno • Thomas Gomez • Alan Mowbray
Barbara Lawrence • George Zucco • Roy Roberts • Marc Lawrence • Directed by HENRY KING • Produced by LAMAR TROTTI • Screen Play by Lamar Trott • From the Novel by Samuel Shellabarger.
The Good Old Days:
Otis Gordinier: From Othello to Variety

Today Otis Gordinier is the new, pleasant steward who keeps things running smoothly at the Columbus, Ohio, Variety Club Tent No. 2. But there was a time when he thundered through “Othello” and had a repertoire of plays in which he appeared. There was a time also when Gordinier did commercial films and was the Ray Hunt of Myrt and Marge.

But a daughter living near Columbus brought him to this city. And he likes the east coast seasons to stay.

Born in Fairfield, Neb., Gordinier as a young man thought he was destined for a career as a professional ball player. At 17 he became shortstop on the Springfield, Ill., nine in the Three-Eye League. He was going fine until one day he sustained a broken left arm sliding into second base. That ended his diamond career.

He followed in the theatrical footsteps of his four older brothers, Paul F., Harold G., Clyde H. and their wives and became a member of the Gordinier Stock Co., playing repertory throughout the Midwest. Later he played in stock in Chicago, Milwaukee, Des Moines, Minneapolis, Omaha, Kansas City and other cities. He appeared with Spencer Tracy in “The Last Mile,” the play which brought Tracy to Hollywood’s attention. He was in the cast of “The Copperhead” and “Othello” with lan Keith and with John Huston, son of Walter, in “The Lonely Man.”

After several years away from the footlights, during which he managed country clubs, he was lured back to the stage last season. It was understandable for Fredric March in Ruth Gordon’s hit, “Long Ago.” So impressed was he by March’s outstanding performance, that he admits that he had stage fright at the thought of trying to fill March’s shoes in case the latter became ill.

In radio he was the original Ray Hunt in the Myrt & Marge serial and appeared in “The First Nighter” and other dramatic sketches. His friends among top radio announcers include Truman Bradley, Harlow Wilcox and Carlton Kadell.

While in Chicago he appeared in commercial movies made by the Wilding Company in the old Essany studios, where some of the earliest films were made.

Screen Guild Considers ‘Fiery Cross’ Ban Appeal

Executives of Screen Guild Productions met in Hollywood this week to consider an appeal to the Virginia Court of Appeals against the Virginia censor’s banning of “The Fiery Cross” in that state.

The picture, which deals with Klu Kluxism was banned by the board because it was allegedly “inhuman and is of such character that its exhibition may incite to crime.”

Screen Guild President John Jones said the ruling would not affect plans to show it throughout the south and the next opening might be in Atlanta, Ga., but one of the Klan and seat of past censor troubles.

What Am

M. A. Lightman of Malco Theatres, Memphis, who has never confessed to any aspiration for playing Hamlet, but who is reported to have done some Little Theatre work, is now a full-fledged screen actor. He makes his screen debut in “Spirit of West Point.” The film has been booked by the Malco Theatre at Memphis.

Foreign

Foreign pictures caught on definitely in two New York circuits this week with Skouras Theatres and the Century Circuit announcing a series of regular bookings. Skouras operates 62 houses in New Jersey, Manhattan, the Bronx, Queens, Long Island and adjoining counties. His bookings include “A Cage of Nightingales,” “Open City,” “The Well Digger’s Daughter,” “The King’s Jester.”


The Motion Picture Export Association announced this week that it would probably enter 16-mm. operations abroad.

L. Kipnis and his signer-cousin Alexander Kipnis this week formed Westport-International Films to handle foreign product, starting with the Italian feature “Fury.”

Financial

The ABC Vending Corporation of Delaware this week offered its common stock to the public. The new corporation has been formed to merge the Berio Vending Company and the Sanitary Automatic Corporation, as well as the subsidiaries of both.

Attendance

With all this talk about attendance going on, it probably will be of interest to note that a survey made by the General Aniline and Film Corporation shows that of its 9,000 employees, 64 per cent go to the movies at least once a week and one-third at least twice a week. Eighteen per cent go once a month or less.

Names

New York’s Mayor William O’Dwyer has appointed Spyros Skouras chairman of the Motion Picture Committee for New York’s week of Rededication (Sept. 23-30) during part of which the Freedom Train will be on exhibit. Plans are being lined up to show Freedom Train Film, “The American Heritage,” in every New York theatre. Sam Shain will be Skouras assistant.

Ingrid Bergman won the Venice Festival Award for her performance in “Spellbound.”

Miriam Howe former eastern production representative for Samuel Goldwyn will head Famous Artists New York office Oct. 1, President Charles Feldman announced. Adrian Remuage, managing director of Pathe Cinema, and George Deslour, board chairman of the Society of French Studios, are off to Hollywood, being shepherded by Jacques Cabrion, Pathe Cinema’s American representative.

Douglas Fairbanks, Jr., was the presiding officer last Saturday at the American Association for the United Nations dinner in New York. An honorary UN vice-president, he also spoke at a meeting held by CARE in New York Monday.

Engineers

More than 50 experts whose sum total of knowledge includes all phases of theatre design, construction, equipment and maintenance, will take part in the open forums to be held by the Society of Motion Picture Engineers in New York Oct. 20-24 at the Hotel Pennsylvania, Local Arrangements Chairman James Frank, Jr. revealed.

Calendar

OCTOBER

6. Variety Club Charity Citations, Hotel Niccolot, Minneapolis.
7, meeting and film clinic of Allied Independent Theatre Owners of Iowa and Nebraska, Fontanelle Hotel, Omaha.
12, Motion Picture Bookers’ annual dinner and ball, Hotel Commodore, New York.
14-15, Tri-State MPTO, Hotel Chica, Memphis, Tenn.
20, adjourned meeting of union leaders on the Hollywood strike, Los Angeles.
20-24, annual meeting Society of Motion Picture Engineers, Hotel Pennsylvania, New York.
23, 24, Kentucky Association of Theatre Owners convention, Louisville.

NOVEMBER

3, mid-season meeting national officers, Variety Clubs International, Tulsa, Okla.
4, dedication of Will Rogers Memorial Plaque by Variety Clubs International, Claremore, Okla.
19, annual get-together of the Picture Pioneers, Hotel Plaza ballroom, New York.

New Jersey Federation To Become Permanent

The Federation of New Jersey Theatres, an organization of independent and circuits formed to fight the municipal tax in that state, this week decided to become a permanent organization to handle exhibitor problems, trade practice excepted. George Gold was named permanent chairman of the board.

MGM Releasing 7 Pictures

MGM will release a total of six new pictures and one reissue during October, November and December. Vice-President William F. Rodgers announced Monday. The schedule: October—"Merton of the Movies," "Song of Love," "The Woman" and "Desire Me." One for November—"This Time for Keeps." December—"Killer McCoy," "Good News."
TOA Dues Fight Quieted
(Continued from Page 6)

organization on the basis of the number of seats it possessed, but that the individual organization report, elected officers, unanimously for raising its assessed amount and would have the right to lower the seat assessment tax in the cases of individual exhibitors who could not afford the 10-cent rate. The report was unanimously carried.

Nominations were then in order. The convention, accepting the managing committee's nomination report, elected officers unanimously. Before accepting the nomination Gamble took the floor to say that he had accepted the invitation to run under pressure two nights before, that he would be seen as "much time as my business will permit in heading these activities." But he added, he expected the organization to be active.

"If we had the courage to be organized during the past 10 years," he said, "we wouldn't have the problems we have here today."

Gambling on the Line
Gambles then outlined the following subjects upon which he would act:

Taxes ("We're going to have to get some relief. We may have to start the fight all over again. We have not kept pace with other industries." He added that the trend in economics might keep the government from giving the contemplated revenue tax cut that had been indicated earlier this year).

Prices—He said he thought theatres had done less price raising than any other business.

Legislation.

A campaign ("We're not going to be prodded to join other groups to lead a phoney fight. We're going to try to work out a plan and let the units give us authority to act")

Charities—Believes in theatres' support of charities as a necessary and public relations measure.

Gamble also said TOA should offer a service of intelligent representation on any matter that "affects you in your community."

In support of the Constitution Committee Friday that the first indications of a slowdown which caused several changes were noted. The committee reported for a board of directors to meet at least once a year to be made up of a director for each regional organization, a director for each national affiliated circuit, and two directors representing the unaffiliated circuits, elected by them. (As reported Sept. 20, STR, p. 7)

Touche Subject
(Continued from Page 6)

for each individual unit. Willy expressed himself satisfied, but early Saturday morning after the dinner, word got around that one or two directors would not join the new organization as a result of the move, the matter was reopened in caucus and on Saturday an amendment was offered on the floor, which Willy seconded, that the directors consist of one director from each regional unit and three directors at large to be appointed by the board of directors. This presumably poured oil on the troubled waters.

Averill Harriman spoke "off-record" at the convention. Harriman, in a session, admitting the delegates to such confidences which have appeared in the columns of the press.

The convention adjourned Saturday with the election of officers. Social program included a breakfast, two luncheons, one address by Sydney Skouras, another by Attorney General Tom Clark who plugged for "The Freedom Train" and his "juvenile opportunity program" and two dinners, one of which was addressed by Edward G. Robinson.

TOA Chatter

The sight of A. Julian Blywalski all dressed up in a pick for hunting coat and a top hat dazzling enough to make the hangovers shade their eyes even though the sun was pouring light at the party at the Field Club breakfast which Motion Picture Theatre Owners of Washington D. C. TOA, was a merry affair with a splendid pack of photos brought up to the terrace of the hotel, to the consternation of an assistant hour-d'oeuvres hadn't been served. They just looked at the exhibitors with a somewhat puzzled look.

Bottoms up for the boys and gals in the press room of the convention. They seem very good fun in getting releases out while they could still be used. Unders: the direction of National Theatres, Thornton Sargent and with the active assistance of Publicists Bill Hoyle, Brock Whitney, Bill Michelson, and the production loco, Harry, Parker, in charge of reproduction, with the help of Theo Suit, Anne DeMello, Sally Meiselman and Sylvia Rasich, the crew was working almost on a 24-hour basis.

Another toast for the Shoreham Hotel. It actually had rooms ready for the delegates when they arrived. Copley Plaza, Boston, the Ambassador, Atlantic City, please note.

A. J. (Slim) Higgenbotham of Baton Rouge's first name isn't Richard, but he knows how to open the shorelin got a refractory French window open by kicking gentry in the window for Slim who must tip in at 200.

Quotable Quotes: "The exhibitors in Texas think Ascap is a kind of giclee,"—Bob O'Donnell.

Also quotable is the ever-alert Bob Willy. Discussing the newcomer on Freedom Train, he declared this was propaganda, even though good propaganda and said there should be considered by the exhibitor as such, adding dryly: "God knows I'm not going to say anything about Mr. (Attorney-General) Clark from where I sit." Willy also knows that on the films to propagandize the industry striking at "Power Behind the Nation" with the remark that it is "in the first part it glorified Mr. Eric Johnston but that can be easily removed."

And for shee shonkly the television report ought to get a prop for "Don't Believe the Television Camera Committee was very unique in that with the possible exception of the group in one room, none of us knew anything about the subject."

Plan More Drive-ins For Chicago Area

More drive-in theatres are to be expected for Chicago next summer with film row reporting among the proposed plans a theatre by the Fleming Interests which control the Lincoln Field race tracks. Also ready to build are said to be some Boston interests, the Scharfer outfit which has plans for a large drive-in on the far south side and the H and E Balaban Circuit which wants to put up an outdoor theatre in the northwestern district.

New Rhoden Firm Sets 2 Drive-ins for Kansas City

Kansas City's metropolitan area will have at least two new—and probably three drive-in theatres constructed to be ready for the summer season of 1948, according to the announcement made by a recently incorporated Missouri firm headed by President Elmer C. Rhoden. One theatre is scheduled for North Kansas City, another for the southern section and a third possibly for a new residential area in north Johnson County. The houses will be built under Holmeshead plans for 650 and 750 cars. In addition the firm is putting up a 700-800 seat house at Joplin, Mo., Kansas City now has two Drive-Ins, neither of which is in the city limits.

Television Experiment

New York's Paramount Theatre will shortly start showing television shows as an experiment, Paramount Television Chairman Reuben told the TOA television committee last Friday in Washington. The show will be televised to the projection room, recorded on film and then projected.

Myers Wants Copyright Amendment for Music
(Continued from Page 6)

in the customs, that it seems to me almost impossible to ask Congress to terminate it," he told his audience, explaining that for that reason Allied was seeking a copyright amendment which would compel the producers to clear the theatre's public performance rights before offering a film to an exhibitor for showing.

He also urged local action politically and said that Allied's second move was to ask the Justice Department to take legal action either by reopening the case in which he termed the "Magnna Carta for Ascap" since it gave it "every demanded right that Ascap has save for some small change," or by a new suit.

Myers declared he was afraid of anti-Ascap legislation such as that of Washington and Nebraska since the exhibitor could be faced with accumulating individual composer suits adding: "I'm not bold enough to avise this great risk."

Allied President Jack Kirsch followed Myers with a warning that the copyright law was the danger, not Ascap.

"It's about time that we stop appeasing," he said. "... it's about time we stopped getting pushed around by every jerk in the business."

Earlier Bob Livingston of Nebraska declared that state had repealed its anti-Ascap law when exhibitors were flooded with suits, but said the repeal had been accomplished through the understanding that Ascap had promised not to raise rates. Joe Danz of Seattle declared that the "danger here is to find it cheaper to pay Ascap than to face law suits, but added they would not pay the raises.

SHOWMEN'S TRADE REVIEW, September 27, 1947
Color Television Ready, Equipment Men Told

**Expect 1,500 Attendance During 6-Day Washington Meet of TESMA-TEDPA**

RCA has natural-color, large-screen television in the laboratory and awaiting only FCC theatres for presentation of video on screens 15 by 20 feet, representatives of the company told visitors to the Theatre Equipment Manufacturers Association convention which opened Wednesday in Washington, D. C.

The convention, a combined event in which the Theatre Equipment Dealers Protective Association is cooperating with TESMA, features an exhibit at which post-war theatre equipment models are being displayed by more than 80 manufacturing companies.

Ray Boomer, TESMA secretary-treasurer, declared on Wednesday that from 1,200 to 1,500 will attend the exhibit during the six-day session at the Shoreham Hotel.

It was evident to even early visitors on Wednesday morning that the Washington show far outstrips any previous exhibits staged by TESMA. There were more than 250 advance registrations, and the exhibits include a large number of post-war items never previously shown.

The news of RCA's television development came as a surprise to many of the equipment men, though according to many dealers, exhibitors still are skeptical of television as a practical form of entertainment for the commercial theatre. This condition was summed up by Ed Coni of Massachusetts Theatre Equipment Co., Boston, who told an STR representative that the industry has developed a sort of "cry wolf" attitude toward television. "This is the result," he said, "of the premature announcements about television developments and equipment years ago. They were twenty years ahead of themselves, and even if the wolf really is here now, large numbers of motion picture men will believe it when they see it."

Meanwhile, RCA is showing six- by eight-foot black and white television each night at the convention. The quality is much improved over many previous demonstrations and the projector is far more compact, it being little larger than the standard motion picture projector.

The first item of business at the business sessions of TESMA was the decision at a meeting of projection and sound equipment manufacturers to unite in a move to combat the proposal of the railroads to reclassify such equipment in higher freight rate classification. The meeting appointed a committee headed by J. J. Davies, RCA traffic manager, and including Arthur Meyer of International Projector Corp., to collect relevant information from projector manufacturers for use in fighting the proposed increase.

Registration for the convention opened Wednesday morning in the west lobby lounge of the Shoreham.

One of the highlights of the combined convention of the manufacturers and dealers was expected to be the open forum scheduled for Saturday afternoon. The agenda for the session includes discussions of drive-in theatres, television, the present national business picture, Quonset construction, architecture, theatre floor coverings.

Social events arranged for the six-day meet include an elaborate program of activities for the ladies; open house at a cocktail party hosted by National Carbon Co., with Bill Kunzman officiating; the annual banquet under the direction of TEDPA.

**New Chair Co. Bows In**

Air-O Seating Corp., newcomer to the theatre seating field will make the first public display of the "Slideaway" chair at a special showing to be held at the Wardman Park Hotel, Washington, during the TESMA-TEDPA convention.

The display will be under the supervision of Peter Mavucci, Air-O president.
Code of the Saddle
Monogram Western 52 mins.

AUDIENCE SLANT: (Family) Fair-to-middling western that suffers from medioc- 

BOX-OFFICE SLANT: Should do well 


Plot: The sheriff of a western town secret-

Comment: This is a fair-to-middling west-

Extenuating Circumstances
(French Dialog-English Titles)
Lopert Films Comedy 95 mins.

AUDIENCE SLANT: (Adult) Decidedly entertaining French picture that extracts 

Cast: Arletty, Michel Simon, Michel Francais, Suzanne Danties, René Gruau, Yves Boyer. Credits: Director, Arletty. Based on the novel of Marcel Aymé, English sub-titles, Her- 

Plot: When an unscrupulous Parisian judge reti-

Comment: This is a decidedly entertaining 

Unconquered
(Color by Technicolor)
Paramount Historical Drama 146 mins.

AUDIENCE SLANT: (Family) Literally 

Cast: Gary Cooper, Paulette Goddard, Howard Duff, Bert Karsch, Cecil Kellaway, Ward Bond, Monte deHill, Henry Wilcoxon, Sir C. Aubrey 

Plot: A romance set in pre-Revolutionary America, with the basis of the love story 

Comment: Para.'s "Unconquered" is un-

The Foxes of Harrow
20th-Fox Drama 118 mins.

AUDIENCE SLANT: (Adult) A roman-

BOX-OFFICE SLANT: Subject matter and the draw of the Rex Harrison and 


Plot: In New Orleans a gambler from 

Comment: With hope the picture and prod-

A story with strong feminine appeal, "The 

The Foxes of Harrow" looks like a box-office 

Unconquered is probably handled.

A story with strong feminine appeal, "The 

"Unconquered" is probably handled.
"Far superior. Exceptional!"
HUNT STROMBERG presents

GEORGE LUCILLE CHARLES SANDERS • BALL • COBURN
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"LURED"

with
SIR CEDRIC HARDWICKE • JOSEPH CALLEIA
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directed by DOUGLAS Sirk • Screenplay by LEO KOSTEN • produced by JAMES NASSER
A HUNT STROMBERG production
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"MIGHTY FINE!"
Film Daily

"ENGROSSING. BALL GIVES JUST THE RIGHT TOUCH!"
Hollywood Reporter

"FOR KEEN AUDIENCE ENJOYMENT!"
Independent

"A POSITIVE FACTOR AT THE B. O. I!"
Variety
**Box-Office Slants**

**Unconquered**

(Continued from Page 10)

melodramas. But, for all its extravagances, and for all the straining at credibility which will make some of its spectators laugh, "Unconquered" holds sufficiently to engage the rapt attention of the average picturegoer all through its long 1-reel (146 minutes) on the screen. There is vivid color—many a stirring beautiful panorama—and sure-fire dramatic action in the richly mounted photoplay from the man who, the record shows, knows his showmanship backward and forward. There is plenty of good acting and personable humanity—male and female—to be seen in this big cast. No matter how unconvincing, basically, the episode or action of a character, when Gary Cooper does it there’s realism and complete acceptance. So it is here, and deliciously popular car will move and stir and thrill his followers with the heroics he is called upon to produce in his role as the fearless Virginian who, when he is jilted by a Southern belle, abandons his plantation to help rid the Allegeny country of a band of traitorous traders working their nefarious schemes by inciting Indians to bloodshed and murder of the settlers. Pauline Goddard is fetching pretty and excitingly appealing as the bond slave who staves off the evil plotted by the villainous English trader, and wins the hero—as well as her audience. Howard St. John, William with all the thrashing violence ordered for that character by author and director. Many others in this cast are well known and rightly so because of their talents and abilities. "Unconquered" is rich, colorful, spectacular and every inch a movie thriller. It will be sold on the grand scale, no doubt, and it may be confidently expected to do a whacking big business at the average theatre, with all the shills that it demands. It is well-adapted, the critics adding to, rather than detracting from, the sound and fury that will accompany the drum-beating in its behalf.

**Bulldog Drummond Strikes Back**

Columbia Mystery-Drama 64 mins.

**AUDIENCE SLANT:** (Family) Moderately entertaining release in the perennial "Bulldog Drummond" series.

**BOX-OFFICE SLANT:** Should manage fairly well as lower half of double bill, with draw of "Drama" name an aid.


Plot: A Scottish Yard inspector is killed while working on a case involving two girls who both claim to be the missing heir to a big estate. His curiosity aroused, Bulldog Drummond gathers evidence and sets about to determine the real heiress and murderer of the inspector, which he does.

**Comment:** This is a moderately entertaining release in the perennial "Bulldog Drummond" series. Its pace is too slow to qualify as a real thriller, but its actors have injected little suspense into the film. It is, however, adequately acted and produced, with Australian Ron Randell again handling the title role capably. The picture goes through fairly well as the lower half of a double bill.

**Last of the Redmen**

(Color) Columbia Drama 77 mins.

**AUDIENCE SLANT:** (Family) Mildly entertaining adaptation of James Fenimore Cooper’s "The Last of the Mohicans." Should be fairly well accepted by non-discriminating audiences, especially children.

**BOX-OFFICE SLANT:** Lack of name draw indicates need of fairly strong supporting or lead feature.


Plot: During the French and Indian War, British troops are deceived by information supplied to them by a renegade Indian to the effect that they leave Fort Edward almost unprotected, in order to attack French troops they believe to be on their way from a direction given to them by the Indian. The British commander's daughters are sent in what it believed to be a safe direction. The girls and their British major escort are attacked by Indians, escape with the aid of an American Scout and a friendly Indian. The friendly Indian, Uncas, last of the tribe of Mohicans, gives his life to save his American friends.

**Comment:** This is an unimaginatively directed adaptation of James Fenimore Cooper’s "The Last of the Mohicans." And because it is an adaptation of that story it must necessarily be compared with at least one previous version of the famed classic. The Columbia version suffers when compared with the reissue now making the rounds of the country under Eagle-Lion distribution and originally made by Edward Small. The Columbia reissue takes fewer liberties with the original text, has none of the anachronisms prevalent in the Columbia version. In "Last of the Redmen" the principal players—Buster Crabbe, Rick Vallin, Jon Hall and Michael O'Shea—fall short of the portrayals essayed by Bruce Cabot, Philip Reed, Henry Wilcoxen and Randolph Scott in the Edward Small production. Despite its faults, however, "Last of the Redmen" should please the action fans and children.

**Desire Me**

MGM Drama 90 mins.

**AUDIENCE SLANT:** (Adult) Although highlighted by superb photography, scene splendor and some intense, dramatic sequences, this picture is mostly slow-moving and non-interesting. Greer Garson’s fans may like it but average audiences are likely to be little more than mildly entertained.

**BOX-OFFICE SLANT:** The names of Greer Garson and Robert Midlam should be good initial draw.

Cast: Greer Garson, Robert Mitchum, Richard Hart, Morris Ankrum, George Zucco, Cecil Humphreys, David Hoffman. Credits: Produced by Arthur Hornblow, Jr. Screenplay by Margarette Roberts and Zoe Aser. Adaptation by Casey Robinson, from a novel by Leonard Stottor, Photography, Joseph Ruttenberg, Special effects, Warren Newcombe and A. Arnold Gilipps. Plot: A uniformed stranger stops at a small Normandy village and enters the home of a local dressmaker. She takes him in when he convinces her that her husband has been killed in the war, and she believes herself in love with him. Her husband returns, however, and the man either engages in a fight with the stranger falling over the cliffs to his death. The wife goes to Paris where she tells her story to a doctor. Finally convinced that the only thing wrong with her is a feeling of guilt, she returns to her Normandy home and her husband.

**Comment:** In spite of superb photography, an intensely dramatic and exciting sequence of scenes, the glossy story and romantic scenes can’t save the picture from being a slow-moving and not-entirely convincing motion picture. Just why this should be the result, in view of the aforementioned attributes, is difficult to determine. As for performances, Greer Garson, Robert Mitchum and Richard Hart handle their roles quite capably. And while the opening sequence between Miss Garson and the doctor is "wordy" and without movement, it is apparently necessary to establish the story’s motivation. Still and withal, the finished product does not come quite off, despite the worthy supporting cast. In all probability Miss Garson’s fans will enjoy her emotional performance, but average audiences are likely to be little more than mildly entertained. The star names for the marquee should provide good initial draw.

**Schoolgirl Diary**

(Italian Dialog-English Titles)

Superfilm Drama 95 mins.

**AUDIENCE SLANT:** (Adult) Good entertainment for average audiences and especially good for foreign-language patrons.

**BOX-OFFICE SLANT:** Might be spotted in some theatres which heretofore have not shown foreign product. Good for the foreign-language and art theatres. Following forthcoming showings of Selznick’s "The Para dice Case," in which Valli is importantly cast, her name may mean something on marquees.


Plot: A group of girls in the upper class of a fashionable and expensive finishing school are in love with their handsome chemistry professor and write endearing things about him in their diaries, which sentiments are discovered when the diaries are confiscated by school authorities. Two girls delay keeping diaries and apparently become chief rivals for the professor’s esteem. One of the girls is discovered secreted at night in the garden with a man (apparently the professor) who eventually turns out to have been her father. Complications develop before this eventuality; however, but all turns out well for the other girl winning the handsome professor.

**Comment:** There is one disturbing flaw in "Schoolgirl Diary" that will hit average American audiences with disturbing impact: the fact that nearly everyone in the audience believes that a schoolgirl is carrying on an affair with her chemistry professor, to the point when she is seen in the school’s garden with the supposed apparition, when and all of a sudden it turns out to have been her father (Continued on Page 16)
PARADE OF HIT SONGS:
“FUN AND FANCY FREE” • “LAZY COUNTRYSIDE”
“TOO GOOD TO BE TRUE” • “SAY IT WITH A SLAP”
—and others you’ll be humming soon!

Walt Disney’s
FULL-LENGTH MUSICAL CARTOON FEATURE

“Fun and Fancy Free”

COLOR BY
TECHNICOLOR

featuring
EDGAR BERGEN • DINAH SHORE

in the flesh, with Charlie McCarthy and Mortimer Snerd.
voicing the tunes and story of Bongo, the bear.

Distributed by—RKO RADIO PICTURES
Tell your patrons this is the best Disney in years — it will live up to your praises! The best Disney feature since 'Pinocchio'! Songs catchy enough for hit parade popularity!" — Film Bulletin

"A contribution to the gayety, delight and entertainment of the nation . . . to be loved by children, provide stimulation to adults and produce well-rounded boxoffice figures." — Film Daily

"Should be enjoyed by everyone! Disney and his craftsmen are again at their best . . . the effects they get are marvelous! Many laughs!" — The Exhibitor

"All of it adds up to one of Disney's finest achievements — and sure-fire top grosses! No cartoon characters, certainly, have ever moved as smoothly across the screen!" — Daily Variety

"A good bet for anybody's theatre! Children will turn out in droves! Adults will be pleasantly diverted! Suspense, hilarity and spectacle are effectively blended!" — The Independent

"Designed to charm audiences of any bracket! A happy merger of live and animated talent which will do the characteristic Disney business at the boxoffice!" — Hollywood Reporter

WORLD PREMIERE SEPTEMBER 27th at the N.Y. GLOBE
Box-Office Slants

Schoolgirl Diary
(Continued from Page 13)

who is just about to give himself up to authorities for a crime of which he is later declared innocent. Aside from this, is, a beautifully produced, acted and directed picture that should appeal to average American audiences and should thoroughly entertain the foreign-language houses. Its leisurely pace is in step with the kind of story it is, that of adolescent schoolgirls whose inevitable "crushes" center around a handsome professor. It is treated with a comedy approach, rather than any attempt to make it deep, dark drama, which it might well have become but for the sensible direction of Mario Mattoli. Valii, the film's star, has been brought to America by David O. Selznick and has been importantly cast in "The Paradine Case." Following that picture's release, Valli's name may mean something on theatre marquees. "Schoolgirl Diary" might be spotted in some theatres which heretofore have not shown foreign product. It is, in any event, good entertainment for the foreign-language trade.

Bury Me Dead

Eagle-Lion Mystery 66 mins.

AUDIENCE SLANT: (Adult) This lightweight mystery has a few interesting plot twists to please the armchair detectives and sufficient entertainment value for average audiences.

BOX-OFFICE SLANT: Satisfactory material for double-bill programs.


Credits: Screenplay by Karen De Wolf and Dwight V. Babcock, based on a radio story by Irene Winston.

SHOWMEN'S SILHOUETTES by Dick Kirschbaum

SHOWMEN'S TRADE REVIEW, September 27, 1947

Produced by Charles F. Reiner, Directed by Bernard Vorhaus, Ben Stoloff in charge of production. Photog-
Ace Campaign Heralds
‘Magic Town’ Premiere

The five-theatre world premiere this week of Robert Riskin’s “Magic Town” in Los Angeles at the Carthay Circle, Grauman’s Chinese, Loew’s State, Uptown and Loyola theatres, was the occasion of a considerable organized hoopla in which thousands of large arrows were affixed to lampposts with direction signs, leading into the city, reading: “All Roads Lead to ‘Magic Town.’” Additionally, thousands of strings of flags were suspended over thoroughfares all over the city telling the populace that “Los Angeles is ‘Magic Town’.”

Other facets of the campaign included a tie-up with 55 stores of the Thrifty Drug outfit by means of which “magic money” was made up to look like dollar bills, with the face of Jimmy Stewart supplanted that of George Washington and redeemable for “Magic Town” sodas at the drug stores; three weeks of intense radio promotion, with spot announcements including the voices of Stewart and Ned Sparks; a 10-day teaser ad campaign in all newspapers ahead of the regular ad schedule.

The drug company team also resulted in the chain of stores making blowouts of Stewart and Jane Wyman seated at a soda fountain and displaying them prominently in store windows, with appropriate theatre and playdate credits for the film.

Newspaper space garnered by RKO Radio’s alert publicists who handled the campaign included the widely-read Farmer’s Market column in the Los Angeles Times, and feature articles in other newspapers.

World Premiere Set
On ‘Out of the Blue’

Eagle-Lion has set the world premiere of its comedy-mystery, “Out of the Blue,” for the Joy Theatre in New Orleans on Oct. 9 in a “Hollywood-type” debut now being set up by Directors Jack and Jerry Youngstein. Actual handling of the affair will be in the hands of E-L Exploitation Manager Arthur Jeffrey and Joy Theatre Manager E. A. McKenna.

A highlight of the premiere will be personal appearances by Virginia Mayo, Ann Dvorak and Turhan Bey, with the probability of a second p.a. junket by Arturo de Cordova, Norleen Nash, Dennis O’Keefe and James Craig.

Plans are being prepared for a series of parades, national and local network broadcasts, with the possibility of an “Out of the Blue” dance to follow the premiere, with the proceeds going to New Orleans charities.

Newsreel Shots Syndicated

Scenes from the Warner Pathé News’ exclusive clip on the government’s peace-time atomic energy development at Los Alamos, N. M., were being syndicated this week by all three national photo services—AP, INP and Acme—with credit line to the Warner newsreel, which acquired the pictures exclusively and started showing them in theatres Monday.

Kulik’s ‘Stallion’ Ballyhoo

Russ Widoe, whose man-on-the-street broadcasts, “Corner Conversations,” are heard over station WJPG-FM in Green Bay, Wis., met Billy Boy from the Ed Rancho riding stable and held up the microphone. But Billy Boy, being a horse, refused to talk. Not so his rider, Miss Jean Baeb. She told the radio audience all about Eagle-Lion’s “Red Stallion” coming to the Strand for four days (but it stayed for 10). The ballyhoo was arranged by Manager Leo Kulik of the Strand, at the cost of a sign over the horse’s back. A photographer snapped Widoe offering the mike to the horse, as per arrangement, and the picture appeared in a three-column layout in the next day’s issue of the Green Bay Press Gazette. Kulik kept the ballyhoo on the streets for several days in advance.

All-Inclusive Plans Take Shape for
‘Unconquered’ Celebration Premiere

Plans for the gala world premiere of Cecil B. DeMille’s “Unconquered” at Loew’s Penn Theatre, Pittsburgh, on October 3 were shaping up this week into a potential gathering of social, civic and business leaders of the state, according to a nearly complete schedule of events released by Paramount.

On the evening of October 1 the “Unconquered” Vox Pop radio program will go over the air via 255 stations of the ABC network from Soldiers and Sailors Memorial Hall. Governor Duff of Pennsylvania and Mayor Lawrence of Pittsburgh are expected to be heard with winners of the “Unconquered Spirit” contest chosen from cities all over the country and to include the winner of the Pittsburgh Sun Telegraph’s contest.

DeMille and the stars will arrive early on September 30 and immediately be thrown into a schedule of activities which gives little promise of rest during their stay in town. The producer-director will be seen at radio and the press, and will be photographed and interviewed as he presents a trip to a western Indian reservation; at a wealthy Indian’s home; and at the radio program, The producer-director will be seen at radio and the press, and will be photographed and interviewed as he presents a trip to a western Indian reservation; at a wealthy Indian’s home; and at the radio program, Hope of the World, in which he is to try to win the heart of a beautiful maiden.

One Believed Him

When an unidentified man, dressed up as Santa Claus, knocked on the doors of various Omahas, offering to give $5 in exchange for $1.98, he could find but one housewife who believed in such a miracle. The stunt was devised by Manager Don Shane of the Paramount Theatre to call attention to 20th-Fox’s “Miracle on 34th Street.”
Universal and Publishers

In Tieups on 25 Books

Book publishers and motion picture distributors alike have had their interest stirred in tieups to their mutual advantage through the success that attended the Universal-Internation-J. B. Lippincott joint promotion campaign on "The Egg and I." That tieup is reported to have boosted box-office returns on the film by several million dollars and to have greatly stimulated sales of the book.

U-I is capitalizing on this interest in mutually beneficial tieups on the part of book publishers to enter into such promotional alliances on 25 book properties for which it owns the movie rights. In addition to reprinting the books in their original form, in motion picture editions and pocket-size reprints, the arrangements call for close cooperation between U-I's Hollywood exploitation offices and the promotion departments of publishers by which the film enterprises will publicize the books and the publishers will plug the film versions in their advertising and publicity copy. Result of the agreements will give two-way ballyhoo blanketing from coast to coast on U-I product based on books, starting even before the pictures go into production and continuing until they are released.

Publishers with which U-I is making the tieups on films ready for release or nearing completion include Harper Brothers, J. B. Lippincott, Reynal and Hitchcock, Pocket Books and Putnam Books (both reprint publishers). The pictures are "Mortal Coils," "The Pink House," "Tent in the Desert," "Beyond the Door," "The Senator Was Indiscreet" and "Letter from an Unknown Woman.


To Campaign in New Fields
For 'Prelude to Night'

Arthur Lyons, now making "Prelude to Night" for Producing Artists, for Eagle-Lion release, is negotiating with Mrs. Margaret Lauerbeck, nationally prominent chautauquan, to head a bureau with headquarters in Chicago, which will contact societies and organizations nation-wide in the interests of the picture, and which will effect direct tieups between local exhibitors and various organizations served by trade based on book material organizations of non-moving picture departments.

Ads for the trade and professional magazines are being prepared by the Monroe Advertising Company and will be timed to break simultaneously with the picture's regional releases.

Personal appearance tours by the picture's stars, Zachary Scott, Louis Hayward, Diana Lynn, Sydney Greenstreet, Lucille Bremer, Martha Vickers and Director Edgar G. Ulmer, also has been heuristics of story, which Lyons frankly states is occasioned by the current concern in the industry about future markets.

'Nite Out' Promotion

A promotion stunt that is good for any picture booked has been adopted by Karl Eagan of the Palace Theatre, Calgary, Alberta. Through a tieup with a local radio station, a cafe and a taxi company, a couple is selected on a radio program, "Serenade to Midnight!" to spend a "Nite Out" as guests of the restaurant, the cab company and the theatre. The publicity gained through the radio promotion and newspaper publicity has proved beneficial to the Palace box-office.

Goetz Brings 'Lost Moment'
Print for Campaign Study

Universal-International Production Head William Goetz arrived from Hollywood early this week, bringing with him a print of Walter Wanger's "The Lost Moment," based on the Henry James novel, "The Aspern Papers," for screening before General Sales Manager William A. Scully and the eastern sales staff and to arrange for the New York world premiere of the picture. Plans were also to be made for an all-out national promotion campaign.

Robert Cummings, Susan Hayward and Agnes Moorehead star in the film's cast, and Wanger and Director Martin Gable will probably head the Hollywood contingent coming to New York for the opening.

Discussion of "The Lost Moment" at U-I's eastern sales meeting was to center on three different types of campaigns in three "different type" cities to determine which pattern will be best for the national promotion.

Stars Set for L. A. 'Variety Girl' Benefit

A star-studded stage variety show, headed by Bob Hope and scheduled to include entertainment by Alan Ladd, Olgma San Juan, Billy DeWolfe, William Demarest and others, all of whom, like Hope, appear in Paramount's all-star "Variety Girl," will mark the special benefit evening of October 8 at the Paramount Theatre in Los Angeles to aid Tent No. 25 of the Variety Clubs International to establish a boys' club and recreation center in East Los Angeles. All first-run theatre owners are urge to attend.

Another one of the same 25 or so special benefit performances of the film was staged this week (25) at the Chicago Theatre, sponsored by the Chicago Variety Club, one day prior to the film's regular run.

Lockwood Joins MOT

Roy Lockwood, British film producer, has joined the March of Time as assistant to Producer Richard de Rochemont. Among features directed by Lockwood and "Irving of the Elsinore," "You're the Doctor" and the American film, "The Invisible Man Returns," on which he was co-director. He came to America in 1939 and during the war joined the staff of the British Information Service in New York, later going into radio.

"Blue Veil" Premiere

American premiere of "The Blue Veil," starring Gaby Morlay, will be held at the Studio 63 Theatre on Oct. 1. Produced in France by Compagnie Generale Cinematographique, the film is released in the United States through Leo Cohn.

SHOWMEN'S TRADE REVIEW, September 27, 1947

Classical Music Films in
Levin's 'Opera Festival'

The Second Annual Light Opera Festival of the Vogue Theatre in San Francisco has been pronounced an unqualified success by Irving Levin, district manager of San Francisco Theatre Inc. with which Levin is affiliated, and period during which the theatre played a group of films which maintained a master-music theme for both feature and short subjects.

Heralded by quantities of attractive brochures emphasizing the program's melodious quality with pictures of Paderewski, Walter Damrosch, Mme. Schumann-Heink and other artists and by newspaper and bill board advertising appeals during the musical period, the Festival was forwarded via mail and by hand delivery to members of the San Francisco Opera Association, private and public school music teachers and all musical organizations in the Bay area. The heralds were made available at music shops as well as by distribution at large musical gatherings and concerts.

Levin offered seats to the Vogue on a season ticket basis in the above tradition and opened the festival with a program featuring "The Great Mr. Handel," with the "Messiah" oratorio as background music. Short subjects included Richard Donelli singing the "Fugatcci," another rendering of "Dance of the Hours" and "Rhapsody Rabbit" in which the star was billed as Mr. Bugs Bunny. Other featured attractions of the festival included "Moonlight in Havana" with Paderewski; "Life and Loves of Beethoven"; "Rattus for Music," story of the London Philharmonic; "Seventh Veil" and "April Romance," the story of Franz Schubert.

Club Delegates See
Autry Film Preview

One of the highlights of this year's convention of the Gene Autry Friendship Club, currently (20-28) being held at the Paramount Hotel in New York, is a screening of Autry's first Columbia picture, "The Last Roundup," at the Normandie Theatre on Saturday morning (27).

This year's convention was scheduled to open Friday morning with the more than 500 delegates from all sections of the country welcomed by Autry and club officials, after which they were to attend a performance of the rodeo, in which Autry stars, at Madison Square Garden.

Dairy Cooperates in
Publicizing 'Yearling'

Manager W. Heasman of the Plumb Theatre, Streator, III., effected a tieup with Coppin's Dairy in that town on his campaign on MGM's "The Yearling." The Dairy took a four-column ad, nearly full page in depth in the Streator Daily Times-Press. Top half of the ad was a large picture of Claude Jarman, Jr., boy star of the film, drinking milk from a straw, with appropriate credits, and the offer of a limited number of free pictures of Jarman to be obtained at the dairy office. Rest of the ad plugged milk as an important part of the daily diet for every family.

To Good Adventures

Manager John H. Arnold of the Yale Theatre, Houston, billed Peter Smith's "Treasure from Trash" in news ads and on the marquee to good advantage.
Air Show Tiein Sells 'Blaze' in Gloversville

Not once, but frequently in the past several years, this department has urged theatremen to be on the lookout for events going on around them that might catch with their current attraction. There are any number of managers and advertising-publicity-exploitation men who do just this. As an example we cite Joe Burns, manager of Schene's Hippodrome Theatre, Gloversville, N. Y.

With an Air Show to be held in Gloversville, and with Paramount's "Blaze of Noon" as his screen attraction, the alert Joe built the main part of his campaign around this factor. First, of course, he had to get the cooperation of Air Show officials, which he did in short order.

A week before, at a special kiddies' show, Joe ran a model plane contest and placed the winning models, sniped with special signs in prominent downtown locations. He also placed 20x28 ties in the Air Show with "Blaze of Noon" in various store windows.

On the day of the show, the feature was constantly plugged on the airport's P.A. system, which reached the ears of thousands attending during the six-hour period. Joe placed a 40x60, which he had displayed in his lobby the previous week, in the plane parking area which was visible to all spectators. A number of planes carried special snipes along their fuselages.

Despite warm weather, first day's business was better than average. And because Joe heard people in the lobby remarking that they had seen the signs and heard the announcements at the airport about the picture, he knew the reason. He had capitalized on a local event. Do you?

'Would You Forgive?' Contest on 'Unfaithful'

A radio contest with a cash award of $25 and 25 pairs of tickets to the picture for answers to the question, "If she were yours, would you forgive?" was effectuated with Station WOTD in Toledo, O., by Manager Howard Feightley of the Rivoli Theatre on Warner's "The Unfaithful." Contest was handled on WOTD's "Who's Who in Motion Pictures" program conducted by John Lawrence. Story of the picture was not disclosed, but the performances of the three stars were discussed—a ruse to induce contestants to see the film before answering the question.

Feightley persuaded Judge Alexander of the Domestic Relations Court to attend the opening night show and comment on its problem and message next day on the WOTD Breakfast Club show.

This 'Mitty' Idea Can Be Used Most Anywhere

The questions, "Are you a Mitty? What is your favorite day-dream?" were asked his youthful listeners every day for two weeks by Bill Berns, WOR radio reporter, in a tie-up with Samuel Goldwyn Productions and the Secret Life of Walter Mitty," RKO Radio release. Berns explained that Mitty is the daydreamer of the Danny Kaye comedy, and told the kids to write him their ambition or daydream.

The ten best and most original entries received United States Savings Bonds, while the next 500 were guests of Berns and the Goldwyn organization at a special morning screening at the Astor Theatre.

SHOWNMANSHIP THAT GETS RESULTS. Here are pictorial examples of two result-getting stunts utilized by Willard F. Kirby, manager of the Grand Theatre, Fremont, Ohio, to combat the summer slump. Street stunt at left ("detective" and his "catch") drew special attention to the showing of STR Showmanship while the display at right on SRO's "Duel in the Sun" aroused more than ordinary interest because of the "real" on the side which Kirby made from scene stills and sections of ads culled from back pages of trade papers.

No Flash-in-Pan Theatreman, Kirby Beats Summer Slump via Showmanship

Some exhibitors make show selling an occasional effort, others are constantly on the alert to pursue the activities that maintain continued profitable patronage at the box-office.

Belonging to this latter category of showmanship is Willard F. Kirby, manager of the Strand Theatre, Fremont, Ohio. Kirby, faced with the usual summer slump, determined to combat it head-on with a week-after-week onslaught of good old-fashioned showmanship which, he reports, brought results in almost every case. He hopes that his stunts, passed on to other STR readers, will help them in their show-selling efforts.

For his engagement of Columbia's "Bulldog Drummond at Bay" Kirby used his doorman and an usher as a detective and his "catch." The "fugitive" carried a sandwich board tying in with the attraction, while the detective carried a revolver which he pointed at his man while handcuffed to him (see cut).

Utilizing the cardboard tubes in which carpets are enclosed, he made a Fourth of July display to play up the action angle of a bill consisting of 20th-Fox's "Jewels of Brandenburg" and Monogram's "Trailing Danger." The firecrackers stood on either side of the action display.

'Dat Debbie' Usher

Again enlisting the services of an usher, Kirby dressed him in a red-bodied long underwear, complete with tail (spring covered with cloth) and hood with slanted eyes and horn, and sent him around town as a ballyhoo for RKO Radio's "The Devil Thumbs a Ride." Of course the "devil" carried a sign advertising the attraction, and besides parading in the downtown district he also rode the buses to all sections of Fremont. "This little ballyhoo," declares Kirby, "resulted in my biggest Friday night's business in over three months."

Besides covering the town and the surrounding countryside with window cards and posters, and bannering local cars and taxicabs, the Fremont management also created an arresting display on SRO's "Duel in the Sun." The display utilized a three-sheet and stills, with a "real" of scenes from the picture, made from scene stills and back covers of trade magazines which Kirby saves from time to time (see cut). Back of the display, on the building wall, were 30x60's illuminated at night by fluorescent tubing. Kirby's selling chances paid off, and "Duel" was held over for an extra day.

Biggest stunt in connection with the engagement of Allied Artists' "Black Gold" was a parade of the Indian tribe, which has been accompanying the film in its first-run playdates.

The mayor cooperated and was crowned an honorary chief in the Arapahoe Indian tribe, and the newspaper came through with publicity on the appearance of the tribe. But even with this advantage, Kirby refused to lay down on the job. Through a tieup with a local ice cream and dairy bar, a Black Gold Sundae was publicized through the distribution of special handbills. Also, a thousand heralds were distributed on the streets and house to house.

Thus it can be seen that Kirby is always there pitching when it comes to attracting patrons to his Strand. We'll be anxious to hear from this busy showman again, and we're sure our readers will, too.

'Singing' Cutout, Call's Stunt for 'Jolson Story'

A three-foot cutout of Larry Parks in blackface, kneeling, and apparently singing "Mammy" and other Al Jolson songs was a lobby stunt pulled by Charles Call of Century's Bliss Theatre, Long Island City, L. I., to promote "The Jolson Story." Recording turntable was cleverly hidden from view so that the songs appeared to come from the open mouth of the kneeling figure.

With but small lobby space, Call utilized the inner lobby where he posted a 24-sheet. Call also used standees on stair landings to the lobby and balcony, while a black teaser strip with white gloves (similar to the caricature on the Decca album of Jolson records) covered the box-office. The front marquee plugged "America's greatest entertainer."

Fifteen window tieups, with stills and 11x14-inch uprights featuring the white and black caricature motif, were landed in prominent store windows. Two shops carried the three-foot cutout of Parks. Record shops sold Jolson records and carries window displays of the albums with theatre and playdate copy.

For a street ballyhoo, Call sent an usher in blackface, wearing white gloves, carrying playdate information, wandering about the Bliss Theatre area for a week in advance.
The Brass Tacks of Efficient
Picture Theatre Management*
TIME ESSENTIAL FOR WORTHY TIEUPS

By Jack Jackson

The importance of being thorough cannot be overemphasized in planning and effecting theatre tieups, and thorough planning requires time. Not that the "spur-of-the-moment" idea has not been known to provoke some right pleasant jingle music from the ticket machine, but its average is lower than a penguin's tail feathers when compared to the success pinacles that have been struck with the well-conceived and thoroughly-out procedure that lets the customer know cooperative tieуп planning takes time and study, and it is well to remember that, on the average, the human nervous system refuses to be crowded and absorbs no knowledge if you push it too fast. Our nervous systems absorb and, consequently, learn better when we let in a few items of information at a time and then stop to act them over mentally and rehearse them orally before going on to other steps. Only in following this pattern will you be able to get the very ultimate in cooperation and effort from merchants, industries and organizations. Only in this manner is it possible for you to be fully prepared to block and carry the negative reactions of those whom you approach.

Spend as much time studying the possible reactions of your potential contacts as you do on what you aspire to gain for the theatre, and your chances of failure will shrink to an almost irreducible minimum. Don't assume that the other fellow is going to jump at your proposition. Put yourself in his shoes. Study his business with an idea of determining as many as possible of the arguments you would advance against the effort if you were in his shoes. Then get off to yourself and build the kind of affirmative arguments that will offset his negative responses. Only when you have done this are you in the position to sell successfully, and making theatre tieups is a selling job with the better salesman getting the better deals.

Surpass in Value Any Other Salable Item

I believe that enough has been written here in previous weeks to convince even the Casper Milquetoast of the fact that his theatre and its attractions surpass in mass value any other item offered for sale in his community. But—the fellow whom you contact for joined effort will never know it unless you have complete knowledge of your own wares coupled with a fairly comprehensive idea of his merchandising problems. Mould your scheme to augment his effort and lessen the resistance in his sales program—and after one dose of theatre cooperation—he'll be a chronic contributor to your ad-assist planning.

I'd like to again go on record to the effect that any specific plans set forth in these articles are general and not to be construed as being applicable to your entire to your particular theatre. Alteration and ramifications to conform to the circumstances confronting you, your theatre and your merchants is essential at all time. Last week we laid out a general plan for department store tieups because the operators of these establishments have a "mass" sales problem similar to that of theatres. In this category is also found the laundry, aiming at community or city-wide coverage, bakers anxious to make the trade name of their specialties a household phrase, dairies, etc. Each of these offers tremendous possibilities for protracted (four-to-six week) theatre tieups, with almost certain benefits in goodwill and added patronage as a mutual reward. Let's start with the laundry and detail what I consider to be a step-by-step plan that holds maximum success potential at the most thrilling outlet of money and effort on the part of the theatre.

The laundry regularly engages in two procedures, indispensable to the conduct of its business, that look as prime magnets to attract theatre patronage: the slimy customer name and the articles serviced and the delivery vehicles. By way of extra effort, the laundry can and will, if you do the right kind of a selling job, put cards in the windows of its sub-agencies, buy newspaper display space and radio time, and defray the total cost of awards, other than theatre admissions, in case the giving of prizes enters into the plan presented.

By way of compensation for "all out" effort by the laundry, the manager should have to offer: the mighty weight of its screen to deliver an impressive message to a receptive, mentally-ease audience, all in the ability-to-pay category, and conditioned—to a greater or less degree—by the refinements and conveniences of the theatre to a desire for the services offered by the cooperating company. In addition, there is the theatre's prestige as the recognized meeting place of the best people; the privilege of association and implied contact with the luminaries taking part in the attractions presented; access to colorful accessories that will lend glamour (Continued on Page 21)

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U. S. Theatres' Courtesy Impresses C-B's Lundy

Impressed with theatre staff courtesy and the remarkably smart appearance of those in uniform, Edward H. Lundy, Gaumont-British director of theatres, back in England from a survey of American theatres, believes the uniformed employees are well trained and apparently have a real sense of responsibility in their work.

Writing in the circuit's house organ, News, Fred Lundy, who was accompanied on his trip by Arthur Brown, his booker, sees the American manager having more say than his British cousin. He is in touch with the booking situation, making his own recommendations, and has a full knowledge of running costs. On the other hand, he has more forms to complete.

The American manager also gets more pay. Lundy points out, but this factor is balanced by a higher cost of living. His greatest advantage is the absence of a labor shortage. In Chicago, the British showman declares by way of comparison, the manager can order another half dozen soft drink servers to be delivered the same day. In London, his cousin at the New Victoria is still desperately anxious to have his front bomb-blasted windows renewed.

From a construction standpoint, there is little to compare between the cinemas of both countries. However, Lundy stylish points out, British audiences have an advantage when the program is not so good. They can smoke in all seats.

All-Star Show Marks Jefferson Reopening

Reopening of the RKO Jefferson Theatre in New York last week, after undergoing complete renovation and redecoration, was marked by an all-star show attended by such celebrities as Gypsy Rose Lee, Bill Robinson, Phil Brite, Bob Howard and Abner Silver, who walked the red carpet placed in front of the theatre by Manager Sam Rydell.

Through a promotion with the U. S. Army, a sound truck played music all evening, and an anticircuit searchlight mounted on a huge truck attracted considerable attention.

Campaign for the Jefferson reopening, as worked out by Harry Mandel and his RKO Theatres publicity staff, including Pat Gross and Ray Malone, began well in advance with a trailer heralding the re-opening projected in all Manhattan and Brooklyn RKO theatres. The East Side News, a local newspaper, publicized the opening, and stores in the neighborhood were gaily decorated for the event.

Cold Weather Note

Was your heating plant ready for operation, or did your patrons complain?
Time Essential for Worthy Tieups

(Continued from Page 20)
to—and thereby increase desire for—the laundry’s commonplace services; the use of your extremely valuable publicity connections to secure editorial mention ordinarily denied purveyors of laundered, accounted for. I don’t know how you feel about it, but to me that just about fills up a “bargain basket” with dollars and cents value well above any price that can be paid to attract all out effort for the laundry. The above formula, properly maneuvered to fit your cooperative problem, can be presented in such a manner that it will possess all the lure of a new car at factoring time—and like Christmas toys in a foundling home.

The tieup itself can take many forms but probably the most desirable, from the theatre standpoint, is one that involves pronounced mention on numbered package slips, with certain points printed on each 

display box, the numbers of the fortunate slip holders, occupying a prominent position to be noticed. There should be some standardized cooperative advertising and the slip holders required to visit the theatre to determine results. (In the event of cash awards it is advisable to caution the management against use of the slips as entries to the opening of the United States Mall in order to avoid the rigid national lottery laws. This can best be avoided by including a “slogan” requirement).

To get the utmost from such a tieup, you will require the laundry to designate the number of slips used weekly and arrange for the printing of special slips of sufficient length to allow for the printing of details of the dual effort and—if you do the job right—a mat showing the star of the current attraction at your theatre with title, play dates, etc. As I understand studio restrictions anent the use of star names, it is permissible to use “inferential” copy, such as “Gilbert Glitterpass, appearing all this week at the Whim Theatre, would be delighted with the services of the Dirt Don’t Live Here Laundry” or “You can look as neat and chic as Glad Iola, starring in ‘Loose Love’ at the Whim, by availing yourself of our services.” Lines like these are a direct implication of contact but entirely avoid the pitfalls of actual endorsement. The company’s slips should be changed weekly to conform to attraction changes at the theatre. Signs detailing the co-op effort—and as large as possible—should be made for both sides and the rear of all delivery vehicles. These signs should be processed, printed or painted, in color and based on the number of vehicles used—with prominent space left for the weekly change of your attractions. They should be properly framed to preclude normal weather and vandal hazard, and should the contractor be reluctant to issue expense, you can gain your end by pointing to the practice of the United States mails and the Railway Express Company and evaluating the value of the space for the dispensation of your sales campaign and personal messages throughout the year. Remember that these vehicles are constantly making the rounds of your city and offer high customer potential as perambulating billboards, so insist on the display being as attractive as possible and permitting the best prominence to theatre messages. Card copy for use in the windows of

sub-agencies, newspaper advertising and radio scripts should all be prepared under your direction with a minimum expenditure of time or cost and preferably 75 per cent of the space or time used devoted to theatre advertising.

It is advisable—both from your and the company’s standpoint—to make as much of a ceremony as possible of the sale and distribution of these winning numbers. Knowledge of the numbers used during the current week (1 to 2,314, or 6,533 etc.) is imperative. Then you can take the stage and ask the audience to participate by calling out three numbers, adding the three for a total or any number of other schemes that will come to your mind. Posting the numbers on a board in your lobby guarantees an increased flow of traffic to determine results and it is but reasonable to assume that those not participating in the free gifts will patronize the box-office. It may be advisable—and get better co-op effort—to give the vehicle drivers and employees’ responsibility for the patrol of slips in bringing in a party in advance of, and some time during the run of the dual effort. This insures their interest and should keep them on their toes to see that their allocations of slips are properly handled. It also provides the highly desirable spur to added effort and better company morale that is the aim of every employer of the so-called unskilled labor.

With the proven point in mind that the most highly desired form of theatre advertising effort is that which reaches directly into the homes of potential customers, laundry tieups hold preferred position. If you follow the suggestions to the letter and through every detail of what the effort promises and each item of expense and work clearly defined in advance, there is every assurance that your theatre and its attractions will be forthwith—a promise which is to your advantage in relation to the measure of the effort put forth and the thoroughness with which it is enacted. A loose job will result in different returns, while a tight job—with every detail properly superintended by the theatre personnel—will bring maximum returns and maximum benefits to both parties.

A tieup like this simply cannot be a spur-of-the-moment job. It requires clear and extensive research of the other fellow’s activities. It requires a setup of properly confirmed bookings to preclude attraction changes, since all of the laundry slip printing must be done well in advance as well as the printing of vehicle signs, sub-agency window cards, etc. It is advisable that you determine the number of window cards, and vehicle signs, together with their size and cost, the printing of the larger package slips, etc., in order to be able to paint a more enticing picture of the returns promised for the dollar expenditure involved. How else can you tell if you are getting a fair price for the value you offer?

As mentioned earlier, the tieup can take many forms, but whether it is as described here, or based on the accumulation of a specified amount of laundry expenditure, the selection of a slogan for the company, the preparation of a limited-words sentence detailing why the customer likes the service or why they like your theatre, the same thoroughness should go into the planning and execution.

Don’t be afraid to insist that the diamond of theatre cooperation be presented in the platinum form and it merited a call for a policy of dollar expenditure commensurate with the value of the prestige of the theatre and the glamour that surrounds screen personalities. Don’t be afraid to discuss and clear those minor details that mean so much to the success or failure of any effort. In short “don’t be afraid!” Be thorough! Be explicit! Be content! Be fair! And above all, be sure that you are getting fair terms, because...

Well, Old Man Space has caught up with us, so we’ll have to defer discussion of the dairy, baker and other tieup possibilities and plans until next week.

Century ‘Sat-R-Day Camps’ To Get Under Way Oct. 18

In a move designed to establish closer ties between its Brooklyn Mayfair and Patio and its Long Island Summies, Freeport and Floral theatres and their communities, as well as to provide children and teenagers with entertainment suited to their tastes, Century Circuit will launch a series of “Sat-R-Day Camps” in these houses starting Oct. 18, Vice-President Fred J. Schwartz announced this week.

The shows will run from noon to five and will have stage activities such as puppet and animal shows, spelling bees, community singing and educational as well as recreational games. The shows will make use of a feature selected in the main from the MPA Children’s Film Library and suitable shorts.

Check for Vermin

The incidence of vermin in theatres is always on the increase during this weather. The cleaning staff should be alerted for signs of vermin in seats and carpets, which should be sprayed daily during this season.

Watch Open Doors

Employees may be wasteful of air conditioning efficiency by leaving doors open too long following a spill. A check on opened windows, too, might reveal a source of waste.

Says Movies ‘Guide to Maturity’

The motion picture was given a boost recently by Mrs. Leo B. Hedges, editor and state motion picture chairman of the California Congress of Parents and Teachers.

Mrs. Hedges, a member of the Parent-Teachers Association of University Women, the Council and the Federation of Women’s Clubs in San Francisco, Mrs. Hedges recommended motion picture theatre attendance for children as “a means of promoting their social and emotional development.” The secretary of the Educational Film Research Institute also urged intelligent guidance in theatre enjoyment and film evaluation to discourage indiscriminate theatre attendance.

Mrs. Hedges, who is film editor of the National Parent-Teachers magazine, praised community programs such as “Let’s Be Friends,” which she called “The Children’s Film Library of the Motion Picture Association and strongly advocated a parallel movement in schools.
EVERY SMART WILL QUICKLY FUNNIEST COMEDY

COLUMBIA PICTURES presents

Lucille Ball • Franchot Tone

HER HUSBAND'S AFFAIRS

with Edward Everett Horton
Mikhail Rasumny • Gene Lockhart

An S. Sylvan Simon Production
Original Screenplay by Ben Hecht and Charles Lederer
Directed by S. Sylvan Simon - Produced by Raphael Hakim
SHOWMAN
BOOK THE IN YEARS!

"BOUND TO MAKE HIT WITH ALL AUDIENCES!"
- Exhibitor

"WILL BRING HOWLS!"
- Showmen's Tr. Rev.

"HILARIOUS!"
- Film Daily

"SURE OF HEARTY BOX OFFICE RESPONSE!"
- Daily Variety

"A LAUGH A MINUTE!"
- Variety

"EVERYBODY HAS GRAND TIME!"
- M. P. Daily

"LOTS OF LAUGHS!"
- Boxoffice

"SHOULD CLICK MERRILY!"
- Hollywood Reporter

"AUDIENCE HAD WONDERFUL TIME!"
- M. P. Herald
SHOWMEN'S TRADE REVIEW, September 27, 1947

SAN FRANCISCO

San Francisco Theatres, Inc., announced three shifts in personnel this week. Lawrence Lash, former student assistant manager at the Alexandria, has been graduated to full assistantship at the Balboa Theatre. Lash is succeeded by Foster Cope, formerly head usher at the Coliseum.

Ralph Nicholson, formerly assistant at both Balboa and Harding Theatres, is being transferred to the Meiro to assist R. E. Wheeler.

All San Francisco showmen mourned the passing of Claude LaBelle, dean of local drama critics. LaBelle, drama editor of the News since 1929, was a familiar and colorful figure in the downtown theatre district.

Robert L. Lippert is mighty proud of his recently redecorated Guild and Century Theatres. Both are featuring roadshow features at advanced prices. The Guild is in its seventh week with “Gone With the Wind” and the Centre is holding “Duel in the Sun” for its ninth week.

Golden State Theatre’s New Rialto, recently taken over from Fox West Coast, has been closed for three weeks for complete remodeling inside and out.

N. P. (Red) Jacobs, manager of the RKO exchange resigned this week. He is being replaced by J. P. Smith of the Portland, Ore., exchange of the same company.

An enlarged copy of the $1,198.99 check, gained from proceeds of the recent “Variety Girl” benefit show at the Paramount Theatre for the establishment of a blind children’s nursery home was turned over to Neil East, head of the Variety Club’s Heart Fund, by Jerry Anderson, chairman of the benefit at a stag party held by the Variety Club of Northern California.

HARRISBURG

Since the movie men of Harrisburg have been advised by the Dauphin County Commissioners that the question of Sunday movies definitely will appear on the Nov. 4 ballot for vote by the citizens, there has been a series of stabs and needlings by a group of both organized and individual opponents, State Theatre Manager E. G. Wollaston, chairman, said, adding that a concerted drive toward defeating the measure is under way by churches, clergymen, both individually and organized. Latest to oppose the proposal was the Young Men’s Christian Association. The Harrisburg Telegraph, sole newspaper to support Sunday movies, pointed out that the YMCA offers no recreational facilities in its own organization for Sunday activities.

Mrs. Stella Hicks, veteran cashier at the Ritz, is on vacation, while William Stimmel is a new employee. Francis S. Deverter, manager, said his dual bill of “Topper Road” and “Grapes of Wrath” was one of the few double features to be held over for three extra days due to popular demand.

New at the Colonial are Nellie Varner and Joann Bryan, while Clarence Carr, operator, who had been ill, was back this week.

Employees presented Frank S. Maury, former assistant manager, with a desk set. Maury goes to Miami Beach as manager of the Surf Theatre.

PORTLAND

A most unusual hot wave, striking Oregon this week, brought out the “air cooled” signs at the first-run, and increased earnings at the box office were the rule.

James Brill, formerly with Broadway Theatre, has been named manager for J. J. Parker’s new Guild Theatre.

Al Utigard, formerly with the Orpheum Theatre, Portland, has been appointed assistant to Zollie Colchok, manager for Sterling Theatres, Seattle.

James R. Grainger is calling special Republican meeting in Seattle, prior to leaving for New York. He is the guest of Paul McElhinney, Seattle branch manager. Also, in attendance here is Earl Collins, western district manager, who is leaving for south.

Ben Fish, personal representative for Samuel Goldwyn, is covering Portland and Seattle film rows.

Murray Lafayette is arranging exploitation campaigns for opening of “Forever Amber” in Pacific Northwest key cities.

Manager Robert H. Anderson of Newsreel, Portland, is putting in an innovation of current news over a public address system following newsreels, heard also at the theatre front.

Now It’s Critics

Latest beef about advanced admissions out in the territory comes from Kansas City where Dean Hardy, reviewer for the famous Kansas City Star, gave Warner Bros. and “Life With Father” a going over on his Sunday page. Hardy objected to the $1.25 top charge for the film at the Orpheum.

“It used to be,” he wrote, “that films were the poor man’s entertainment. Reaching out for $1.25 certainly is a switch on the original phrase.”

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NEW ORLEANS

“Duel in the Sun,” banned by censors in Memphis, Tenn., was doing record business in neighboring Arkansas and Mississippi spots this week. The Crittenden Theatre at West Memphis, Ark., just across the line from Memphis, reported the largest crowds in the history of the theatre for the film’s opening. Manager J. Jackson Rhodes said the theatre was filled to capacity for the initial showing in early afternoon, and enough people to fill the theatre for the second show remained waiting in line through the first run.

It was the same story at Holly Springs, Miss., where “Duel” opened Monday (15th), at the Holly Theatre. While contracts were being set the matinee show, the box-office sold out the entire house for two subsequent performances.

Daniel B. Cohen asked the New Orleans City Council Tuesday (16th) to change zoning ordinances to permit building of a theatre in the uptown St. Charles Avenue section of the city.

The Holly Theatre at Holly Springs, Miss., has scheduled something new in beauty contests. A score of local belles were photographed in color, each giving her name and a business firm she was representing. The film was to be shown to the regular theatre audience, which was to pick the winning beauty.

OKLAHOMA CITY

Nola M. Bailey has filed suit against the Thompson Theatres, Inc., company in Oklahoma City for $25,000 in damages for injuries she allegedly received when she slipped on a tile floor in the lobby of a theatre owned by the company in Britton, Okla.

A new front and marquee are being sported by the Grand Theatre at Holdenville, Okla., manager Horace Clark reports.

The July 1947 Oklahoma sales tax report shows a gain in returns but a .22 per cent loss in collections from the theatres and tent shows. A total of $385 returns totaling $25,691.51 are shown for July 1947 with 349 returns totaling $27,107.06 for July of 1946. Use tax is reported at five returns totaling $427.77 which indicates an increase of 170.48 per cent in collections of use taxes.

MINNEAPOLIS

An admission tax on admissions as a new source of revenue for Minneapolis recommended by its research committee has been approved by the Mayor’s tax and finance commission. The St. Paul city council has under advisement passage of an ordinance imposing a five per cent amusement tax to increase revenues for public schools. Independent exhibitors and theatre chains are fighting the proposed tax.

Northwest Variety Club, Tent 12, will be awarded the national charity citation for 1946 by Variety Club International at a dinner in the Nicollet Hotel, Minneapolis, Oct. 6. The citation is in recognition of the more than $80,000 raised by the club for the proposed heart hospital on the University of Minnesota campus.

(Continued on Page 26)
Summer's over—now's the time for something

Steamheated

says M. P. Herald*

RAY MILLAND · MARLENE DIETRICH

“Golden Earrings”

“Nothing quite like the first half in which the gypsy achieves her headlong conquest, has been seen in recent years.”

† It's a hit song too. Watch for big promotion.

† "Nothing quite like the first half in which the gypsy achieves her headlong conquest, has been seen in recent years.”

with

MURVYN VYE · BRUCE LESTER
REINHOLD SCHUNZEL
DENNIS HOEY
QUENTIN REYNOLDS

A MITCHELL LEISEN PRODUCTION

Directed by MITCHELL LEISEN

Screen Play by Abraham Polonsky, Frank Butler and Helen Deutsch
From the novel by Yolanda Foldes

LAUNCHING Paramount's PARAMOUNT SEASON:
“Unconquered” in Technicolor—“Wild Harvest”
“Golden Earrings”—“Adventure Island” in Cinecolor
Irene Reimer, head bookkeeper at National Screen Service, will be married on Sept. 27 to Adolph Elshen, and Emily Olson biller, is engaged to Frank Goezy of Minneapolis.

New on film row are Peter Bayes, exploitee at Eagle Lion, Max Wold, bookkeeper at MGM, Arthur E. Welser, booker at Republic, Marilyn Norby, sotograph at Republic, Eve Barber, labor at Columbia, and Marilyn Harrington, receptionist at Columbia.

Paramount Division Manager J. J. D nohe and Midwest District Manager Allen Usher were at the Minneapolis exchange for a check-up on the sales drive now in progress which ends Nov. 29.

Rosemary Denison, clerk at MGM, is engaged to Dwayne Linde, army, stationed at Fort Knox, Ky. Mrs. Martha Ditich, former bookers' secretary at MGM, is the mother of a baby girl.

CHICAGO

The Bell and Howell Company will soon begin construction of a 100,000-square-foot addition to its Lincolnwood plant. It has bought 28 acres adjoining the plant on McCormick Road for expansion of its manufacturing facilities.

Mrs. Joseph R. Chesser, president of the Better Films Council of Chicago, has been appointed motion picture chairman of the General Federation of Women's Clubs.

F. E. Dorsett has taken over the Lyric Theatre in Bow-en, Ill.

R. J. Diffanthaler has joined the midwest sales staff of General Electric.

Phil Solomon of B & K Drake Theatre is confined to his home by illness.

Tommy Thomas has resigned as manager of B & K's Covent Theatre to enter another line of business.

Ralph Maw and Robert Workman of Minneapolis, D. C. Kennedy of Des Moines, Jerry McElheny of Omaha and John Kempigen of Milwaukee have returned to their posts after attending an MGM district meeting here.

Balaban and Katz Publicist James Savage is confined to Michael Reese Hospital for a medical checkup.

B & K Merchandising Manager was taken to the Augustana Hospital suffering from a heart attack.

Teatro del Largo of the Sum Myers Circuit

Marquee Humor

Sign appearing on the marquee of a Vancouver B. C. theatre: "Noel Coward's Brief Encounter with Celia Johnson."

in Willmette was robbed of several hundred dollars by two young gunmen who escaped in an auto.

HARTFORD

The E. M. Loew's hartford Drive-In, located in suburban Newington, has a new assistant manager—Howard Hill, who succeeds Dan Finn, who has left to resume his college studies.

Edward McCormick has been named assistant manager, Angie Lou Theatre, New Britain, Conn., replacing Herman Donsite, Eddie Harri, manager of the E. M. Loew's Court Square, Springfield, Mass., has resigned. Replacing him is John Silverwatch, formerly with Warner Theatres.

George Luttinger, radio manager, Columbia Pictures, was in Hartford, drumming up exploitation for "Down to Earth."

In Winsted, Conn., it was announced that Joseph Younatz is managing the newly-opened Rogers' Corner Drive-In Theatre on Route 44, between Winsted and New Hartford. Younatz is president of Peoples' Forest Drive-In Theatre Corp., Winsted, which operates the theatre.

John Younatz is vice-president and Joseph Yar- diff, secretary and treasurer.

The Strand, Plainville, Conn., has gone on a new fail policy; no matinees Wednesday or Friday. It has regular matinees Mondays, and continuous performances on Saturdays and Sundays.

George Brow, Jr., stagehand at Loew's Poli Strand, Waterbury, Conn., and Mrs. Brow are parents of a son.

Martha Gilwech, secretary to Fred Greenway, manager of Loew's Poli Palace, Hartford, has resigned, due to ill health.

Sanson Drug Corp., Manchester, Conn., recently organized by Jack Sanson, manager of the Warner State, Manchester, has started marketing of a new product, known as Sanso's asthma remedy. Sanson is the major stockholder.

The State Tax Department in Hartford has announced that last fiscal year's amusement taxes in Connecticut totaled $104,576.

MEMPIS

Olive Browning has been transferred from Fort Smith, Ark., to Memphis as manager of Malco's Strand.

Bill Kemp, manager of Loew's State, has returned from a Georgia vacation.

R. X. Williams of Oxford, president of the Tri-State Motion Picture Theatre Owners, has selected the following speakers for the Oct. 14 and 15 meeting to be held at the Chiesa in Memphis: Fred Wehrenberg, St. Louis, national president; Herman Levy, New Haven, Conn., general counsel M. L. Simmons of MGM, New York; Ralp Berger, MGM regional manager, New Orleans; John Allen, MGM district manager, New Orleans; John Jackson of the Southeastern Theatre Owners Association and Claude Lee of Paramount, New York.

Malco Theatres was host this last week at luncheon at the Variety club rooms in honor of S. E. Coffin, veteran Memphis show man who has been employed by the M. A. Lightman and M. S. McCord interests for 25 years. He has been manager of the Malco Princess in Mem- phis since 1933. Lightman also has given Coffin a trip to Hollywood in honor of his long service.

Police of West Memphis, Ark., were forced this last week to go to the rescue of the Wednesday night Baptists prayer meeting because of the showing of "Duel in the Sun" at J. Jackson Rhodes' Crittenden Theatre. The picture opened Sunday to a capacity house with a waiting line because of the fact Memphis Censor J. Lloyd Bishop had ruled it as immoral. Capacity houses continued and Wednesday night when the Baptist Church, two blocks away, held its prayer service, police had to hold parking space by the church for those wishing to attend.

INDIANAPOLIS

Warner Division Manager Jules Lapidus, Warner Bros, Supervisor of Branch Operations Bernie Goodwin and District Manager Charles Rich were business visitors at the local exchange Thursday.

Becker and Micu, Ft. Wayne, Ind., acquired the interests in two theatres in Selina, Ohio, of J. Schmidt, a former partner of the Ft. Wayne company which operates the Indiana and State Theatres in Ft. Wayne.

Mildred Minter, head booker of Monogram exchange has resigned and left for Phoenix, Ariz., where she intends to live. Don MacLeod, who recently resigned from MGM, has succeeded her as office manager and head booker.

Thelma Smith succeeds Florence Whelan as manager's secretary at Universal-International exchange.

Paul Douglas, 8-year-old son of Harry Dougla, who operates the Dana Theatre, Dana, Ind., died Sunday after a brief illness. Funeral services and burial are to be Saturday.

Evelyn Smith, secretary at the Walker Theatre, has been transferred to the Palace and Dixie Theatres, Louisville, Ky., operated by the Willi:son Circuit of Indianapolis. She will be in charge of the concessions and buying at both Louisville Theatres.

Norma Taylor, 20th-Fox office staff and Thomas W. Baker, were married Tuesday (19) in the Woodruff M. E. Church here.

Detectives are stumped in the investiga- tion of the $1,880 holdup of the Lyric Theatre Saturday night. Two middle-aged men forced

(Continued on Page 28)
He is the hunted turned hunter. She's the girl he has to find. A spectacularly thrilling Saturday Evening Post serial hits the screen. ‘Dark Passage’, in the 3rd week of its 1st booking is within pennies of the N. Y. Strand’s 33-year record! Get hot, Exhibitors!

WARNER BROS.
SHOWMEN'S TRADE REVIEW, September 27, 1947

REGIONAL NEWSREEL

(Continued from Page 26)

Manager Frank Paul against the wall in the bank carrying while he was in the act of making his deposit in the night depository and took the bag containing $1,880. Saturday night’s box-office receipts,

LOUISVILLE

George Bailey, a part owner of the recently opened Bailey Theatre, Crab Orchard, Ky., has sold his interest to O. G. Roaden of Loyall, Ky. Roaden had previously managed the Black Star Theatre at Alva, Ky. Bailey has made no announcement of his new field of endeavor.

Mrs. Gratia B. Locke, owner of the Savoy Theatre, Louisville, has returned following a month’s vacation trip to Chicago.

Mr. and Mrs. Ray Coleman of the Swan Theatre, Edmonton, Ky., were in town recently sporting a new Buick sedan.


Otto Marcus, a part owner of the St. Clair Theatre, Lebanon Junction, Ky., who was stricken just before the theatres formal opening, is greatly improved and is resuming some of his duties.

Ford Tracey, executive director of the Ohio Theatre, Louisvile, is back in town following his recent trip to Hollywood where he visited the various studio lots.

Charlie Wells of the Falls City Theatre Equipment Co. in the opening games of the Bowling League averaged better than 600, and kept up the average in the following session. So far in the series his average is over 200.

OMAHA

Columbia Branch Manager Joe Jacobs, Salesman Bill Barker, Mort Eichenberg, Jr., and Paul Fine and Office Manager Mort Levy will attend a company meeting in San Francisco Oct. 4-8.

New Eagle-Lion manager here is Bert Thomas.

Roy Casey, 20th-Fox cashier, spent his vacation at Cherokee, Ia.

George Thacker sold the Lake Theatre, Lake View, la., to Earl Kerr of Des Moines who is enlarging his string of Iowa houses.

Ralph Falkinburg has returned to his theatres in Lexington following a west coast vacation.

Lena Robarge, Columbia inspector, vacationed in Wisconsin.

United Artists Branch Manager Don V. McLucas had a visit from his brother, Bill McLucas, RKO booker in San Francisco.

Top winners from Bill Miskell’s district in the Tri-States Theatres summer sales drive included: Donald Shan, Paramount, and Rollin K. Stonebrook, Orpheum, tie for first; Charles Kopp, Victory, Sioux City, third. “It Happened on Fifth Avenue” campaign for all theatres—Stonebrook, Best district campaigns—Wally Kemp, Capitol, Grand Island, first; James Redmond, Rivoli, Falls City, second; and Bernard Dudgeon, Oly City, Falls City, third.

Elmer Tilton, new Seward exhibitor, moved his family from Des Moines last week and took over operation of the house. L. C. From bought the Star at Callaway, Neb., from R. E. Brega.

The Avon Theatre Corporation has purchased the Mize Theatre building and the North Omaha Theatres, Inc., bought the North Star Theatre.

ATLANTA

President C. P. Cohen of the Cohen circuit in Florida has sold the Roxy in Tampa to J. C. McPerson.

President O. C. Lam of the Lam Amusement Co., Rome, Ga., was a recent business visitor on film row.

Astor Pictures of Georgia President William Richardson returned from a Florida trip and left almost immediately for North Carolina where he will call on exhibitors with his new sales representative, Curtis Ware, formerly with major film companies and owner of several theatres in Georgia.

The Dixie Drive-in Theatre Co. recently opened its 1,000-car, $250,000 theatre here.

A cry room, the first in Atlanta, was opened at the Rhodes Theatre.

J. R. Moffitt has sold the State Theatre in Montgomery, Ala., to Harry J. Shurgart.

Woody Howard is the new secretary at the Eagle-Lion office.

O. H. T. Jihan has opened his new theatre in Berlin, Ga.

Charlie King, booker for the Bach Theatre, is on a trip to Florida. Fred LeVine of the Bach has returned from a trip through Georgia.

N. E. Savini, special representative here for Astor Pictures, is now in the hotel business.

George Kreeger of Benton Bros. Film Exchange, is back from vacation. Dick Keating of the Paramount booking force is vacationing in New York.

KANSAS CITY

Last week was homecoming for Clarence Nash, the voice of Donald Duck. He came in from Hollywood to appear in the Santa-Cali-\nGon celebration at Independence, Mo. He is a former student of Mount Washington School and Northeast High School.

Seem Lavler, Fox Midwest chief of advertising and publicity, is on a vacation jaunt to McComb, Ill., and Minneapolis, Minn. Leon Robertson, Fox Midwest city manager, plans to vacation in Chicago and New York.

The Southtown of Herman Illner’s local circuit, is back in the first-run picture, showing “Dream of Butterfly,” an Italian-language film, along with “One Romantic Night.”

Martin Maher, Loew’s Midland Theatre assistant manager, celebrated a birthday Sept. 24, and John, manager of the Paramount Theatre, is saluting Joan Crawford as the sweet-heart of Kansas City because her name was on the theatre’s marquee for 11 consecutive weeks: three weeks for “Dear Ruth,” five weeks of “Welcome Stranger,” and three weeks of “Va-\nriety Girl” which just closed its run.

MILWAUKEE

Mr. and Mrs. Jack Gould have taken over the management of the Gran J Theatre in Chetek, Wis. Gould was manager of the Praire Theatre at Prairie Farm, Wis., before going to Chetek.

A new front, hobby and carpeting have been installed at the Hartford Theatre at Hartford, Wis. Also a new box office flush with the street. While closed, its bookings were shown at the State.

Evrin S. Morris of Gotham, Wis., owner of the Muscoda Theatre at Muscoda, Wis., opened the new house on Sept. 14.

T. M. Webster, K. L. Kleimpell and Noel Brinkman have incorporated Cassville The-\atre, Inc. at Cassville, Wis., “to operate and manage a theatre,” with a minimum capital stock of $10,000, 300 shares at $33 par value.

Money in the cash draw from the Falls The-\atre in Menominee Falls, Wis., was taken recently by two young men from a neighboring town. They were captured after a chase and, as loot found in their car appeared to have been stolen from Milwaukee stores, they were taken to that city.

Wanners’ “Life With Father” opened day-and-date at the Warner and Alhambra Theatres here Sept. 19 at 90-cent admission at matinees and $1.25 at nights.

The Telenews Theatre here, in addition to its usual newsreels added “Duel to the Death” to a recent program.

BOSTON

The Tab Thumpers plan to resume activities after a summer rest. Chief Tab Ben Bartoff will shortly call a meeting of the clans and the Thumpers will gather at one of the leading hotels for a dinner.

Congratulations of the industry locally went to Dr. Alexander Brin and his brother, Dr. Joseph Brin, for the splendid “New Year’s Edition” of the Jewish Advocate which carried

(Continued on Page 30)
"One of those surprise films which sneaks up on the audience... then sends it still laughing into the street to aid exhibitors through word-of-mouth campaigns... SNEAK PREVIEW SHOOK THE THEATRE WITH CONTINUOUS LAUGHTER which often drowned out the dialogue!"

MOTION PICTURE HERALD

"Riotous upperclass farce, sweet cast, top drawer direction. IN THE BAG FOR A HIT that has every right to be called a bullseye!"

THE HUSTLER REPORTER

"NEVER A DULL MOMENT IN THIS ONE. It's a cinch to make all types of audiences glad they came. farce comedy with howls of delight!"

SHOWMEN'S TRADE REVIEW

"Top farce... best Eagle Lion offering to date... SHOULD FARE HANSOMELY AT THE BOX OFFICE!"

VARIETY

"Sparkling, saucy... sure-fire laugh provoker... SHOULD DRAW THE CROWDS and keep them continuously amused!"

INDEPENDENT

"It's a lot of fun and SHOULD STACK UP PLENTY BIG GROSSES top calibre performances, good story, first class production!"

J. L. DAILY

"BRIGHT AND BROAD COMEDY with George Brent, Virginia Mayo, Turhan Bey, Ann Dvorak, and Carole Landis romping through!"

MOTION PICTURE DAILY

"OUT OF THE BLUE" IS OUT OF THIS WORLD!

- The Exhibitor

"OUT OF THE BLUE"

Five Great Stars...

GEORGE BRENT • VIRGINIA MAYO • TURHAN BEY

ANN Dvorak • CAROLE LANDIS

With

Elizabeth PATTERSON • Julia DEAN • Richard LANE • Charlie SMITH

BRYAN FOY in Charge of Production • An EAGLE LION FILMS Picture

Screenplay by WALTER BULLOCK, VERA CASPARY and EDWARD ELISCU • Based on a Story by VERA CASPARY • Produced by ISADORE G. GOLDSMITH • Directed by LEIGH JASON
LONDON OBSERVATIONS

Dalton Duty Doldrums Grip British Film Industry; Dog-in-Manger Attitude Toward Hollywood Continues

By JOCK MacGREGOR

The Dalton Duty doldrums still grip the industry. Only routine decisions are being made. The fight of the first days seems to have been spent to complacency.

While many cannot make decisions, it would appear that both MGM and Warner Bros. could start top-budget pictures at their British studios. No statement is available from either company. The Warner Studios have just been re-built after being blitzed and MGM's have been in working order for some time. Several MGM productions have been considered, but none has gone on the floor. Producer Ben Goetz has been to Hollywood several times, but this plant does not seem to be getting the support from Culver City that it did when first planned.

* * *

Meanwhile the national press, livid at the Government's $4,000,000 newsprint cut, continues its dog-in-the-manger attitude toward Hollywood.

The public has been given such a distorted view of the facts and the consequences of the tax that they do not realize the gravity. After a few more austerity cuts by the Labor Government and only reissues at the local cinema for escape, cinemagoers will care.

* * *

An insight into British production methods is contained in R. J. Minney's new book, "Talking of Pictures." Having been associated with Maurice Oster in the making of some of the most financially successful British films, his statements can be accepted as authoritative. He analyzes current costs and potential markets and from these avenues that to be sure of a profit to picture should exceed an outlay of $800,000.

Mr. Minney is as critical of his colleagues as any newspaper columnist, and on occasions the reader gets the impression that he is grinding a pet axe. In a revealing appendix he contends that it is not so much a need for new studio space to bolster production to capacity, but a need for better organization. By careful planning, he claims, the output could be greatly increased without additional stages, equipment or personnel.

* * *

Holding up production today is the Association of Cine-Technicians, which recently forced a five-day week on the producers. The Denham branch recently discussed Saturday work whereby they would be paid time and a half. Some wanted Sunday work instead, as they would receive double pay.

Visiting Islington recently, I saw a set nicely lit for Betty Box's "Miranda," but they could not shoot the "take," as overtime was not permissible that night. Outside the studio a government poster read: "Work or Want."

Independent circuit controller Teddy Hinge has been criticized for starting a department for organizing the variety units, complete with equipment and orchestra. Since outsiders are trying to crush this potential field, I feel he is entitled to take this step, for after all he already owns several music halls.

Enterprising Alfred Davis has booked the Italian "Open City" into his Croydon 4,000-seater. This is believed to be the first time that a foreign-language film has played so large a British cinema.

* * *

An American company at work on a $1,000,000 British production is Columbia which is making "The First Gentlemen." I visited the Wai ton Studios to watch Cavalcanti directing Jean-Pierre Aumont, Cecil Parker and Joan Hopkins on a very beautiful set representing Carlton House Gardens in the Regency days.

* * *

The flamboyant Gabriel Pascal hopes soon to be in production with "St. Francis of Assisi." With Irish cast and finance he will be using the Vatican Studios at Pisa, Italy, though he has been looking longingly at MGM's Elstree plant and has had discussions with Ben Goetz.

* * *

GB Junior Clubs have issued a press book for their "Safety First!" campaign. With a foreword from J. Arthur Rank as club president, slides, trailers, stage shows, quizzes, special versions of popular songs, posters and stunts are all covered.

* * *

Jack Campbell has completed a successful Carnival Week at the Scala, Runcorn, culminating with the election of "Miss Runcorn, 1947."

* * *

To mark his fiftieth year as a critic, a complimentary dinner was given to Robin Littlewood of the Weekly by his colleagues, and there was a representative gathering of stage and screen. Ironically this is the last banquet under new Food Ministry Orders and the critic paid.

* * *

Mae West, in town for a stage show, tells me she has contracted to do a picture for Eagle-Lion. While she will probably also make a film.

* * *

From the press release for "Anna Karenina"—"The mood of the sequence has been cleverly accentuated by Director Davier in the gay summer clothes worn by Vivien Leigh. . . ." He must have looked rather striking garbed as a Russian lady.

Cashier Was Bolder

When an unknown man thrust his arm through the cashier's window at the Chyrra Theatre, and pulled out this gold watch and house, and scooped up the cash, Rozolia Thome, cashier, grabbed his arm and twisted it until he dropped the money and fled. He escaped down the street.

(Continued from Page 28)

WASHINGTON

The Washington Redskins-Green Bay Packers Football Game in Baltimore, which was staged by the local Branches of the Players Clubs of Baltimore and Washington, on September 21, was expected to exceed last year's five results for charity. The game was under the chairmanship of Chief Barkers Nathan D. Golden, of Washington Tent No. 11, and Fred C. Schanberger Jr., of the Baltimore Tent No. 19, and the arrangement committee included Carter T. Barron, Sam Galanty, Fred Kogod, A. E. Lichtman and Frank Boucher. The honorary committee included the Governor of Maryland, the Mayor of Baltimore, the Police Commissioner of Baltimore; and Washington's J. Russell Young, president of the board of commissioners; Robert J. Barrett, superintendent of metropolitan police; and Thomas L. Eagle, president of the Boys Club Foundation.

Washington showmen were active in the United Jewish Appeal campaign, with Carter Barron, Loew's eastern district manager serving as co-chairman for the Christian Committee; John J. Payette, Warner general zone manager, as chairman for industry collections; and Joseph Brechenm, RKO exchange manager, in charge of all exchanges. Other members of the general committee included: Frank La Falce, Brock Whitlock, Wade Skinner, Harry Bachman, Mrs. Louise Miller, Lloyd Wineland, Frank Storcy, Roland Robbins, Angie Ratto, George Crouch, Harry Lohmeyer, and Robert Smeltzer.

J. Raymond Bell has joined the executive staff of Donahue and Coe, Inc., New York advertising firm.

CHARLOTTE

Al Burks, former MGM exploiter who left that company several months ago, has accepted a position in the Charlotte branch.

Frank Lowery, Warner salesman, has resigned and has announced his intention to become affiliated with his brother, Carl Lowery, operator of the Charlotte Theatrical Printing Company.

Hugh McDonald, former 20th-Fox booker, has accepted a position in the booking department at the local MGM branch, replacing Bill (Continued on Page 32)
POWER-PACKED PACKAGE OF BOX-OFFICE EXCITEMENT . . .
that'll pay-off like a long shot parlay!

AT HIS SENSATIONAL BEST!

HUMPHREY BOGART

CALL IT MURDER

Adapted from "Midnight"

with
Richard WHORF - Sidney FOX
Henry HULL - Henry O'NEILL
O. P. HEGGIE

PRESTON MELVYN CHARLES
FOSTER DOUGLAS COBURN

"RACKETEERS"

Adapted from "The People's Enemy"

LILA SHIRLEY WILLIAM
LEE GREY COLLIERS, Jr.

SALES AGENTS FOR THE U. S.
SCREEN GUILD Productions, Inc.

Foreign Distribution—These 2 Re-issues
GUARANTEED PICTURES CO., Inc.
729 7th Avenue, New York 19, N. Y.
Baynard who resigned to enter college.

Assist Manager R. E. Fishon announced the other day that his company's two-red short, "The Game of Games," depicting the highlights in last year's Army-Navy game, will have its Carolina premiere in C. B. Andrew's Lyric Theatre in Asheville, S. C., since Bishopville is the home of Doc Blanchard, Army player.

Recent changes in the local Republic branch have brought Barney Slaughter in off the road to become head booker. Billie Harris has been transferred from the booking department to the general office, and Gene Proft, booker, has resigned.

### SALT LAKE CITY

Members of the Provo Rotary Club were guests of Brock Fagan, a Rotarian and local manager of the Intermountain Theatres, at a special movie shown following the regular meeting. The film was "Be Your Age," and was designed to show people past middle age how to retain their health and conserve their strength by slowing up some on their too strenuous activities.

Carl Nelley has returned to his managerial desk from his vacation in Omaha, his former home and is busy with his MGM line-up. He anticipates a trip to San Francisco.

Columbia Manager Bill Seib is in Los Angeles attending a district meeting held by the company.

Band has been set for R. G. Garnett of Detroit's East 16th St., who has been given a large band for allegedly committing a theft at the local Studio Theatre a few weeks ago.

Eagle-Lien-PRC Branch Manager Art Jolley reported upon his return from Montana that Carl Anderson, operator in Kasilissip, Mont., plans to open the new Strand there about the middle of November.

Paramount Manager Frank H. Smith is back from a sales trip into Montana and states that Western Division Manager G. A. Smith will be here Oct. 7, as will District Manager Hugh Braly.

Monogram Branch Manager Dcn Tibbs is heading for Chicago to attend an official meeting.

### CLEVELAND

Andy W. Smith, Jr., general sales manager for 20th Century-Fox, threw a monkey wrench in the 15-year-old clearance set-up in Greater Cleveland when he offered to reduce from 35 days to 21 days, the clearance to carefully screened subsequent-run houses, provided they agree to a reported 40 per cent classification and raised their admissions to the scale of the established subsequent-run houses. Smith, in town for a local exchange meeting, personally inspected the houses to which the offer has been made, and announced that several deals have been made with others pending. Until now, only Keith's East 105th St. and Loew's Park and Granada have established second-run rating with 21 days' clearance. The Alhambra and Circle, both independents, are occasionally in the 21-day clearance classification.

Marland's United Artists branch manager, with supervision over Detroit, Cincinnati and Cleveland, has added to his duties those of branch manager of the Cleveland office, in a

### HOSTS STATE CIVIC OFFICIALS

Some 60 Wyoming and Colorado state and civic officials were honored by Charles P. Stouras, president of National Theatres and Fox West Coast Theatres, at a luncheon at Los Angeles' Ambassador Hotel last week following the inaugural flight of United American's new DC-6 luxury liner service from Denver. Acting as toastmaster was 20th Century-Fox Producer George Jessel (standing). Flanking him are Gov. Lester Hunt of Wyoming, and Barbara Bates, Warner starlet.

RKO Buffalo Branch Manager Elmer Lux was in town for the weekend and was the guest of C. J. Latta, Warner Bros. zone manager.

Genevieve Stanswel, MGM booker's secretary, has resigned to accept a position with an insurance firm. Ruth Williams is new telephone operator at same office. Burton Topal, is student booker at the office, coming from the New York office. Charlal McDonald, booker's secretary, has announced her engagement to Walter G. Bender. Wedding date has not yet been set. Lillian Carro, head inspector, is vacationing in New York City.

Two National Screen Service clerks, Gloria Zappone and Margaret Wilder, have resigned and been replaced by Joan Willig and Anne Eingheimer.

The Heart Fund of Albany's Variety Club realized $1,500 on the recent benefit premiere of "Variety Girl."

Sid Dwore has sold the Lincoln Theatre, Schenectady, building which has recently been leased and operated by J. Bernstein and the latter will vacate Jan. 1, 1948.

Cy Kaplan, student booking in RKO Albany office, has been transferred to New York City as a booker in the exchange department.

Marjorie Dorr, Fox contract clerk, is reported doing nicely after a recent operation at the Albany Hospital.

Universal Branch Manager Eugene Vogel attended sales meeting in New York office.

Alex Papavasilias has purchased a large lot and will build a new theatre in Canton where he already operates the American Theatre.

### VANCOUVER

Canadian Broadcasting Corp. network is now carrying a new Hollywood program, "Flicks and Flashes" conducted weekly by Susan Fletcher and Bob Abelson, CO data Vancouver, and covering western Canada. Miss Fletcher was assistant stage manager for both Maurice Evans and Gilbert Miller in New York. Hollywood stars will be on the program.

The new 400-seat Civic Theatre at Steven- son, B. C., built by William Thorne, opened this week on the site of the former Japanese Temple.

Paul Douglas, formerly with United Artists at Toronto, is taking over the post of publicity director of Canadian Warner Bros, succeeding Glenn Treton, resigned.

Canadian National Film board will make several pictures in British Columbia soon, NFB Supervisor Charles Marshall said on his return from Ottawa.

Arnold Koln, 20th-Fox home office auditor, left for Seattle after a three-week visit checking the local branch.

There are now 165 members of Projectionists local 348 in British Columbia and also nine apprentices in training who will become qualified projectionists next November. Local 348 is the largest amusement union on the Pacific Coast.

Operators of 16-mm. shows have been finding business good at villages favored by summer residents and tourists in and around Van- couver and Vancouver Island. Some operators play two villages the same night.

### LOS ANGELES

Larry Doyle, former manager of the SRO office in San Francisco, has been promoted to sales representative for Selznick in the Oregon territory, with headquarters at Portland.

Jack Lawrence has been taken on by Film Classics as city salesman; Jack was last with Eagle-Lien Bros. Councilman B. U. Carleson, who has resigned as district manager, is attending the company's first national sales convention in New York.

RKO Western Division Head Walter Bran- son returned to New York after spending 10 days here.

Long Beach officials have decided that freedom to eat is an inalienable right of man and can't be outlawed. The decision was handed down by Deputy City Attorney Alee S. Arnold after Councilman Elroy C. Charleson presented a bill that prohibited the feeding of any food in parks, beaches, and public places.

George A. Smith's western division was sec- ond with 99.89 per cent in the number of theatres that booked Paramount product during Paramount week.

MGM Western Division Manager George Hickey presided over the first of a series of (Continued on Page 34)
By the touch of his pencil, Cinderella is transformed...

EVEN before she speaks or moves... she has put across the character she plays—thanks to the creative pencil of the costume designer. With it he has touched fabrics and fashions... transformed Cinderella... given eloquent expression to the role she portrays.

Through artistry such as this, the costume designer has done much to heighten the color, the realism, the drama of the "movie."

And his important contribution has been—and continues to be—all the more effective because of faithful photographic reproduction of the costumes he creates... through the industry's extensive use of the large and versatile family of Eastman motion picture films.

EASTMAN KODAK COMPANY
ROCHESTER 4, N. Y.

J. E. BRULATOUR, INC., DISTRIBUTORS
FORT LEE • CHICAGO • HOLLYWOOD®
regional sales meetings which opened in San Francisco last week with Los Angeles Branch Manager Thomas A. Aspell, Jr., attending, along with branch heads of San Francisco, Seattle, Portland, Salt Lake City and Denver.

Eddie Zabel, National Theatres' head film buyer, and Henry Herbel, Warners' district chief, returned from a week's trip through the circuit's divisions to work out a product deal.

On Sept. 17, Southside Theatres filed an answer and counterclaim in federal court to a suit by Fox West Coast and United West Coast Theatres. Southside alleges FWG forced it to sell the 5th Avenue Theatre by defying it in film and that an end to the pooling agreement should also restore the 5th Avenue house to Southside at the original purchase tag.

A special drive under RKO Branch Manager Harry Cohen called "Walt Disney Appreciation Week," was conceived by the local sales group. Cohen's entire sales force was dressed in Disney cartoon t-shirts and caps.

COLUMBUS
American Air Force Associat-ion President Jimmy Doolittle presented a gold identification bracelet to Actor Joe E. Brown at the unit's first annual convention here. Screen Star James Stewart was elected first vice-president.

Lou Holleb has recovered from his recent illness and is back as manager of the Majestic. Jake Coffman, manager of the Dale, Dayton, subbed for him.

Manager of the newly-opened West Broad Street drive-in, operated by the Miles circuit, is Eliza Miles, former manager of the Grand view. President Walter Miles plans a large business development on the 31-acre tract on which the drive-in is located.

New officers of the Franklin County Motion Picture Council are: Mrs. Catharine Ross Betry, president; Mrs. Arthur Kistemaker, first vice-president; Mrs. J. Everett Watson, wife of MGM's Cincinnati-Pittsburgh exploiteer, second vice-president; Mrs. J. M. Wollums, secretary; Mrs. J. M. Ferguson, corresponding secretary; Mrs. Harvey Pyle, treasurer. Council's theme for the coming year will be "Better things for education and recreation through motion pictures."

Al Block, Variety Club member, and Janet Leven of Chicago will be married Saturday, Sept. 27, in Chicago, and plan a West Indies honeymoon.

RKO Grand Assistant Manager Herman Stoffel served as manager during the honeymoon in New York and Canada of Manager Larry Capline and his bride.

Columbia Exploiteer Jules Serkowich was here on the "Down to Earth" campaign.

NEW HAVEN
George H. Wilkinson, Wallingford exhibitor and president of the MPTO of Connecticut and dough guy of Variety Club, Tent 31, has been elected a director of First National Bank in Wallingford.

The "Black Gold" Indian troupe is scheduled to spend several days at the Majestic, Bridgeport; Strand, Waterbury, and Bijou New Haven. Harry Goldstein, Allied Artists exploiteer is in advance of the troupe.

Ed Fitzpatrick, manager of Loew's Poli, Waterbury, is filling the ears of all his friends about his vacation cruise to South America.

Division Manager Harry F. Shaw of Loew circuit is in Norwalk on a vacation trip of Loew Poli Day on Broadway, managed by Joe Boyle.

Earl Wright, former 20th Century-Fox salesman in the Connecticut territory, is leaving for Chicago where he will be associated with Columbia as salesman.

William Brown, manager of the Pickwick Theatre, Greenwich, is passing out cigars and announcing the birth of a son.

Bucky Harris, RKO exploiteer, who has been moving from one hotel to another, finds a rental at Woodmont for the winter months.

DENVER
Three Denver men, Charles DuRyk, manager National Screen Service branch; Abel Davis, owner the Roxy, and Emmett Thurm, attorney, have formed Rocky Mountain Theatres, Inc., and as their first project will build a 600-car, $125,000 drive-in in Colorado Springs, the first one of its kind there, for April opening. They expect to build several drive-ins in the Rocky Mountain area, with the second scheduled for Cheyenne, Wyo.

Lou Fidler, Monogram franchise owner, went to Kansas City to visit his branch there, and then went on to Chicago to attend a regional Monogram meeting.

Warners District Manager H. M. Herbel spent a few days here confering with Branch Manager Earl Bell.

Gus and Walter Ibolde have installed new Hertler generators and Peerless Magna high intensity lamphouses in the Comet. The merchandising was furnished by National Theatre.
Supply Company.

Air conditioning is being installed in the MGM exchange, with the ceiling being lowered to make room for the air ducts. The exchange will get a thorough remodeling and redecorating as well.

With Harry Huffman, city manager Fox Denver Theatres, at the helm, the third season for the 20th-Fox sponsored concerts in the city auditorium will enter its third year. There will be seven in the series.

MGM Branch Manager Henry Friedel went to San Francisco for a sales meeting.

Mrs. Monsky, 100 years old, mother of Mayer Monsky, Universal branch manager, died here after a lengthy illness. Burial was in Omaha.

ST. LOUIS

Paramount Division Manager G. A. Smith, District Manager Ralph LiBeau and Harold Wirthwein, assistant manager at Los Angeles, were here two days this week meeting with St. Louis Branch Manager Maurice Schweitzer and his sales staff.

Republic Prairie District Manager Nat Steinberg is doing double duty. He is pinch-hitting here for St. Louis Manager Johnny Hulihan while the latter is carrying on in Cleveland, 0., for Manager Levin who was stricken with a heart attack two weeks ago.

25-Cartoon Shows

Three Milwaukee theatres, the Fern, Mars and Atlas, in the same general neighborhood, have put on programs of 25 cartoons for kids. The shows last for three hours. The "Colossal Cartoon Carnival" started at 12:30, the same time at which the "Pack-o'-Fun" children's programs begin at other theatres. The admission price is advertised: "Kids only 14 cents." The shows are evidently a try-out to see if children like such a long show made up entirely of cartoons.

Betty Jean Dietz, daughter of Andy Dietz, local head of Screen Guild Productions, and Mrs. Dietz, will be married Nov. 15 to George Phillips, Eagle-Lion salesman.

Leo Bernstein, manager of the State and Southtown in Springfield, Ill., is home and doing nicely following a major operation at St. John's Hospital.

DALLAS

Simultaneous premieres of Republic's historical western picture, "Fabulous Texan," will be held in four Interstate Theatre operations on Nov. 6. Dallas, Fort Worth, Aus'in and San Antonio probably will see the picture at that time.

"the Majestic Theatre in Dallas as well as other Interstate operations in Texas will be in on the 400 day-and-date premieres for "Forever Amber" around Oct. 29.

The Variety Club of Texas' annual Turtle Derby opened last week. The show featured "Fiesta on Ice" with all proceeds going to the club's boys' ranch.

PHILADELPHIA

The William Goldman Erlanger Theatre will feature the only free parking lot in the center city area when it reopens with a first-run picture policy. The lot, a full city block in length, covers an acre of ground adjoining the theatre. The Erlanger, closed for some time, has been refurnished and redecorated. The opening will be as soon as suitable attractions are available.

The Green Room of the Broadwood Hotel was jammed to the doors at the memorial services the Motion Picture Associates of Philadelphia held this week for the late Sam Gross and C. E. Peppiatt, former district and division managers, 20th-Century. Plaques were presented to the widows of the two men.

Bill Spiegel of the Lyric Theatre is in Mt. Sinai Hospital with ulcer trouble.

Gert Schwartz, cashier's clerk at Universal, won a tennis tournament while on her vacation.

(Continued on Page 37)

A POT O'GOLD at your BOX-OFFICE!

"SUNSET CARSON RIDES AGAIN"

It's SUNSET for Sunshine

(CARSON)

THROUGH ASTOR EXCHANGES IN U. S. & CANADA
WORLD DISTRIBUTORS: ASTOR PICTURES CORP.
130 W. 46 ST., N.Y. 19, N.Y. Cable Address: ASTORPIC
Hollywood Animals Contented As They Work in 19 Pictures

Any week these days in Hollywood might well be "The Kind to Animals Week," for half of the 38 pictures now in production have horses, dogs or other similar creatures cavorting before the cameras, with the men who train them doing quite well.

One of the most famous animals of all, Lassie, is working in "Hills of Home" at MGM. "Supporting" the canine in this Technicolor drama are Edmund Gwenn, Donald Crisp, Tom Drake and Janet Leigh. Robert Sisk is producing, on location in the Sierras. "State of the Union," Frank Capra's Liberty Films production, started this week at the same studio.

If horses are available for promotion, then they must love Republic, for that studio uses more than any other lot. And the equines got another break when "California Firebrand," a Trucolor musical western, started Sept. 26, with Monte Hale and Adrian Booth co-starring. Also getting the green light was "Campus Honeymoon," which marks Miss Fanchon's debut as a Republic associate producer. Richard Sale is directing the film.

Another studio contributing to the happiness of animals—and their trainers—as RKO Radio, through such efforts as "Tarzan and the Mermaids" (just completed), "War Party," "Station West" and "Rachel," Richard Ney has been added to Sierra Pictures' "Joan," while Fritz Kortner was signed for "Berlin Express." Producer-director Leo McCarey used 300 extras in church sequences for "Good Sam."

Probably the greatest number of animals are working at Paramount in the Pine-Thomas film, "Caged Fury." Jackie, Hollywood's most famous feline, was cast in the picture on his 25th birthday; this is his 50th film. The studio is shooting its Bob Hope western comedy, "The Paleface" in a western town constructed on the back lot.

Monogram, which also uses several horses in its output, has some working in "Panhandle," being produced by John C. Champion and Blake Edwards, who also act in the film. Dale Carnegie arrived from New York to start his role as social advisor in "Jiggs and Maggie in Society."

At Columbia the horses were taken for a ride when production began on "West of Sonora," starring Charles Starrett and Smiley Burnette.

Maurice Conn started "Triple Cross" at the Nassour lot last week, with no release announced. John Sutton, Doris Merrick and Hugh Beaumont head the cast. "Vendetta," Howard Hughes' long shooting-production schedule produced for United Artists release, is now being directed by Mel Ferrer after having been considered completed. Ferrer took the company to Monterey for exteriors and has since returned to the Goldwyn studio for a month's work.

Warrners' construction crew on "Johnny Be-linda" accomplished a minor miracle last week on location at Fort Bragg, Calif. Faced with the necessity of producing a large barn near the fort, where no barns stood, workers found an old brewery eight miles away, chopped it into four sections and hauled it to the location site for a key scene with stars Jane Wyman and Lew Ayres.

Charles Middleton, rounding out 20 years of picture acting, was set for an important role in "Prelute to Night," which Arthur Lyons is making for Producing Artists. The picture will be released by Eagle-Lion. After work at the 20th-Fox ranch at Brent's Creek, the troops moved to Charlie Farrell's Toyon Bay resort on Catalina Island for scenes.

Tobias to Dub 'Sea of Fog'

Plans have been completed to dub English dialog into "Sea of Fog," last picture made in Europe by Viveca Lindfors, Swedish star now under contract to Warner Bros., it was announced in Hollywood this week by Lester S. Tobias, who has distribution rights for the film in the North American continent. Tobias, a veteran of the industry, also is distributor in the West Coast territory for "Citizen Saint," Clyde Elliott Attraction's film dealing with the life of Mother Cabrini.

Heads Filmack Branch

Milton Smith, formerly associated with RKO, has been appointed sales manager of Filmack Trailer Theatre, Filmack branch office in Los Angeles. Smith's territory will include the entire west.

NOW BEFORE THE CAMERAS

COLUMBIA: Coronet Creek (Harry Joe Brown, in Cinicolor); Blondie's Night Out; Return of October; The Woman from Tangier; West of Sonora.
EAGLE-LION: Prelude to Night (Producing Artists); REPUBLIC, End of the Rainbow; The Main Street Kid; California Firebrand (Trucolor); Campus Honeymoon.
TWENTIETH CENTURY-FOX: Ballad of Furnace Creek; The Flaming Ace.
WARNER BROS, To the Victor; Christopher Blake; April Showers; Winter Meeting; Johnny Stingo.
MGM, Luxury Liner (Technicolor); Homecoming; The Hills of Home (Technicolor); B. F.'s Daughter; State of the Union (Liberty).
UNIVERSAL-INTERNATIONAL, Letter From an Unknown Woman (Rumprot). RKO RADIO, 1 Remember Mama (Liberty); Good Sam (Rainbow); Rachel; Station West; Rce Street; Berlin Express; War Party (Argosy); Joan (Siera).
MONOGRAM, Jiggs and Maggie in Society; Panhandle; SRO. Portrait of Jennie.
PARAMOUNT, The Paleface (Technicolor); Caged Fury (Pine-Thomas); The Long Gray Line. INDEPENDENT, Triple Cross (Conn).
SHOWMEN'S TRADE REVIEW, September 27, 1947

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Ten cents per word (10 words minimum). No cuts or borders. No charge for name and address. 5 insertions for the price of 3. Money order or check with copy. Ads will appear as soon as received unless otherwise instructed. Address: Classified Dept., SHOWMEN'S TRADE REVIEW, 1901 Broadway, New York, N. Y.

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STUDIO EQUIPMENT

BERNDT-MAURER 16MM. SINGLE SYSTEM PRODUCTION SOUND CAMERA, 4 Lens Turret, 5 Lenses, Amplifier, Microphone, 3-400 Foot Magazine; Exact Image Finder, High Fidelity Optical Viewfinder, Variable Speed Control Complete with accessories $475.00. We Buy-Sell-Repair-Service. Rent $12.50 & Board. New for our catalog. Camera Mag, 70 West 45th Street, New York.

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PAIR REBUILT POWERS 6B Projectors with Sound Heads $300.00. Pair reflector lamps with sockets included $160.00. Pair DeVrc Type, $215.00. P Sabo, 916 N. W. 19th Ave., Portland, Ore.

Regional News

(Continued from Page 35) at Log Tavern and won a free weekend in addition to a statue.

DES MOINES

Allied Independent Theatre Owners of Iowa and Nebraska, Inc., has scheduled a regional meeting for Sept. 29 at Decorah, Ia., with Congressman Henry O. Tallie as a luncheon speaker and another on Oct. 4 at Des Moines, and a one-day film clinic at Omaha, Neb., on Oct. 7. The Ren Theatre at Renwick, Ia., has been closed by Manager John R. Searle. The new Bonnie at Bagley has been opened by Laurence Fromweiler. The Mark Theatre at what Cheer has been opened with the house completely redecorated. Earl Kerr of Des Moines has purchased the Lake Theatre at Lake View.

Paul Webster, manager of the Warner Bros. exchange, is father of a new baby boy named William Ward. It is the third for Mr. and Mrs. Webster but the first boy.

Leota Mae Fletcher of the State at Mount Pleasant was married recently to Richard Lambert of Sycamore, Ia.

Ralph Wallace has been appointed manager of the Strand and Orpheum at Fort Madison, Ia., succeeding Herbert Galloday who was transferred to Lexington, Ky.
# Title Index

Listed in the following index are titles of features (exclusive of western series releases) with name of the distributor following the title. Titles of specials, stars, etc., refer to title under distributor company listing.

## ALLIED ARTISTS

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- (H) Horror
- (W) Western
- (W) War

## COLUMBIA

### 1946-47

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**FILM CLASSICS**

Catherine the Great
Ghost Goes West
Hermit VIII.
Lydia
Man Who Could Work Miracles
Murder on Diamond Row
That Hamilton Woman
Time to Come

**METRO-GOLDWYN-MAYER**

716 Beginning Or the End, The (D.F.)
726 Cynthia (C-DIF)
727 Fiesta "T (D-M)
710 Gallant Bess "C (D-M)
711 Mighty McMurk, The (C.F)
712 Sister Riley, The (C-F)
721 Romance of Rossy Ridge, The (D.F)
713 Sea of Grass (D.A)
716 Sign of the Thin Man (G)
718 Still the Clouds Roll By "T (M)
717 Undercover Mais (C)
717 Yearling, The "T (D.F)

**EAGLE-LION (Continued)**

841 Diamond Horseshoe (D)
846 Fall Guy (M.A)
850 Gister (M.A)
851 High Heeled Shoes (M.A)
852 High Hat (M.A)
853 Hitch Hiker (M.A)
854 In Old Cottonwood, The (D)
855 Invasion of the Body Snatchers (D)
856 Overland (M)
857 Poison Penny (M.A)
858 Showboat (M)

**MONOGRAM**

4647 Dilirious
4701 Fall Guy (M.A)
4706 Gister (M.A)
4716 High Hat (M.A)
4720 High Heeled Shoes (M.A)
4723 In Old Cottonwood, The (D)
4726 Invasion of the Body Snatchers (D)
4732 Lash LaRue (M)
4735 Painted Desert (M.A)
4736 Poison Penny (M.A)
4737 Showboat (M)
4740 The Hired Gun (M)
4741 Yonah (M)

**CURRENT**

Dennis O'Keefe-V. McGlennon 74.
Lupino L. Carrillo-N. Martinini 88.
B. Meredith Betley-F. Chaney, Jr. 105.
C. Bowers-J. Hoglus 111.
Morgan-Steff Steffen 76.
Morgan-Steff Steffen 76.
Morgan-Steff Steffen 76.
O'Keefe-Landsi-Blondell-Young 87.

**COMING**

Walter Beery-George Granger 15.
B. Stanswyck-H. Harrington 15.
B etta St. John 9.
Carole Lombard 9.
B. Stanswyck-H. Harrington 15.
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SHOWMEN'S TRADE REVIEW, September 27, 1947

RKO-ROCKO (Continued)  

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SHOWMEN'S TRADE REVIEW, September 27, 1947

REPUBLIC (Continued)

Prod. No. Westerns (Coming)

Bandits of Dark Canyon

Under Colorado Skies 'U'

Wm. Hale Booth.

751 Wild Frontier, The

Allan "Rockey" Lane-Jack Holt.

SILENZIO RELAIS RELEASING ORGANIZATION

Duel in the Sun *T* (WD) A


713 COMING

Intermezzo

M. Blandings Builds His Dream House

Grant-M. Loy-M. Douglas.

Pearl-D. Todd-T. Fitzgerald.

Portrait of Jennie

Louis Jourdan-Valli.

Rupert of Hentzen

J. Jones-A. Kellin.

20TH-FOX

20TH-FOX 1947-48

Alexander's Rags Time Band...


Backlash (My A)

R. Davis-J. Rogers-L. McAllister.


Beamer (D) A

Dana Andrews-Jane Wyatt.


Brag Man (M) A

Montgomery McNulty Guild.


Carnival in Costa Rica *T* (M) F

D. Haymes-C. Holm-C. Romero.

96. April. Re-release.

Ghost and Mrs. Murl, The

T. Tierney-R. Harrison-G. Sanders.

May. Re-release.

Hathaway's Girls

June Haver-Mark Stevens.

July. Re-release.

I Wonder Who's Kissing Her Now *T* (M) F

Richard Arlen-M. Howard.


Kill Devil (D) A

Bateman-Bronte-D. Donaldson.

Reissue.

Kiss of Death (D) A

Ronald Colman-P. Cummings.


Law of the Air

June Haymes-J. Hare.

June. Re-release.

Lute

Travis Milne-C. Cameron.

July. Re-release.

Miracle on 34th St. (C) F


July. Re-release.

Shooting Miss Pilgrim *T*

Betty Grable-D. Hayman.

May. Re-release.

Sister of the Bride

M. summers.

June. Re-release.

Stanley & Livingston

J. Todd-C. Freeman.

July. Re-release.

Strange Journey (D) F

K. Brittain.

June. Re-release.

The 13 Ride Madeleine (D) A

B. W. Brennan-W. Huston.

June. Re-release.

Western Union

Robert Young-10. Re-release.

Union

20TH-FOX

Ballad of Furnace Creek

Vicor Mature-Coleen Gray.

272 Crimson Key, The (My F)

T. Power-J. Peters-C. Romero.

July. Re-release.

Daisy Kenyon (D)


Dangerous Years (D)

W. Halop-A. T. Todd.

Nov. Re-release.

Feast of Love (D) F

D. Anderson-A. Dandridge.

Sept. Re-release.

Forever Amber *T*

L. Darnell-W. Sanders.

October. Re-release.

Forty Mile Town


Oct. 41.

Gentlemen's Agreement (D)

N. Guild-D. Dally-C. Winninger.

Oct. 41.

How Green Was My Valley

J. M. Cauce-D. Virginia.

Sept Reissue.

Invisible Wall, The

B. Grable-D. Talley.

Sept. 41.

Mother Wore Tights *T* (M) F

J. Haver-L. McCallister-A. Revere.

Nov. 41.

Tender Years, The


Nov. 41.

Thunder in the Valley *T* (D) F

P. A. Garner-L. McCallister.

Dec. 41.

SCREEN GUILD PRODUCTIONS

CURRENT

HC13 Bar 20 Justice


4614 Bells of San Fernando (D) F

Donald Woods-G. Warren.

May. Re-release.

4613 Buffalo Bill Rides Again (W) F

Richard Arlen-J. Hilliard.

June. Re-release.

4618 Bury Me At Dawn (C-D) F

T. G. Hurd-W. Alley.

July. Re-release.

HC10 Cassiday of Bar 20


HC11 Heart of Arizona (D) F

Wm. Boyd-R. Haydn.

June. Re-release.

HC49 Patterns of the Plains

E. Tubb-L. Talbot-Boyce.

July 1947.

HC111 Queen of the Amazon (D) A

Patricia Morison-R. Lowery.

June. Re-release.

HC112 Renegade (D) A

A. Bayliss-J. W. Hannen.

July. Re-release.

HC37 Rustlers Valley

Wm. Boyd-G. Haydn.

May. Re-release.

4604 Scared to Death (D) A

R. Wade-3. MacDonald-S. Walters.

June. Re-release.

4618 Shot to Kill (D) A

Wm. Boyd-R. Haydn.

June. Re-release.

1947

Burning Cross, The (D) A

H. Daniels-V. Patton.

July.

4618 Case of the Baby Sitter, The, The


June.

Dark Road, The (D)

John Shiel-Ann Doran.

June.

4703 Dragon (My A)

M. Brian-H. Whison.

July.

4604 Goldfinger (D) A

T. Neal-A. Jenkins-V. Sate.

July.

4701 Hollywood Barn Dance (C-D) F

E. Tubb-L. Talbot-Boyce.

July.

4702 Killer Dill (D) A

S. Erwin-A. Gwynne-F. Albertson.

July.

Law of the Mountains


July.

Prairie, The

A. Baxten-L. Alberth.

July.

COMING

T}

EL

Take My Life

U

Take Roots

L

Tarrant and the Hunstman

RKO

Tawny Piper, The

UA

Tempest of the South

SRO

Tender is the Night

SRO

Tenth Avenue Angel

MG M

Texas Trail

SFO

That Hagen girl, The

MGM

That Hamilton Woman

UA

That's My Call

RKO

That's My Man

RKO

That Way with Women

W

The Brothers

Imp

The Kissing Bandit

MGM

The Last Days of Dr. Mabuse

UA

The Man I Love

WB

The Man a Woman Loves

RKO

The Time, the Place & the Girl, The

WB

There Goes My Heart

UA

They Made Me a Killer

Para

The Wages of Sin

SFO

Thieves' Holiday

UA

Things of Eight

RKO

13 Ride Madeleine

SFO

1947

Burnin Cross, The (D) A


June.

Blashk-J. Rogers-L. McAllister.

March.

Backlash (My A)

R. Davis-J. Rogers-L. McAllister.

March.

Beamer (D) A

Dana Andrews-J. Wyatt.

February.

Carnival in Costa Rica (M) F

D. Haymes-H. Holm-C. Romero.

April.

Ghost and Mrs. Murl, The

T. Tierney-R. Harrison-G. Sanders.

May.

Hathaway's Girls

June Haver-Mark Stevens.

June.

I Wonder Who's Kissing Her Now (M) F

Richard Arlen-M. Howard.

September.

Kill Devil (D) A

Bateman-Bronte-D. Donaldson.

September.

Kiss of Death (D) A

Ronald Colman-P. Cummings.

October.

Law of the Air

June Haymes-J. Hare.

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Travis Milne-C. Cameron.

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Miracle on 34th St. (C) F


April.

Sister of the Bride

Betty Grable-D. Hayman.

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Sister of the Bride

June.

Stanley & Livingston

J. Todd-C. Freeman.

January.

Strange Journey (D) F

K. Brittain.

January.

The 13 Ride Madeleine (D) A

B. W. Brennan-W. Huston.

January.

Western Union

Robert Young-10.

January.

Union

20TH-FOX

Ballad of Furnace Creek

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Crimson Key, The (My F)

T. Power-J. Peters-C. Romero.

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Daisy Kenyon (D)


January.

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Feast of Love (D) F

D. Anderson-A. Dandridge.

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Forever Amber *T*

L. Darnell-W. Sanders.

October.

Forty Mile Town


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Gentlemen's Agreement (D)

N. Guild-D. Dally-C. Winninger.

September.

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B. Grable-D. Talley.

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Mother Wore Tights *T* (M) F

J. Haver-L. McCallister-A. Revere.

September.

Tender Years, The


September.

Thunder in the Valley *T* (D) F

P. A. Garner-L. McCallister.

September.
ADVANCE DATA  

On Forthcoming Product  

YOUR RED WAGON (RKO) drama, Private Eyes, Garfield Farley. Granger, Director, Nicholas Ray. Plot: Three men escape from prison. One, a young man Jailed because of an accidental killing, is forced to carry on with the gang, although he does go to straight. He marries the pretty daughter of one of the crooks. The make a desperate attempt to escape to Mexico but the wife becomes ill and the husband makes a grim decision. Because a child is expected, he tries to return to prison hoping the baby will have a better life. He is trapped by FBI men and shot down.  

ROSES ARE RED (20th-Fox) Mystery, Principals: Don Castle, Peggy Knudson, Patricia Kelly, John Litel. Plot: In the hands of a murdered woman is a red rose. In her bag is a picture of the new district attorney. However, unknown to the D. A., he has an exact physical resemblance to the defendant who was released from prison and who makes plans with a corrupt politician to kidnap the D. A. and impersonate him. The plan goes wrong, the politician is arrested for complicity in the Rose murder, the impostor is rubbed out, and the corrupt machine is no more.  

UNITED ARTISTS  

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<td>Copacabana (M-C-F)</td>
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<td>Dangerous Venture (W.F)</td>
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<td>Disloyal Lady (D)</td>
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<td>Fabulous Dories, The (M.F)</td>
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<td>Find Wild (W.D)</td>
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<td>Red House, The (My.A)</td>
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<td>Stolen Highway, The (D.M.A)</td>
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</table>

REVIEW, September 27, 1947  

COMING  

James Stewart-Henry Fonda.  

L. Bergman-C. Boyer.  

Maria Montez-Jean Pierre Aumont.  

John Garfield-Lilli Palmer.  

Chisolm Trail  

John Wayne-Walter Brennan.  

Roberta Cummings-Brian Donlevy.  

Dead Don't Dream (W)  

W. Boyd-A. Clyde.  

Fanny by Gaslight  

James Mason-Phyllis Calvert.  

Heaven Only Knows (F.D.A)  

L. Olivier-R. Asherson.  

Home James Trouble  

Dianna Treekov-M. Zouma.  

Intrigue  

G. Raft-J. Havoc-D. Seymour.  

Mad Wednesday (D.F)  


Majesty's Voice, The  

B. Travis-J. Blythe.  

Monseur Verdoux (C-D.A)  

Charles Chaplin-Margaret Raye.  

My Love  

B. Colbert-R. Mason.  

Strange Gamble  


Time of Your Life  

J. Cagney-W. Benda-J. Cagney.  

Vendetta (Brooke-Keaton)  

W. C. Fields-Edgar Bergen.  

Without Honor  

William Boyd-Andy Clyde.  

Who Killed Doc Robbin?  

ADVANCE DATA
(Continued from Preceding Page)

I SURRENDER DEAR. (Col.) Comedy.
Principal: Gene Krupa, Jack Leonard, John Adames, and at the
Arthur Dreifuss. Plot: A girl talent scout tries to manage both her-husband's music career and her own mul-
tifacational life, so they are divorced.

Shirley-Ann Henderson stars as a record company of her own.
She asks her ex-husband to arrange a spot for the singer at the Club
where he is starring. Realizing they have never stopped loving each
other, they decide to get back together and hope for happiness
this time.

ALIAS A GENTLEMAN (MGM) Comedy-Drama.
Principal: Laurence Olivier, Greta Garbo, and Douglas
Fairly. Gladys George, Director, Harry Beaumont. Plot: While serv
ing a short sentence in a man's home, a man spends his spare time studying to
be a gentleman. Upon his release, he realizes his new
ly-acquired culture, and his old am
ths. Doubt that he is really going straight. They try to frame
him by getting a young girl to pose as his long-lost daughter. The whole
thing ends in a free-for-all with the cops.

NATIONAL REVIEWING COMMITTEES' CLASSIFICATIONS

FUN AND FANCY FREE (RKO)
FAMILY—National Board of Review.
CLASS A—Sec. I—National Legion of Decency.

SINGAPORE (U-I)
FAMILY—National Board of Review.
CLASS B—National Legion of Decency.
Dedication: (U-I) — Rep. for the film's family, the individual
of divorce.

FAMILY—General Federation of
Women's Clubs.

THUNDER IN THE VALLEY
FAMILY—National Board of Review.
CLASS A—Sec. I—National Legion of Decency.

The authorities quoted in this column are as follows:

GENERAL FEDERATION OF WOMEN'S CLUBS, THE motion picture
committee is maintained by Mrs. Arnetta F. Burt, chairman, of St. Louis. Two
reviewing committees are maintained—
Mrs. Mary Lilly, New York, Eastern
Committee chairman; Mrs. John Sterne, Chairman of the Wester
Committee chairman. Designations used:
FAMILY— 8 years and up.
MATURE— 14 years and up.
ADULTS—Senior High School Students and Adults.
**Indicates picture is rated as "Exceptional."

NATIONAL BOARD OF REVIEW: Founded in 1969 to "represent the in-
terests of the film industry". The Reviewing committee consists of
students, "representing a cross-section of public taste."
Designations used: FAM-
14 years and up. (Recommendations for age groups under 14 are by
Committee of the National Board of Review): MATURE—18 years or
**Indicates picture is especially "sensuous;"

NATIONAL LEGION OF DECEN-
CV: Commission of the Catholic Federation of Catholic Alumnae re
specific criteria for recognition of members of the
 Legion—composed of those members who have been a
active and in good standing in the Le-
gion. Designations used: Class A—Sec. I—Un-
objectionable for Adult; Class C—Un-
objectionable for Public; Class D—Un-
objectionable for Part. Part C—Com-
demned.
Get Back to SHOWMANSHIP
FULL SPEED AHEAD!

That LOAD you're pulling...will get lighter...if you jam the SHOWMANSHIP throttle forward...and go FULL SPEED AHEAD...with an all-out campaign...to BALLYHOO your PICTURES!...There's plenty of fuel...to insure long-runs...

If you pep-up your NEWSPAPER Advertising...increase your RADIO plugs...post LITHO-GRAPHS regularly...and pour on the steam...at point-of-contact...with The PRIZE BABY'S eye-catching ACCESSORIES...and Eye and Ear-socking TRAILERS...that add power to your campaign...endurance to your run! Don't waste any time, brother...there's a schedule to be maintained...so pour on the juice...FULL SPEED AHEAD...Get Back To SHOWMANSHIP!