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PRODUCT GUIDES
Begin on Page 55

Vol. 44  No. 12

APRIL 6, 1946

Charles Einfeld (See Page 8)

THE SHOW BUILDER
See Page 52
Don’t waste your bait on Little Ones!

THE BIG ONES

A. J. CRONIN’S
"THE GREEN YEARS"
M-G-Masterpiece
World Premiere
Radio City Music Hall

"TWO SISTERS FROM BOSTON"
KATHYRN JUNE
GRAYSON - ALLYSON
LAURITZ MELCHIOR
JIMMY DURANTE
PETER LAWFORD
M-G-Musicals Are Tops!

Lana TURNER
John GARFIELD
in M-G-M’s
"THE POSTMAN ALWAYS RINGS TWICE"
Wow!
COME FROM MGM!

M-G-M's
"ZIEGFELD FOLLIES OF 1946"
EVERY RECORD OF 26 YEARS BROKEN AT CAPITOL, N. Y.—AND ALL OPENINGS SENSATIONAL!
Technicolorious!

GABLE's back and GARSON's got him in M-G-M's "ADVENTURE"
Terrific from Coast to Coast!
In every theatre it has played...

HOWARD HUGHES'

The Outlaw

has smashed every existing record ever established by any picture in the history of the theatre.
<table>
<thead>
<tr>
<th>City and Theatre</th>
<th>Outlaw Gross</th>
<th>Breaks the all-time house record by this amazing amount!</th>
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<tr>
<td>CHICAGO ILL. ORIENTAL THEATRE</td>
<td>$78,449 00</td>
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<td>ATLANTA GA. LOEW'S GRAND THEATRE</td>
<td>$22,413 00</td>
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<td>SALT LAKE UTAH PARAMOUNT CENTER THEATRE</td>
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<td>PROVO UTAH PARAMOUNT THEATRE</td>
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"I was true to one man once... and look what happened..."

COLUMBIA PICTURES presents

Rita HAYWORTH as Gilda

with Glenn FORD

GEORGE MACREADY - JOSEPH CALLEIA
Screenplay by Marion Parsonnet
Produced by VIRGINIA VAN UPP - Directed by CHARLES VIDOR

Nationally advertised in 90 publications with a circulation of 53,793,750
There will be many interpretations placed upon the various matters brought out at the St. Louis Convention of the ATA (formerly TAC) as well as upon the meeting as a whole. The viewpoint may be slightly, or otherwise, influenced by who is doing the interpreting, and why. Since everybody is entitled to their own opinions, we’ll express ours.

In the first place, the convention, as a gathering of exhibitors, circuit and independent, cannot be classed as anything short of successful. Secondly, each and every session was attended by every delegate. There was no time when the attendance was light or disinterested. Those who have attended exhibitor conventions of past years cannot help but recall the skeleton attendance of many of the business meetings.

Thirdly, there was a minimum of friction. Everyone seemed most anxious to get this organization started on a cooperative note with all delegates, official or otherwise, paying strict attention to the discussions, asking questions on anything that they were not certain of, and expressing their vote, pro or con, definitely and emphatically.

Fourth, there was a definite lack of comedy or any of the usual gags and kidding so typical of most exhibitor or other conventions. These men appeared to be seriously intent upon finding out what they wanted to know about the organization, its policies—insofar as they could be determined in advance of complete organization—its purposes, and particularly, the men who would carry forward the work started in St. Louis.

We could go on and enumerate several dozen other reactions point by point, but a meeting such as this one could not be catalogued that way. One had to gain an overall picture of the whole proceedings in order to see if they added up to anything constructive and tangible. We think they did and everyone of the men we contacted thought so too.

It was inevitable that a successful start for the ATA would result in considerable speculation about the future of the MPTOA. Nothing was brought out or mentioned in this connection, but it is our opinion that the events of the next six months will answer this question. Since returning to New York we have asked some interested parties what they predicted on this point and although their views paralleled ours, we respect their confidences and will not quote them here.

ATA has a great opportunity to accomplish much for its members and exhibitors generally. Despite what appears to have been an intensified campaign to discredit it before it even got started, it is our honest opinion that many of the people who threw the mud have only succeeded in discrediting themselves in the eyes of exhibitors who formerly respected them and their views.

The mud-slinging campaign must be expected to continue. Now that their original claims and statements were completely dissipated they will find many new ones to keep the pot boiling. For several months prior to the St. Louis Convention we told the exhibitors of this country to pay no attention to these attacks but to judge the organization themselves; either through personal attendance at the convention or through the medium of their trade press or the exhibitors who attended.

We say to them again: watch ATA and be the sole judge of whether you should or shouldn’t become a member and an active participant in the activities of the organization. Take several grains of salt with every disparaging attack made upon this new group and at the same time ask yourself if those who oppose it might not have selfish reasons for so doing.

To gain the best reactions we suggest you talk with or write to any of the exhibitors who attended and let them tell you what they think about the ATA and the power for good it can be for every exhibitor, independent or circuit. Let them tell you how the entire set-up throws the majority of power directly to the independent exhibitors and NOT to the affiliated circuit members.

The freedom of your screen, instead of being jeopardized will never be freer than it is under the policies and program of the ATA. The theatre collection situation couldn’t have been better handled by any group than it was by this convention. And the same applies to every single item on the agenda of the two-day meeting during which everything of interest to the theatre owners of this country was covered thoroughly and with a maximum of understanding by the attending exhibitors.

There can be no other summary than to say that in every respect the first ATA convention was successful, constructive and certainly illuminating.

We are not fortune tellers. Perhaps, even with a great start, the ATA may subside and accomplish nothing spectacular. On the other hand, there is every reason to believe that the big things possible of this start may become even bigger as the months roll by.

We believe the ATA will succeed and become a force for the good of the entire industry.

—“CHICK” LEWIS
Suits Charge Percentage Frauds

Eight suits, charging that fraudulent percentage returns were made and seeking actual and punitive damages, this week were filed by the eight major distributors in United States District Court, Cleveland, against Peter M. Wellman, operating the Strand Theatre in several Ohio cities under the name of P. M. Wellman Theatres. The plaintiffs are: Loew's, Paramount, 20th-Fox, Warner Bros., Universal, United Artists, Columbia and RKO Radio. Claims of each of the eight distributors follow the general line of similar suits previously reported as pending in Massachusetts Rhode Island, Connecticut, New York, Pennsylvania, Florida and Maryland.

The suits allege that the defendant furnished the plaintiff distributors with false grosses on percentage pictures to induce the distributor to accept less percentage rental terms on future flat and percentage deals, and in certain cases to grant reductions in the rates for pictures already shown.

The suits state that certain records furnished by the theatre concern to attorneys for the distributors upon the latter's request last May are incomplete and did not contain full and accurate statement of admissions and receipts on percentage days. The suits ask for an injunction against destroying, concealing, altering or otherwise disposing of the books and records.

According to certain of the complaints, Wellman operates the New York and Wellman Theatres, Girard; the Home and Schenley Theatres, Youngstown; Palace Theatre, Hubbard; Newport Theatre, Boardman.

Jackson Park Case Pattern for Suit Filed Against Majors in Baltimore

A Baltimore theatre's second anti-trust suit against the major distributors and members of a large exhibitor circuit has been filed in Washington, with charges following the general pattern of the Jackson Park case.

Hearing on the case will be postponed for 30 days, following a request for delay by the exhibitor defendants because of the death of Morris Knoke, head of the Metropolitan Enterprises, operators of 13 theatres in Baltimore.

'Stronger' Suit

The suit, asking triple $75,000 damages, was filed by the Linden Theatre against Warner Bros., Paramount, Universal Film Exchange, Twentieth Century-Fox, United Artists, RKO, Loew's, Columbia and the Balto Theatre Co., Metco Theatres and the Harlem Theatre Co.

Robert E. Sher, attorney for Linden, said the suit is "stronger" than the Jackson Park case because the Baltimore theatre is "the newest and finest theatre in the entire city" of which it is located.

Monopolistic Control

Linden's first suit, filed in 1929, was settled out of court the next year. Under the terms of the settlement, Linden was joined in the suit but was allowed to show films distributed by Paramount, Warner, RKO and United Artists 14 days after completion of exhibition at the Met, one of the defendant exhibitors' neighborhood houses.

The new suit charges that the Linwood was unable to obtain product "by reason of the monopolistic control over exhibition of motion pictures made by the defendant exhibitors and because of the combinations and conspiracies between defendant exhibitors and distributor defendants."

Atlantaans Cross City Line to See 'Scarlet'

Decision in the case in which attorneys for Diana Productions and Universal Picture Exchange are seeking an injunction against the inside-the-city-limits ban placed on "Scarlet Street" by Atlanta City Censor Christine Smith, is expected next Monday (8th). The hearing was to be resumed Thursday (4th) following a five-day adjournment ordered by Fulton County Superior Court Judge Bond Almond to allow the city attorney's representatives time to prepare a brief covering their side of the case.

At one point during last week's two-day hearing a recess was called while Judge Almond, accompanied by representatives of both sides, attended a preview screening of the film. The magistrate made no further comments regarding his personal opinion, but ordered the print sealed and admitted in evidence. Affidavits from persons who had seen the picture, including the editors of both Atlanta newspapers, clergymen and teachers, were introduced by the defense to substantiate the censor's ban on the grounds that it is "immoral, licentious and contrary to the good order of the community."

Despite the ban, hundreds of Atlanta residents traveled by automobile or interurban trolley to Marietta, 20 miles away, where they joined the throng in front of the Strand Theatre to see the picture.

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Orders 'Breakfast' Cut

Deletion of the sequences showing the King Cole Trio, Negro jazz combination, from United Artists' "Tom Breneman's Breakfast in Hollywood," has been ordered by Lloyd T. Birnhead, head of the Memphis Board of Motion Picture Censors.

Race Track Headache

New England theatremen are being plagued with a new race track scheme, under which one horse and one dog, are being built in that area. Opening of the Narragansett Park season on April 20 means the start of a 250-stretch dash of pari-mutuels.

No G. I. Rush to Buy Into Film Business

Whatever Mr. Joe, the civilian counterpart of the guy who used to be called GI Joe is rushing to do with the money he can get from Uncle Sam, he doesn't seem bent on spending any of it impulsively to buy a theatre or to set himself up in the motion picture business.

A survey of the 31 key exchange centers by Showmen's Trade Review correspondents fails to discover more than a dozen ex-service men who are breathlessly eager to buy motion picture theatres, or to go into partnership in deals to acquire motion picture houses presently in operation or projected for future building.

Most of the inquiries from ex-service men have been fairly sensible, the survey shows, and, apparently, the industry when consulted on these matters is giving good advice for there does not seem to be any case on record in which a former soldier complains of having been gypped.

Some interest has been shown in entering the distributing end of the industry, but the men who have applied do not seem to think they are going to begin at fabulous salaries. Those who were not in the game before are seeking not from the beginning the percentage of student bookers and the like at that does not seem to be heavy.

The fear expressed in some quarters that service men would rush in search of easy money and high salaries apparently is not borne out by fact.

Gov. Lausche Stops Show

Showings in Ohio of "Mom and Dad," have been halted at the request of Governor Frank J. Lausche, The Governor said he acted after receiving "vigorous complaints" from citizens of Defiance, where the picture was showing last week. The picture was approved Dec. 30, 1944 by the Ohio film censor.

Charles Einfeld

(Man on the Cover)

President of Enterprise Productions, which he organized with David O. Selznick to produce features, Unterredt Einfeld, one of the most prominent industry figures, having won national fame as a publicity and advertising director for Warner Bros., with which organization he worked up to a vice-presidency from a start as a member of the old First National Pictures which was taken over by the Warner concern.

SHOWMEN'S TRADE REVIEW

Title and Trade Mark Registered U. S. Patent Office

March 28, 1946

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National Exhibitor Organization Formed in St. Louis; Membership Move Started

Gamble and Fabian Head
ATA; Adopt Planks on Free Screen and Drives

By Bill SPECHT
News Editor

Moving with surprising harmony and scenario-like pace as a trade association, exhibitors reportedly representing some 4,000 theaters united in St. Louis Tuesday to form the American Theatre Association, a permanent organization to sweep the temporary Theatrical Activities Committee.

The new group immediately acted:
1. To form a one-year campaign to one yearly which would cover several recognized charities.
2. To prevent coercion in the use of the screen by outside agencies.
3. To publicize the actual aims of the ATA in order to overcome the wide-spread opinion that it would seek to displace the present organization.

(Arthur Mayer, Managing Director of the News-Railway, has directed a public relations move in an advisory committee, board chairman Ted Gamble said. Mayer, who refused a directorate in order to be able to do the job will be clearly public relations man within the fact that this and an outside public relations firm will not be employed, Gamble added.)

The new ATA is a membership campaign through local exhibitor organizations when such exhibitor organizations wished to cooperate by appointing organizational representatives for each of the 46 states.

Board Chairman Ted Gamble and President Si Fabian said they would start on a country-wide drive, one motion picture at a time.

To raise a fund of $100,000 for expenses. (President Fabian declared that the sum was inadequate and must be increased.)

To support the National Cancer Drive. (This move came from the floor. Speakers claimed that if the organization would approve of only one drive yearly, it was not for it to support the cancer drive. Drafters of the campaign resolution reported that they had intended specifically to exclude current drives from their prohibitory clause since the industry was already pledged. Bob Wilby of Atlanta argued that it was bad policy to approve of any drive. When put to a vote, it was decided by a vote of 32 to 32 to support the cancer drive.)

To elect temporary officers and directors who shall hold office until state organizations can be perfected to elect a group of national officers and directors who shall serve for a year.

Motion to change the name of Theatrical Activities Committee came Tuesday afternoon when the resolutions committee reported such a resolution. The move had the sentiment of the group and the motion was adopted.

The constitution committee reported in favor of a board as agreed upon with the organization committee plus an executive board to consist of trustees who shall form the usual corporate setup officers and not less than six officers. Officers and executive committee are elected by the board of directors.

The board may act by letter, telephone or telegram. Twenty-five per cent of the membership is a quorum.

First of the reports to reach the assembly Tuesday morning after it convened was that of the films committee which suggested a program committee to be appointed by the executive committee which would review all films that outside interests want to have shown on the screens of the ATA members. The committee would consider the films only from a national viewpoint and would not interfere with local affairs. It is to consist of 11 members, one each selected from New England, New York, the North Atlantic States, the South Atlantic States, the South, the Southwest, the Midwest, the Rocky Mountain States, the Northwest, the Pacific Coast and the Great Lakes States.

The films committee also suggested that a member from the national Allied organization and the PCCITO be invited to join the reviewing board.

The committee is directed not to pass films which are not of interest to the exhibitor and for which contain political controversial matters.

The report which would limit campaigns for theatre collections to one yearly declares that collections cannot be organized as many participants as may be determined by a Committee consisting of 7 exhibitors, not
Says ATA Will Be Fighting Outfit

That ATA would be an aggressive organization which would stand up and fight for the exhibitor on all issues except those touching the distributing or selling of film, was flatly stated in St. Louis this week by Ted Gamble. In his address to the convention Monday, Gamble said: "It is true that it is not a function of this organization to deal with matters in the strict trade sense of the word, but I don't think any of us should get any ideas that this is going to be any namby-pamby kind of an organization that is going to be available or vulnerable to every request that every government agency or every public agency wants to make for support from this industry of ours. . . .

There is a great job to be done by the theatreman in this country. We do not returning to a way of life that we knew before 1941. We are going to have literally hundreds of requests for the use of tax money by local and federal agencies in Washington proceeding with film programs and to the best of my knowledge, no theatre organization or group of theatre men have been consulted as to either the wisdom of doing it or the availability of the screens of the nation for the use of such programs. . . . He said the theatreman stood ready to discuss such programs "but we reserve the right for ourselves, to protect this freedom, of our screens, the freedom of our theatre screens."

Commenting on drives Gamble said: "... we are going to be asked ultimately to conduct a dozen campaigns a year. . . . I believe that folks go to the theaters to get away from the horrors and the tragedies, sicknesses, and I don't think that we can permit our screens week in and week out to emphasize all the tragedies and all the troubles there are in the world. And I think that if we do use our screens for that purpose, whether we accompany it with collections or not, that we are going to bring a greater resistance in the future than we have met with in the past in this respect.

ATA Takes Stand for Independent Rule; To Keep Eye on Lawmakers

(Continued from Page 9)

more than 3, the South, East, West and Midwest" opinions must be unanimous. May 1 was set as the date for action. The Legislative Committee report was approved covering:
A requirement that local organizations call upon it before it takes any action where local units are concerned.
An advisory legislature regulation "and particularly to admission taxes." Limitation of powers so that the board of directors must approve for to be by the legislative committee on National Legislation.
Recommendation that the legislative committee be representative of all types of exhibitors in all parts of the country.
That the committee consider all matters of national legislation, go in for study and fact finding, and to recommend a position in national legislative matters.

Truman Greets TAC

The formation of a permanent organization of exhibitors to deal with public matters this week was recognized with greetings from President Truman to the organizational meeting of the Theatre Activities Committee in St. Louis. In a telegram to TAC, President Truman said:
"I am gratified to learn of the meet of the Motion Picture Exhibitors in St. Louis for the purpose of forming a permanent organization to deal with public matters. The splendid record of the War Activities Committee in the service of our nation at war makes imperative the preservation of this force for our use in the solution of the great problem that will face us as we build for lasting peace." Treasury Secretary Vinson and Navy Secretary Forrestal, both of whose departments have used screen time for propaganda, also wired TAC.

The only resolution to meet decisive defeat on the floor came from the resolutions committee, which attempted to take a stand on the use of 16 mm. film released for entertainment in mediums other than theatres. The resolution, which termed this a "duplication and unfair competition" and urged that it be discontinued was fought on the grounds that it might involve ATA with future department of justice investigations.

To Support Cancer Week

Other resolutions offered by the resolution committee which were adopted:
Support of the Cancer Drive, change of the organization's name; thanks to the St. Louis Exhibitors for their reception of the Convention and to the TAC Interim Committee for their labor.
A dinner concluded the sessions Tuesday. Monday's program in the main was quiet, except in some committee meetings which developed minor arguments and for fears that exhibitor stands on amusement taxes might become public—a fear which reportedly caused the legislative committee to bar the press from its sessions. The convention opened in the convention hall before the assembled delegates with Arrangement Committee Chairman Harry Arthur introducing E. V. Richards, president of Paramount-Richards Theatres of the Gulf States area.

The quiet-speaking Richards, veteran of many a catch-as-catch-can industry battle, pointed to the necessity of a united exhibitor front and bluntly stated that in the past other industry divisions had plotted to keep the theatremen working together as theatremen even for patriotic or charitable purposes.
Richards reviewed much of the industry participation in the first world war, stating that exhibitors had to "go with their hats in their hands and stand up and say that no one knew who was to represent the theatres."
"There were," he said, "many people coming from Hollywood; there were many people coming from New York, all claiming to represent the industry. But what good was all the film in the world if it was not regulated?"
Against the united exhibitor front he said, "insidious propaganda had been put out through various sources in some instances in the trade press" to hurt the movement, and this same underground approach was used against the Theatre Division of the War Activities Committee.

This Is Your Gettysburg

The Southern circuit head then warned the convention that the moment to formulate an organization to carry out the principles of TAC was at hand and said:
"This is your Gettysburg!"
Interim Committee Chairman Si Fabian followed Richards and keyed not the convention.
"There is no attention or desire," Fabian said, "to deprive individual exhibitors of their independent right to operate their businesses in their own best interests without interference or coercion.
There is no intention to dominate intra-industry matters, clearances, distributor-exhibitor or other interbusiness practices.
There is no intention to 'give away' our screens. There is every intention of protecting our screens against selfish, abusive or other harmful use.
There is no intention of permitting producer-affiliated theatres to dominate or dictate policy or action. There is every intention to assure a truly representative character for the group which alone can promise success for our undertaking.
There is no intention that this proposed organization should be in disparagement of or in conflict with efficient national or statewide city exhibitor organizations now functioning."

Gamble then went on to outline the TAC program which, he said, will cover public relations and industry welfare. As possibility

Continued on Page 14

$100,000 Not Enough

A blunt statement that the proposed $100,000 fund (to be raised by ATA) would not be sufficient was emphasized by President Si Fabian at the dinner which concluded the organization meeting in the Chase Hotel Tuesday night.
"I have stated that if, in my estimation, this organization only spends $100,000," Fabian said, "We might as well pack up and go home . . . that $100,000 will not be enough."
Fabian pointed to what he termed the magnitude of the task and urged members to go home and organize the ATA in their states.

Speaking as a guest, Bob Coyne, former Ted Gamble Bond Drive Associate, praised the value of the screen in Bond Drive. "If the industry had not sold a single bond, it would have still done an outstanding job."

"Speaking of a job that is not on the speed with which ATA was organized said that it could be done only by "men who had done a great job and who want to do a great peace job."

Among other dinner speakers were Sam Pinsani, Charles Skouras, William Crockett.
WHAT ONE COMPANY HAS EVERYTHING FOR EVERY SHOWMAN
There is only ONE answer:

20th CENT

Let's look at the records! In the past 6 months 20th product has filled a record number of theatres with record crowds! "State Fair" in Technicolor!

"The House on 92nd Street"!

"The Dolly Sisters" in Technicolor!

"Fallen Angel"!

Century-Fox is the whole show! Great "March of Time"! Great
Now

Leave Her to Heaven
20th’s all-time record holder—and yours!

Sentimental Journey
Topping “The Dolly Sisters”!

Doll Face
The musical with the music-of-the-year!

A WALK IN THE SUN
8 weeks on Broadway! Holding everywhere!

Next

Dragonwyck
with the star and greatness of “Leave Her To Heaven”!

Movietone News! Great Terrytoons in Technicolor! Great Movietone Shorts!
Between The Acts at TAC Meet

Just before the interim committee sat down to iron out final problems before the opening of the TAC convention which shows up a representative of the Federal Housing Administration to tell the story of the time for film message and housing. The earnest young man obviously was unaware that one of the organization's bosses was the fins and feathers dreamed up to charge that TAC might be used to bludgeon propaganda films through to the screens of the land.

The New York delegation came a hunking in typical form. From oddball and from oddball to St. Louis on a Penn line car which seemed determined to prove it had springs. The boys agreed that two as a cocktail shaker this con game but it was kind of rough on Ted Gamble and St. Fabian who were trying to draft a resolution and found their pencils whipping the paper like an Allied statement.

Arthur Mayer of the New York Rialto told of his Red Cross experiences in China where they ran off a movie for the benefit of some bounties who wanted to ship supplies. "They looked like a Rialto audience," he said. When the show was over the head man came up with $25 American money as a Red Cross contribution and told Mayer to get out quick—before some other bounts got him.

Harry Arthur who was toastmaster at the luncheon tendered the TAC delegates by St. Louis exhibitors, and the former New Yorker kept the meetings lively with his remarks. After Missouri's Lt. Gov. Walter N. Davis concluded remarks during which he said St. Louis had suffered little from the late remembered depression, Arthur frowned and said: "That's not good because I've been telling these film salesmen the depression is still here."

Oh well it would be interesting to see how theatremen react to propagandizing a movement which will prevent the building of theaters."

And Walter L. Morris, who showed films to the very top secret troops placed in the very top secret compound of Oak Ridge, Tenn., where the atom bomb was thought up, crooked a bit but said not very much, "I've got good friends who ask me for a small capsule of atomic energy to drop on film salesmen."

Neil Hellman of New York supplied the following definition of an independent exhibitor: One who plays the last runs on all product.

Add to exhibitor definitions that of Arthur Mayer: "He's the fellow who wants to run the film the affiliated theatre has. Arthur extended the definition to include three categories—the affiliated circuits whom he said distributors permitted to run trade practices before telling them where to sign; the independent exhibitors who are shown where to sign on the contracts; and the independent independents who can't even get a contract to sign.

Charles Skouras is taking a ribbing about the recent world offer of the Nazis at the dinner party he threw Saturday night in St. Louis Greek restaurant. The meal was all Greek and Skouras insisted that they taste what he said was a Greek national wine flavored with resin. The exhibitors, choked a bit so Charlie ordered Greek brandy to wash the taste away. Among those present were: Neil Hamilton, Bill Cogee, George Denbou, E. V. Richards, Norman L. (Fork) Corter, Gaston Duree and Jay Emanuel—Spect.

Harry Arthur who was toastmaster at the luncheon tendered the TAC delegates by St. Louis exhibitors, and the former New Yorker kept the meetings lively with his remarks. After Missouri's Lt. Gov. Walter N. Davis concluded remarks during which he said St. Louis had suffered little from the late remembered depression, Arthur frowned and said: "That's not good because I've been telling these film salesmen the depression is still here."

Fear Pressure Groups

One thing that stood out in the TAC organization convention which resulted in formation of the American Theatre Association in St. Louis this week was that both on the floor and in committee meetings, no matter how sharply ex-hibitors might disagree on organizational policies they are as one in fearing attempts by pressure groups seeking screen sale purposes.

In this connection the government's threats are not considered the greatest menace, but the chief concern is that industrial and social influences might be strong enough to muscle in on screen time. One speaker referred to the fact that safety first had been field director for the war finance division. Graduate of Georgetown, Coney previously had been an attorney for the International Red Cross. He is a member of Gamma Eta Gamma Fraternity and the Bar Associations of Massachusetts and Maine.

Fabian Says ATA Will Be A Planning Agency

(Continued from Page 10)

ties under these programs he suggested health, sanitation, educational programs and the like, as movements and legislative matters affecting:

Taxes.

Building Codes.

Licenses.

Censorship.

Interstate Commerce.

Public Health.

Discriminatory legislation.

"In charity drives," Fabian continued, "fund raising on other projects, it (TAC) should emerge as a planning agency and not merely a group of convenient collection plates for others to use.

"We are independent thinkers. The independent thinking of our individual members can be blended into unit thinking and action of policies that defies the imagination if we have the courage and resolution to do it."

Permanent Convention chairman Ted Gamble discussed the possibilities of TAC programs and defended the WAC committee on government films which functioned during the war.

"That committee persuaded the government not to make literally thousands of screen subjects," he said.

"I know that many of you probably think that committee was active most of the time trying to dig up something to ask you to run. Actually, it (it) was busy all the time knocking down hundreds of suggestions by numerous agencies of the Government, and numerous public agencies for the use of our screens during the war."

Gamble then appointed committees and adjourned the morning sessions. The afternoon session was devoted to committee meetings.

Seeking Screen Time for Food Conservation Drive

A second call for industry aid in the national food conservation program which feeds Europe will bring action by the motion picture association, it was said in Washington last week. Already Col. Kenneth Clark of the MPA information office has discussed with government experts concerned the drive possibility of preparing one or two trailers for national theatre distribution.
Easter Style Note:

SMART MARQUEES will be wearing...

TOM BRENEMAN

in

BREAKFAST in

HOLLYWOOD

with

BONITA GRANVILLE • Beulah Bondi
Edward Ryan • Raymond Walburn
Billie Burke • Zasu Pitts and Hedda Hopper

Plus! ANDY RUSSELL
Spike Jones and His City Slickers • KING COLE TRIO

Produced by ROBERT S. GOLDEN • Directed by Harold Schuster
Original Story and Screenplay by Earl W. Baldwin
A Golden Pictures Presentation

THE PRE-EASTER PARADE FORMED RECORD-BREAKING LINES IN THESE CITIES: ST. LOUIS
SPRINGFIELD, MASS. • NEW HAVEN • MINNEAPOLIS • ST. PAUL • DES MOINES • SALT LAKE CITY • CHICAGO
DENVER • DETROIT • LOS ANGELES • MIAMI • MIAMI BEACH • DALLAS • SAN ANTONIO • FORT WORTH
SOUTH BEND • AUSTIN • EL PASO • GALVESTON • WACO • CEDAR RAPIDS • SIOUX CITY • WATERLOO

Note: from U. A.
CSU Head Walks Out
On Producer-Labor Talks

Conference of Studio Union's President
Herbert K. Sorrell upset the conference
appԜetion last week in what was a comparatively
quiet labor period by walking out of confer-
cence and promising a week-long strike
against the guch interrupted discussions between
the producer body and the CSU.

Sorrell's walkout came in a week which saw
the Labor Relations Board petition ordered by the producers to hold an election to determine
whether the Screen Publicist's Guild (AFL) or
the Motion Picture Publicist's Association
(AFL-IATSE) should be the publicists' bar-
gaining agent.

It was also reported that Pat Casey, producer
labor contact man, was coming east to talk new
studio contract with the American Federation of
Musicians' James C. Petrillo.

In the meantime, pending continued negotia-
tions on wage increases, the Screen Extra's
Guild has procured closed shop for its members.
The Guild criticized the NLRB for alleged delay in
holding a bargaining election, which they claim
was listed in the petition for the producers. Mr.
Craig, organizer of the United Screen Actors'
Association, which the SEG says did not exist
when the CSU Bargaining Unit election was filed.

Sorrell, whose CSU has approved the Byron
Price plan to arbitrate jurisdictional disputes,
apparently walked out when he and the producers
came into disagreement on three points of grievance he offered the producers
were not agreed upon.

The CSU chief claimed the producers had
acted in bad faith when they employed mem-
ers of the International Association of Machin-
ists, which is reportedly a non-AFL organiza-
tion. He also sought a closed shop for the Screen
Scores Analyst's Guild, which was refused on
the ground of the union practice in the SSAG
assertedly fwging heavily members that the
 producers found essential to their studios.

Exhibitor-Backed 'Slow
Time' Wins in Cleveland

Backed by motion picture interests and the
A. F. of L., Eastern Standard Time was last week
voted as the all-year schedule in Cleveland by the City Council, thus nullifying a
statute which would have caused the change to
Daylight Saving Time on April 29.

Radio representatives, however, contend that
the city, which has had summertime D.S.T. for
the past four years, will be out of step with
other larger cities east of the Mississippi and
that radio schedules will be a mass of confusion.
They plan a house-to-house canvass to determine
just what the public wants.

Ask Government Control

Failing to set up a conciliation plan
within the studio industry, the National Coun-
cil, Independent Exhibitors of Canada, has asked the Wartime Prices and
Trade Board to institute a permanent
system of government control of the
Canadian film industry, A. J. Mason
of Springhill, N. S., president of the Coun-
cil, which, he says, has given the organized independents
had asked for abolition of the Dominion government's 20 per cent excise tax on the
theatres. The council asked that the government regulation of the trade would,
among other things, regulate theatre construction so that independ-
ent houses would not be squeezed out of
existence.

Blasts U. N. Ban On
Television Workers

Charging that the action was an “unjustifiable
discrimination" against television film record-
ers who are members of his union, Charles A.
Calame, businessman manager of Local 1212, IEW,系数
the past Wednesday against the United
Nations Security Council for its decision to close
the television booth at Hunter College,
New York.
The order to ban the television coverage
was issued by the Security Council and grew out of a
dispute between Local 1212 and Local 644
IATSE (organization of the film cameramen
corporation). However, it was believed that the
jurisdiction over television film recorders employed by the Columbia Broadcasting System.

According to IBEW spokesmen that union,
which claims “clear jurisdiction" over the televi-
sion recorders, had offered to settle the case with
the aid of the international presidents of both unions and the executive council of the
A.F. of L., to which both belong. This proposal, IBEW
says was rejected by the IATSE.

Prior to the reconvening of the U. N. Secu-
ritv Council on Wednesday, there were efforts by New York's Mayor O'Dwyer to settle the dispute
which had things in a foment at the meet-
ing last week when the newsreel cameramen's
Local 52 threatened to pull them off the job if
Local 1212 men went into the newsreel studio.

Calame's statement follows the following
blasts at the action by U. N.:

"The UNO has acted in a highhanded, arbi-

tary manner... a position which is hardly compatable with the UNO's function in an organiza-
tion in any sphere... Our union has proposed a fair settlement of this dispute on several
occasions... We have constantly reiterated the point that we are interested only in fulfilling
our contract with CBS... The UNO has stated that it is anxious to have all press, radio
and television representatives cover the meetings of the Security Council. Now we have been
bodily thrown out of this 'Parliament of Man-
kind.'"

D. of J. Expected to Press
Technicolor Trust Action

Reports that the Government would drop its
contemplated suit against Technicolor because of
findings made in Europe regarding the Agfa
process, which is controlled by Technicolor.

However, we will not discount Washington this week
as indications mounted that the Department of Justice would
press anti-trust action against the U. S. cor-
poration.

The extent of the Government's action would hinge
on conclusions resulting from the survey of the
German color process.

A meeting between Department of Justice
representatives and Nate Golden, Department
of Commerce picture chief, was held last week.

TAC Publicity a Bust

That TAC realized its pre-convention public
relations and information was favored with the result that large
numbers of exhibitors harbored impressions that TAC would be circuit dominated and
bought to do the bidding of the producers, seemed
apparent as the convention

The subject of information or its lack came up several times during the ses-
sions of the organization committee meet-
ing and a resolution has been offered stating that they would not do anything against
“local autonomy.” Another resolution
was offered stating that where possible the membership drive would be con-
ducted through state organizations.
The Brass Tacks of Efficient Picture Theatre Management

TO RAISE OR NOT TO RAISE PRICES?

By Jack Jackson

This is the time for theatremen to do some very clear thinking about the subject of increased admissions, and here’s a discussion that cuts through the currently prevailing haze which obscures the whole issue and may confuse, to their ultimate great disadvantage, a great many exhibitors. The author, sticking to the “Brass Tacks” pattern which was adopted as policy at the outset of this series of writings, spreads the cards on the table, face up, so you can see precisely where you stand in this serious business game.

The question of raising admission prices seems to rate priority “A” on the agenda of all theatre owners and managers but the meaningless mountings, twitflying typings and gibberish gossips of busy-bodies who are totally unfamiliar with theatre operation are making it difficult to hear oneself think. Of course this is a question that each of you must decide for yourself but it’s best that you treat the acrimonious rumbles as “A tale told by an idiot, full of sound and fury but signifying nothing” (that’s from Macbeth, not me) or, as my good friend P. K. Johnston recommends: “Just put your hands over your ears, close your eyes right tight and pretend they’re not there.”

Every now and then the nerves centers of the nation’s communications, press and radio, misplace the “bias” plumb-line that keeps unfairness from entering into published or spoken opinion among other people’s businesses. America’s social and economic progress are due in no small measure to this generally accepted policy of “hand’s off” the other fellow’s business, so long as his conduct is in line with the general trend of national procedure.

Self-Appointed Protectors of Public Purse

But, when that bias plumb-line gets tangled up with the editor’s knitting, a lot of garish gossip and rabble-rousing writers effuse boisterously as self-appointed protectors of the public purse—for the express and exclusive purpose of fattening their own. The recent “smear” publicity regarding the raise in theatre prices is a case in point. Contrast that with the recent acclaim accorded an increase in wages to steel workers and the background of implied “hurrahs” in the majority of articles heralding advances in price for the product of this or that branch of industry.

The same goes for the recent notice that an increase in the wages of packing house labor entailed the abattoirs and butcher shops to increase the price of meat to the consuming public. Yet when theatre owners—who have accepted and fulfilled the same and even higher and heavier burdens of the war effort and its imposition of multiplying operating costs—attempt belated measures that will bring their revenue abreast of their ever-mounting expense, the clatter of typed and orated denunciations are as harsh and raucous as a cat’s concert.

This pandemonium of protest is causing theatremen profound and protracted reflection on the questions: Shall I raise prices? And, how will it effect business? I agree that every possible or potential hazard should be carefully investigated before making any decision about the particular situation you happen to govern. But I heartily disagree with the idea that you should allow the clangorous rantings of “hecklers” who know little or nothing of the problems and difficulties confronting your enterprise to sway you for an instant from the course your judgment dictates.

I’m not going to approve or disapprove price raises but I’ve gathered a pretty good deck of data on the subject and will lay the cards on the table face up. Look over your hand, name your ante and let your judgment be your guide.

In the majority of instances the newspaper publishers who lend their columns to denouncing a raise in theatre prices have themselves raised the per inch or per line rate for advertising and in many cases increased the subscription cost.

The radio station whose commentators are fanning the air with pernicious propaganda against an “upped” theatre levy have elevated their own rates to almost prohibitive levels.

The weight of a loaf of bread and its nutrient content has diminished but the price remains the same.

Rents are about to step on the escalator for an upward journey that will end who knows when.

Foodstuffs, furniture, clothing, hardware, drugs, cosmetics, crockery, glassware, cooking utensils, transportation (private and public) shoes, fixtures and practically every single unit needed in our daily walk of life has gone skyward since 1941.

The tax pie has contracted elephantiasis and the politicians are all hungry and willing like vultures to grab at any unprotected fragment of finance not already carrying capacity levies. If the Federal imprint should be lessened, just watch the municipalities start clawing.

Cards Out Against You

The cards listed above and many, many others—all bearing the stamp of official approval and public acceptance—are out against you. Remember the basis of approval and acceptance has always been granted on the premise of participation in the war effort and the increased cost of labor. Now let’s take a gander at your hand as I see it.

Your ushers, cashiers, doormen, cleaners, maintenance, operators, etc. are all getting more money than in 1941.

The cost of express and film shipments has risen.

Cleaning supplies, parts for the projection machines, seat repairs, carpets, fixtures, draperies, uniforms, carbons, heat and cooling supplies, roof, stage, marquee, sign and all general repairs have mounted in cost.

Accessories soared to the clouds and the distributors are not demanding less in percentage or flat rental for their product.

Your printing costs are on the high

(Continued on Page 21)

Neon “Thank You”

Because the cashier’s booth was so constructed as to be burglar proof, it prevented the cashier’s cherrie “Thank you” from being heard by customers. So the manager of a midtown gay 9 to 5 a few years ago had a “thank you” neon sign hooked up with the ticket machine to flash the conventionally polite thanks each time a ticket was sold. The cashier’s smile accompanied the flash and the customers seemed to like it.
The sale of patent medicines for lo, these many years, has been fostered by what is known in the advertising business as "scare technique." In other words, the ad copy writers have stressed every simple "symptom" that might be encountered by any healthy person to suggest that they might have fallen chills, sluggish words and that the only thing that will cure them is Dr. McIlclaydics's Cure-All.

The scare technique is effective, but Showmen's Trade Review is reluctant to use it in these columns even to start theatre managers thinking along the lines of safety for theatre patrons and for themselves. But sometimes a real scare is the only thing that will make busy managers do the absolutely necessary kind of checkup that will, to the best of their ability, obviate the probability of sudden death falling upon their patrons.

So again we stress the always constant threat of fire and disaster.

Some few years ago a theatre in Indiana experienced a fire which practically gutted it, but not one person in the audience was more than mildly disturbed, so efficiently was the staff of the theatre trained. That happened at the Lyric, Marion, and to the coolheadedness of the ushers, carefully trained by Manager Billy Connors, the city authorities were indebted for the safety of the patrons. One newspaper banner-lined "Ushers praised for handling of large crowd during fire in gutted Lyric Theatre building; loss of $250,000 reported and followed with an editorial headed, "A Possible Calamity Averted" and went on to say, "What otherwise might have been a serious calamity when the Lyric Theatre burned this week was averted by two things: First, insofar as the theatre management was concerned, they had made suitable preparation for the slight chance which always exists that sometime a fire might break out. They had drilled their employees weekly so that in event of a fire each one would know exactly what to do and when to do it. The exits were accessible and adequate. The result was that the building was quickly evacuated and not a single person of the 300 in the theatre received so much as a single scratch." The editorial went on to describe the fight put up by the city's fire department and that the fire loss might have been reduced had not the extremely low temperature experienced in the city that day frozen the hydrants, preventing immediate water pressure. In closing, the editorial writer expressed his newspaper's satisfaction, stating, "We are impressed and feel proud and confident of our fire department and of the management and employees of our theatres, all of whom have labored with dignity and their utmost ability to prevent fires and rescues."

Just how the fire was handled by the theatre staff occurred in this manner: An usher, upon discovering the presence of a combination between the roof of the building and the ceiling as he went backstage, made no outcry that would send the patrons into a frenzied panic. He hurried across the street to another theatre (the wiring had already burned out) and turned in the fire alarm.

He then returned to the burning Lyric, and with the aid of two other ushers escorted the patrons out in an orderly manner. Many of the patrons, not seeing direct evidence of a fire, were reluctant to leave; but the ushers succeeded in convincing them that it would be much to their advantage to be safe outside the building.

Coolness and Efficiency

It was the coolness and efficiency of these ushers that accounted for the safety of the more than 300 patrons in a fire that nearly destroyed the theatre. As part of their training they had learned to be cool and calm during an emergency. They knew that yelling "Fire!" probably would have caused a panic that might have resulted in injury and death and injured patrons. They had been drilled weekly so that in case of fire each employe would know exactly what to do.

If the conscience of every manager tells him that he is sure—absolutely sure—that his staff has been well enough trained to handle an emergency as efficiently as did the staff of the Lyric—then he should stop reading here. But for those who might have a slight prick of conscience, a communication with the local fire department will bring a representative to the theatre to conduct an initial fire drill on which subsequent weekly drills may be based. In addition a perusal of the check list appended, might reveal one or two things that might have been and are now neglected in his theatre:

The check list follows:

1. Are all fire doors in operating condition? Have they been tested by fully closing them? Do they close easily? Are fusible devices on the fire doors in place and unpainted?
2. Are all exit doors equipped with a light and the word "Exit" above the door?
3. Are there any drainage pipes which may obstruct the exit doors?
4. Are all exit doors provided with panic locks? Have all locks, hooks, bolts or similar devices been removed from the doors? If the exit doors are on a street, has the outdoor box-office man been instructed to see that no baby carriages or other obstructions are permitted to block the doors from outside?
5. Do all doors swing in the proper direction—outward?
6. Do exit doors operate easily? They should be operated daily by the employes. The ushers and. The ushers.
7. Are there light outside the exits properly lighting the fire escapes and passageways to the street?
8. Are fire escapes in proper condition? Do they need repainting or repairs? Determine the condition of supports.
9. Counter-balanced fire escapes should be tested regularly to be certain that they are in proper condition and that they will operate under the weight of one person. It is not unusual to find that they have stuck or rusted in place and will not drop.
10. See that no material is kept or stored on fire escapes.
11. Give particular attention to court yards into which exits discharge. They should be free of all material. Scenery ladders and trunks should be removed from the court yards.
12. Give special attention to the gate, if there is one, at the end of the court and be certain that it swings in the proper direction (outward) and that it is provided with panic locks.
13. Is there a large fire alarm box on the stage? Do employes know its location? Do employes know the location of the nearest other fire alarm box? Are there signs on the stage and at other suitable places indicating the location of the fire alarm box?
14. Do employes know how to transmit a fire alarm? If not, get the fire department representative to instruct them.
15. Have employes been instructed when transmitting an alarm through an outside fire alarm box to remain at the box so that they may direct the fire department to the fire.
16. Are all valves supplying the automatic sprinkler system open and sealed open?
17. The automatic sprinkler system should be tested at least once a year and under normal pressure. This will test the alarm valve on the system at the same time.
18. Are the valves accessible and are signs posted showing the valves indicating the purpose of each? There are other items applying to specific types of operation which might well be added to this list. Those listed above, however, are a substantial beginning on which managers may work.

Watch Those Display Frames

Discussing lobby displays, theatre fronts and foyers in a recent issue of the West Coast Theatres House organ, PAR, Frank L. Newman, Sr., president of Evergreen Theatres, a division of National Theatres, declares too many theatremen do not frequently consider how important those things are to business. Since their stock-in-trade changes more often than any other business, it is of prime importance that these displays be given proper attention and care.

Frames and "A" boards exposed to the elements should be sheltered to keep colors from running, and any damages should be repaired immediately. Stills, and other display items, removed by marauders should be replaced and the lost work done. It must be kept in mind the fact that their displays reflect the true value of, and arouse interest in, the merchandise they have to offer. They must miss no opportunity to give their displays a check-up.

They Knew What to Do

Quick thinking and heroism on the part of the entire staff of Shadow's Florence Mills Theatre, Los Angeles, saved many lives when a fire broke out there recently. Immediately after detecting flames of unknown origin, an usher mounted the stage and cautioned the audience against panic. In an attempt to establish the fire, Manager Claude Alexander, nearly overcome, was rescued by a daring patron. Cashier Linnie Jones notified the Fire Department immediately, thereby preventing serious damage, and Assistant Manager Benjamin Lee aided in controlling the flames until firemen could arrive to take over.

The quick action of the usher, the heroism and bravery of the manager, his assistant and the patron, were undoubtedly the result of periodic training. Here again is a striking example of the importance of fire drills in the prevention of panic and loss of life.
Want Lines Like This?

Give Away Free Nylons...

Or...
Road To Utopia

Starring

Bing Crosby
Bob Hope
Dorothy Lamour

Play It Single — Bill
IT'S PROVED IT CAN TOP ALL
DOUBLE-FEATURE RECORDS!

Hold It Double
YOUR AVERAGE
PLAYING TIME, BECAUSE IT'S THE
BIGGEST MONEY-MAKER YOU'VE EVER
HAD FROM ANY COMPANY, INCLUDING

Paramount
THE ACADEMY AWARD COMPANY

Produced by PAUL JONES
Directed by HAL WALKER
Original Screenplay by
Norman Panama and Melvin Frank
THEATRE MANAGEMENT

Jackson Shows His Hand On Price-Raising Question

(Continued from Page 17)

wire; your personal expense in holding business contacts is on a trapeze and you’re doing a juggling act with equipment that is fast reaching the break-away stage with no sign of replacement at hand—and every indication that when it becomes available it will be at very fancy prices.

Your house is badly in need of refurbishing and refurbishing and the price of paint and painters, decorations and decorators, plumbing and plumbers, roofing and roofers and so on ad infinitum, have risen to prohibitive peaks.

You have given liberally of your own and your staff’s personal time and effort in behalf of every phase of the war effort and sacrificed screen time—and in many instances assumed full cost for—the exhibition of patriotic messages. You have lent your every facility to whatever and whomever came along in the way of helping this or that faction or nation affected by the world strife. And, you’ve taken it on the chin aplenty in the way of expended effort and taken it from the pocketbook to defray the bulk of costs.

Behind the Eight-Ball

The swell job you did has been publicly acknowledged by your Government and your wall is graced with certificates to prove it. But, your public relations job was weak and you neglected to make a lot of noise about your efforts and accomplishments. You’re behind the eight-ball when you start out to recoup your losses and re-focus your revenue camera to get the picture of the income more in focus with the current and expected outgo.

The problem of whether to raise or not to raise is not a simple one.

From where I sit it looks like a matter that resolves itself into the alternative of raising now to avoid the embarrassing position of not being able to reduce if and when the federal 20 per cent tax comes off or is lowered—and to the screaming publicity of politicians seeking to make plenty of vote-capital out such tax maneuvers. If that happens you can drop to the lower level and satisfy the patrons without sacrificing much-needed revenue, provided you raise now.

Each situation is certain to have its own peculiarities that will effect the decision of the owner or manager but generally speaking, the principal factors to determine are: Has the means of meeting the general increase in daily requirements of your patronage potential risen in line with current demands? If it develops that they have enjoyed wage increases—and most of them have—or are enjoying extra remuneration of any kind there should be no hesitancy on your part about “hyping” admissions. On the other hand, if your’s happens to be one of the very rare instances where the cost of living is already out of line with the poke holes of the public you serve, try your damnedest to shave corners so as to give the public the benefit of the entertainment they need so much.

If your Chamber of Commerce reports indicate higher levels of earnings, get in line with the other merchants who have, throughout the war years, been granted permission to enjoy a healthy profit on their wares and pass along all merchandise and labor increases to the buying public. If you are at all timorous about putting higher figures on the price signs for fear of reaction from civic or private sources let me suggest that you visit with your neighbor merchants and have a talk along the lines of the advances they have instituted. You have a mighty powerful weapon for molding public opinion in that screen of yours and I doubt if any of those who are—or might be expected to—find fault with your action would enjoy having that medium used to justify your action by calling attention to the favorable position they have been enjoying at the expense of the public.

You’ve already lost a couple of tricks in the business game by not doing that.

GOOD PUBLIC RELATIONS job at the time you were giving so freely to the war effort and its kin and by not jumping as soon as they took the lid off the box. If and when things get tough again, and money becomes as scarce as desert waterfalls, your theatre will be expected to lead the way to lower living levels. Tell me, Mr. Showman, how are you going to do it if you’re already wading in red ink?

Directional Signs Should Be Many, Easily Read

If directional signs inside the theatre have become scratched, are out-of-date or otherwise could be improved upon, or if they are inadequate, now is the time to start changing them. Directional signs should be modern, attractive and easy to read.

In thinking about such changes, attention should be paid to the number sufficient to do the job for which they are intended. If the theatre permits entrance from the ticket taker directly into the auditorium, a sign should be placed immediately in front of and at eye-level of the entering patrons, suggesting “Quiet, Please!” It serves as a reminder.

Another thing, no patron likes to grope around trying to find a rest room, the way to the balcony or the way out of the theatre. And most patrons hesitate to ask an attendant the way to a rest room. This embarrassment may be eliminated by placing a sufficient number of illuminated directional signs where they will do the most good. Just another service, but one which will pay off.

MANAGERS’ CHECK REMINDER

Cleaning

☐ When were your marquee letters last cleaned of soot and grease?

☐ Is there any accumulation of rubbish or unnecessary combustible material on or about the premises?

☐ Torn Seats . . . Remedy is to have as nearly a continual supply of newly-fixed seats as possible ready to install. Don’t let the number of torn or broken seats accumulate!

☐ Snow on roof or marquee . . . Remove at once and avoid danger of accident.

☐ Rest rooms . . . Most serious and common offense of service inspection is dirty rest rooms. Keep periodical check on their condition throughout day. See that water is continually flushed and toilet paper always present.

☐ Are rubber mattings used at all outside entrances as a protection to interior carpets?

☐ Are all ends and edges of carpets securely in place?


☐ Are business visitors to your office impressed with its clean and orderly appearance or do you find it necessary to apologize for its untidy appearance?
Smart Showmanship Garners News Space For 'Bandit'

That smart showmanship always will pay off at the box-office has again been forcibly demonstrated by Columbia’s "The Bandit of Sherwood Forest" at New York’s Criterion Theatre, where, it is claimed, the picture broke opening-day house records. While undoubtedly a great deal of this can be attributed to the star, Cornel Wilde, and the general public appeal these days of Technicolor swashbucklers, the newspaper space garnered by Columbia’s publicity, special events and exploitation departments more than probably is responsible for the growing public interest in the film.

Coverage in all New York newspapers made it certain that readers would know "Bandit" was playing at the Criterion; and window displays, from the little music shops on the side streets to such valuable space as in Macy’s windows, served as additional ammunition in selling the film to the public. But those showman-wise, rare stunts that intrigue city editors and which permit reporters to have a good time in writing reports of their assignments served as the final clincher in getting the Technicolor opus before the public’s eye.

Contest Paid Off

Several stunts designed to make their way into print were worked out and executed by Columbia, and the one that paid off with the biggest dividends was an archery contest, co-sponsored with Macy’s.

All of the leading sports writers of the metropolitan press and the syndicates were invited to Macy’s roof to compete in the contest, restricted exclusively to newspapermen of the sports pages. Following the contest, which was won by Bill Tucker of UP, with Joe Cummutsky of PM second and Lou Effrat of the Times third, the writers were guests of Macy’s and Columbia at a cocktail party in the store’s executive dining room.

The following morning PM ran three quarters of a page, with illustrations of the contest and full credits for the picture and playdate, and the United Press put two full columns on its wires, also with full picture mention.

Worked With Schools

Realizing that, while newspapers were vitally important, there were other publicity channels, Columbia worked with all of the public schools in the city. Since one of the basic themes of the film deals with the rights of men, Columbia sent a set of stills dealing with 13th Century Life in Nottingham, England, and a facsimile of the Magna Carta to all 69 high schools in the metropolitan area. These were followed up with a letter calling attention to the showing at the Criterion and pointing out the close relationship between the two. Response from the schools indicated that a majority of the classes used the stills and the Magna Carta as the basis of discussions on medieval history; and the film was being mentioned as an example of early English legend.

The important feature of all that has been done in New York and elsewhere on "Bandit" is that it can be duplicated in any city, large or small. It’s another example of smart showmanship paying off at the box-office.

Community Service

Located in Kaywood Gardens just outside the Washington, D.C., district line, Sidney Lust’s Kaywood Theatre is the keystone of a shopping center. Taking advantage of this position, Manager John N. Browell devoted the back page of the theatre’s program to an announcement urging the readers to shop in the Kaywood Shopping Center. The stores involved are listed, together with notation that “this space is donated as a community service.”

Posters, Displays, Ads Boost ‘Dakota’ K.C. Take

Starting a month in advance of opening with lobby displays of 11x14 sepia stills in the Fox Midwest Circuit’s K.C. theatres, an all-day way theatres, Kansas City, Mo., Leon Robertson’s campaign on Republic’s “Dakota,” which played day-and-date in all three theatres, resulted in the film doing excellent business.

The Esquire was decorated with a false front, two-shot blowups of John Wayne and Vera Hr. Dalton went around town in 1x14s and “The Greatest Romantic Story Ever Told” copy to frame the box-office, and the overhead sign was devoted to the title. Newspapers carried display ads based on the “romance and excitement” of the film.

One, three and six-sheets went up in 75 select locations throughout the city, well in advance of opening date. Local radio stations used spot announcements and two 15-minute programs were devoted entirely to “Dakota” and its local showings.

Farmerettes, Arrows Point Way to ‘State Fair’ Show

Usherettes wearing farmerette costumes, and carrying a 16-inch circular card on their backs giving the title and playdates, and 40 direction arrows posted at busy street and road intersections pointing the way to the Rosetta Theatre, and to the showing of “State Fair,” were all part of a one-week exploitation stunt to create audience interest in the showing of that film at Womeeco's Rosetta Theatre, Miami, Fla.

The Rosetta’s manager, Edward C. May, also presented, at each night performance during that week, a brief stage presentation explaining why everybody was going to “State Fair.”

Award Wilde Trophy

Loew’s State and Orpheum Theatres Publicists George Kraska, Jim Tibbets and Jack Mercer awarded a Cornel Wilde trophy to the winner of an archery contest held at several schools, as part of an exploitation tie-up for the showing of Columbia’s “The Bandit of Sherwood Forest.” Sporting goods stores cooperated with window displays and newspaper ads.—BO.

PT Vets at Opening

By tying in with the critic of a local paper, who invited local PT-Boat veterans to be his guests at the opening of “They Were Expendable” at the Radio City Theatre, Minneapolis, Manager Frank Kraska exploited the film fruitfully. Over 100 PT veterans responded and the stunt produced columns of publicity.
'Trunk' Spread All Over County for Buffalo Run

Leading highlights of the advance campaign for the opening of Warners' "Saratoga Trunk" at Shea's Great Lakes Theatre, Buffalo, N. Y., was the 1000 heralds distributed at all N. Y. Central R.R. stations in Erie County, and 8000 shopping bags, imprinted by Beck's Shoe Store with exploitation copy, for use during the run of the picture. Newspaper advertising featured "no advance in price . . . same as now being shown in New York at s.65."

In addition, 30 newspaper stand cards were tacked up on Main Street stands, 50 bumper strips were used on local cabs, and news trucks were covered with banners. One hundred and fifty 11 x 14 cards were set up in bus terminals, drug stores, beauty shops, barber shops, tailor shops and hotel lobbies, and 24-sheets were posted at strategic spots in and around the town.

Tieups were made with downtown department stores, luggage shops, drug stores, jewelry stores and music shops for window and counter displays. Local commentators and radio stations cooperated with plugs and program breaks.

'Dick Tracy' Showings

Theatres playing RKO Radio's "Dick Tracy" are grabbing with both fists the many "natural" exploitation possibilities connected with the picture. The fact that the film is based on the nationally known cartoon character and additionally the American Broadcasting Company's interpretation of the character, has given enterprising showmen two pegs on which to hang their exploitation, and the boys seem to have taken off their collective coats.

In Chicago, for instance, when the picture played the Palace Theatre, Manager Milt Woodward and RKO Exploiter Bill Prager worked directly with the radio station, the Dick Tracy local dairy sponsor and Tootsie Rolls, the national sponsor, and succeeded in leaving 75,000 milk bottle hangers distributed, 300 signs placed on trucks and in store distribution centers, and set up tie-in announcements as the close of each daily broadcast. They also arranged a special matinee performance for 2,500 carriers of the Chicago Tribune, for which the newspaper gave generous publicity space. In addition, they arranged for distribution of cards to candy dealers, retailers and other outlets.

Home Town Angle

Because Arthur Lake's parents, carnival folk, happened to be in Corbin, Ky., when Arthur was born, Manager Lou Merebloom of Schine's Hippodrome Theatre there used the local boy angle to publicize "Leave it to Blonde." He promoted many newspaper stories and ads boasting that Arthur Lake considered Corbin his home town.

Author's Endorsement

Learning that the author of the book, "The Harvey Girls" had a summer home nearby, Manager Ray Corcoran of Schine's Auburn Theatre, Auburn, N. Y., wired him to give his opinion of the MGM picture. The author's reply was blown up for a lobby display and received a great deal of publicity in the local papers.

Pick Charming Waitress

For the showing of MGM's "The Harvey Girls" at the Madison Theatre, Peoria, Ill., Manager Len Worley ran a contest in cooperation with leading restaurants and hotels to select the town's most charming waitress.

Women Tell Women

On the theory that "My Reputation" is a picture the women will like to talk about, Manager Marvin Fox of the Orpheum Theatre, Seattle, started a real word-of-mouth race when he arranged a private "women only" screening for beauty shop operators. Since the gals like to gab when their hair is under the dryer, the screening, sponsored by Berliners, largest beauty supply distributors in the Pacific Northwest, bids fair to start "the whole town talking!"

Book Tieup Benefits

'Tomorrow Is Forever'

A direct mail campaign being conducted by Grosset & Dunlap in connection with the popular edition of the novel on which International's "Tomorrow Is Forever" is based is expected to reach more than 5000 book dealers. A page from RKO Radio's press book on the picture is part of the mailed instructions to the book sellers who are urged by the publishers to use elaborate window and store displays.

Gates-Fisher Combo In Top 'Abilene' Campaign

Increased newspaper space, radio, window displays, contests, music store tieups and other media were used by Manager Arnold Gates of Loew's Stillman, Cleveland and Publicist Ed Fisher in their campaign to exploit United Artists "Abilene Town."

A contest was arranged with WJW's Western Mystery Tune program in which listeners were asked to correctly identify songs heard on the program, with guest tickets going to a limited number of winners. Another stunt on the same station sought the oldest couple in Cleveland who lived in the west during the period depicted in the film.

Window displays were set up in five prominent stores in advance of the playdate and 10,000 Record Mart bags were imprinted with "Abilene Town" copy mentioning songs from the film. All Thompson Products plants carried bulletin board display cards announcing the picture.

A false front and an attractive Western lobby display, a trailer two weeks in advance and the cooperation of 26 branches of the public library were other highlights.

For Exhibitors of Distinction

THE MARX BROTHERS

in A NIGHT IN CASABLANCA

[1946's Hollywood from UA!]

[Image of the Marx Brothers in a movie still]
Spring is already officially here, and with the last lingering vestiges of winter in some localities there are the unmistakable signs of balmy breezes, flowers in bloom, etc. That special mood has already attacked the majority of people; the magic out-of-doors takes its toll of possible theatre patronage. To do nothing about it is to admit defeat. To keep your theatre clean and attractive and inviting, to maintain a high standard of entertainment, will not only keep your patrons from taking their theatre habits elsewhere, but may make their visits so pleasant they'll want to come back again and again--these are just a few of the ways to keep your theatre operating profitably. Important, too, is your enterprise in taking part in any local, state or national celebration of special observances--activity that is known to be beneficial. That is where these May tie-up suggestions come in. Look them over with a view to utilizing them in augmenting your normal show-selling activities.

National Observation Periods

MAY 12: MOTHER'S DAY. It's up to you to make the day a happy one with aggressive showmanship. Here are some tried-and-tested ideas: In a teacup with the newspapers, locate the oldest living mother in your city and have her be your guest of honor, you might get a free tie-up. On Mother's Day when mothers brought to the theatre by their sons will be admitted free. Special Mother's Day Gift Books would make a fine giveaway. On the other hand, you could present, with each admission, a promoted Mother's Day Card containing a place for insertion of the name of the gift giver's mother. A special tie-up, a lobby display could be a large reproduction of Whistler's portrait of his mother; display to be augmented with pictures of nationally known and locally prominent mothers. You could transport mothers to the show in a car of a bus, or, perhaps, a horse and buggy. Perhaps you might plan the day as "Children's Treat Day!", the children bring mother. A phone Call Giveaway has proved very successful in cities where theatres are linked by circuit ownership: To the winning mother in attendance, announce via public address or on the stage that the complimentary United States was made, the call to be made at any time convenient. Newspapers publicize the winners' pictures. Another practical idea was used by one theatre: Special-occasion trailer in many theatres at every Mother's Day performance... 

MAY 19: I AM AN AMERICAN DAY. Utilize patriotic displays. If possible, stage the swearing-in ceremony of new citizens. A free tie-up coupled with the appropriate ceremony. Be active in any local celebration of the day. In Detroit, where the book is strictly American in theme and character.

MAY 26-30: BUDDY POPPY WEEK. Permit veterans of World War I and II to sell poppies in your lobby or foyer. A special booth might be set up, to be manned in relays by girls.

Special Tie-up Opportunities

MAY 5-12: NATIONAL MUSIC WEEK. Promote greater interest in good music. Arrange to present the high school or college glee clubs, bands, orchestras on your stage, one group to appear each night. In a newspaper contest among music students, the one whose promoted record album could be given as first prize. Tie-up slogan: "The Importance of Music in the World."

MAY 6-12: NATIONAL RESTAURANT WEEK. In return for mention of your theatre and program on a restaurant menu, display a card in your lobby indicating the tie-up. A special tie-up with the National Restaurant Week and that the cooperating restaurant deserves their patronage. Add copy to urge them to drop in at the restaurant after the show for a special treat.

MAY 11-18: NATIONAL GOLF WEEK. Another chance for tees with sporting goods stores and sporting goods manufacturers. You might stage a tournament, with merchants donating prizes.

MAY 17-23: NATIONAL FIRST AID WEEK. Thousands in the land will take advantage of this special week by following the First Aid Instruc- tion, permit the Red Cross to set up a booth in your lobby urging patrons to take this vital training. Theatre employess might form a class, with the newspaper coming through with publicity.

Sectioal Observances

May 1—Moving Day (in many cities).
May 10—Confederate Memorial Day (in North and South Carolina).
May 11—Minnesota entered Union, 1858.
May 13: STRAW HAT DAY (in some cities). Watch for hat sales sequences in your show and exploit them through merchant tie-ups. Get merchants to give and distribute purchase of a straw hat. Have your staff wear "straws"; wear one yourself.
May 21—Outdoor Cleanliness Day (in New York).
May 29—Rhode Island joined Union, 1790.
May 29—Wisconsin joined Union, 1848.

MAY 31: Saturday is a regular picture. A special voice asking that all in the audience take part in a tribute to our Fatherland. Tie up with a florist to give a flower bouquet to each mother. A pick-leaking contest would prove effective showmanship on your part. You might give "pappy" a break by admitting the first 25 fathers to appear at the show free of charge. To one city a few years a newspaper cooperated with a theatre in devoting a whole issue to Father's Day. As part of that issue, there was a special punch which mothers would give their sons at dinner parties the day prior. Another idea was for the management's Mother's Day guests. 

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"Sentimental Journey" for Winning Contest Couple

Highlighting the comprehensive campaign on the showing of 20th Century-Fox's "Sentimental Journey" at the Uptown Theatre, Kansas City, Mo., product of the efforts of Manager H. D. Carroll and 20th-Fox Exploiter Sy Freedman, was a letter-writing contest, in conjunction with Mid-Continent Airlines, for which the winner would receive a free, all-expense trip to New Orleans by plane. Entries were limited to wives of World War II veterans, who had to write a letter on "Why I want to take a Sentimental Journey to the city that care forgot—New Orleans—on a Mid-Continent Airliner."

Ten to 12 daily winners, each winner interviewed over KCMO and awarded a six-month pass to Fox's K. C. theatre, a grand winner was selected and presented on the Organum stage at the film's premiere. Then, until the time of departure for New Orleans, the winner, and her veteran husband, were interviewed on eight radio programs and by seven newspapers.

Police-escorted to the airport, the couple boarded Mid-Continent Airliner, "Sentimental Journey" railroaded by Managing Editor John B. Gibson, Jr., wife, for the trip to New Orleans and return.

"Robinson" Tops Kid Show

"Swiss Family Robinson" headed the first in a monthly series of special morning shows consisting of an old released picture, showpieces for kids and a couple of cartoons, recently inaugurated by Manager John Palfi, Kent Theatre, Kent, Ohio, under sponsorship of the local Women's Club and in exchange for publicity and draws no cut of the receipts.
Selling the Picture

Doggone Good

Jim Clemens, manager of the Spencer Theatre, Rock Island, Ill., had dogs around town with copy reading "Follow me to the Spencer Theatre to see..." and other sales copy, as part of an exploitation stunt on the showing of "Call of the Wild."—DEM.

Screenings Highlight 'Enchanted' Campaign

A special screening of PCB's "The Enchanted Forest," for a selected group of 150 Sisters, who then boomed the pictures in their classes and other groups, was the highlight of the extensive campaign staged by Manager Harry Rose, Loew-Poli Majestic Theatre, Bristolport, Conn. Another advance screening was presented for school principals, radio and newspaper executives and writers, heads of the local YMCA and YWHA, women's club officials and department store managers.

Scene cuts and special art of the Sisters at their screening were still local to see. Three hundred and seventy-five cards were used in window displays and busses throughout the city and environs.

A full four-week campaign, a contest and liberal plugs were part of the radio time secured over the two local stations.

Rose's campaign is credited with a substantial share of the record business done by the picture during the run.

Radio Tieup Continues To Aid 'Falcon' Series

RKO Radio's air tieup by which its "Falcon" series obtains free air plugs, continues through the cooperation of Mutual Broadcasting System and the American Safety Razor Corporation, sponsors of the radio show, Adventures of the Falcon.

"The Falcon's Alibi," newest of the motion picture series is being publicized locally through the air plugs and by special accessories, including a 40¢ display and a multi-colored window card.

Classified Stunt

Placing classified ads in the local papers reading, 'This is The Last Chance' please call Broad Theatre (and the Phone No.),... and... "I hunted people leaving for Switzerland. 'The Last Chance' to join this group, call..." resulted in hundreds of calls being received by Manager Carl Rogers, Broad Theatre, Columbus, Ohio. He further ballyhooed the showing of the film on a personal basis.

Heads Patrons' Requests

Requests of patrons of the State Theatre, Harrisonburg, Va., to see certain pictures again are duly noted by Manager Cyril Matlack, when requests have reached a certain number, arranges to exhibit the desired film again. And then, in a personal newspaper ad, he reminds his patrons of the return engagement.

Host to GI Brides

Maurice White, managing director of Keith's Theatre, Cincinnati, played host recently to 15 English brides of local GI's, at a special screening of Universal's "The Seventh Veil." The party, arranged by Harry Keller, Universal field representative, was the initial reunion of all the GI brides in that vicinity.

'Cover the Town' Idea Sells 'Adventure' in Two Cities

Enterprising showmen all over the country have been extending themselves in publicizing MGM's "Adventure" with the instinctive, showman's certainty that "Gable's Back and Garson's Hot Heiress" will sell plenty of tickets. If the populace are adequately apprised of who, what, where and when, coverage is what is needed and coverage is what they're going after.

Two widely separated communities, Portland, Ore., and Hartford, Conn., put on the kind of campaigns that were bound to result in excellent grosses. The kind of coverage they went after got the results they wanted.

At the United Artists Theatre, Portland, Jack Matlack, representing the theatre, and Ted Galanter, MGM exploiter, put their heads together and came up with the following:

Red Cross Tieup

A tieup was made with the American Red Cross to have an airplane drop $5000 throwaways over the heart of the city during Saturday's largest business rush. Copy read: "For the thousands whose great adventure is not yet over... Have your contribution ready to give to the American Red Cross... Don't miss MGM's great dramatic story... 'Adventure,' starring Clark Gable and Greer Garson" It included theatre playdates and caused plenty of excitement, since this was the first stunt of its kind used in Portland since the war. Permission from the Mayor of the city to do the stunt was necessary, and probably similar permission would be required in other cities.

To point up the stunt Matlack bought one-inch teaser ads in all the newspapers with copy reading: "Watch the sky at 3 p.m. Saturday for a new, exciting Adventure." The ads were scattered throughout the newspapers on almost every page and were most effective. Matlack rode the plane himself and tossed out the throwaways!

Almost every other stunt in the book was also used, including a welcome door mat, special theatre front, several excellent window displays, a newspaper teaser campaign with an opening-day six-column ad, series of radio announcements, localization of MGM's Railway Express truck posters and a picture of Greer Garson on the cover of Let's Go, Portland's amusement guide, the first time a movie star's photo appeared on the cover.

Lou Cohen's campaign for the picture's showing at Loew's Poli in Hartford also covered the city. Assisted by Sam Horwitz, Cohen placed his campaign in the hands of local readers to name six pictures in which Gable had appeared and to name his leading ladies in each. Guest tickets were awarded to 25 winners.

Radio station WTHF offered Gable photos to all listeners who would call the station or the theatre, and repeat the pass-word, "Gable's Back etc." Local disc jockey plugged the stunt on morning and evening programs, resulting in giveaways of more than 5000 photos.

Window displays were planted on perfume, fashions, beauty aids, etc. and cooperative ads were used by a beauty salon two days in succession. Another cooperative ad on jewelry ran the day before opening.

A book reviewer devoted an entire 15-minute radio program to discussion of the film.

Ballyhoo Utilized

Ballyhoo also was an important part of the Hartford campaign and included the employment of an usher to carry a sign with the "Gable's Back" copy on the top, in buses, cars, etc. The well known phrase also appeared on 3000 stickers pasted all over the city on fences, empty store windows and wherever else they would be most effective. Most general downtown ice cream parlors also tied up with an Adventure Sundae.

Only some of the highlights of the two extensive campaigns are recorded here, but they indicate the extent to which the two theatre crews extended themselves. They were after just one thing: To let the public know what they had, who was in it, and where and when it was playing. Box-office results at both houses indicate that they accomplished their aims.

Treasure Hunt Helps Sell 'Spiral Staircase'

To promote interest in the showing of RKO Radio's "The Spiral Staircase" at Loew's Poli Theatre, New Haven Conn., Manager Francis Deering held a treasure hunt in which contestants searched for a $50 Victory Bond and 25 admission tickets hidden in the neighborhood adjacent to the theatre. Winners were interviewed in the lobby over station WEIL, which cooperated in the promotion.

Pope's Hotel Tie-up Ad

In ballyhooing MGM's "Weekend at the Waldorf" at the Tazewell Theatre, Washington, Ill., Manager Farewell, Pope got a leading restaurant in the city to place a co-op ad in local papers featuring copy reading "In New York it's the Waldorf... In Washington it's Martin's," and prominently displaying photos and copy on the film.

Baby Photos Aid 'Follies'

In an excellent build-up for MGM's "Ziegfeld Follies of 1946," Victoria Theatre Manager May Quick, at Carmel, Pa., tied with a local photo studio to conduct a "Ziegfeld Follies" baby contest. The public was invited to submit baby photos and an entire window of the studio was devoted to them. Special rates were provided for baby photos during the contest.

EASTER WEEK IS CANCER WEEK
THE BIGGEST

60 MAGAZINES Claim it...
— in the greatest national advertising campaign ever put behind a "Tarzan" picture!

TRADE REVIEWS Confirm it...
— as Daily Variety says: "Sure-fire boxoffice with Tarzan fans of all ages!" and Hollywood Reporter raves: "Big time in every respect! One of the best!"

GLOBE THEATRE, N. Y. Proves it.
— as Broadway crowds throng premiere engagement in sensational record-breaking run!
HER EYES PROMISE Love... 
HER LIPS SNEER "Death!"

Savage priestess of the Leopard Men
... sworn to bring back Tarzan's body
for her fiendish jungle ritual!

“TARZAN AND THE Leopard Woman”

Starring
JOHNNY WEISSMULLER
BRENDA JOYCE
JOHNNY SHEFFIELD
ACQUANETTA

Produced by
SOL LESSER

NATIONAL
ADS

Like This In All These Magazines
(Appearing In March, April and May)

PIC
LOOK
LIBERTY
PHOTOPLAY
MOVIELAND
MODERN SCREEN
SCREENLAND
SILVER SCREEN
ARGOSY
BLACK BOOK DETECTIVE
MASKED RIDER WESTERN
POPULAR CROSSWORDS
POPULAR LOVE
POPULAR WESTERN
RIO KID WESTERN
RODEO ROMANCES
STARLING STORIES
TEXAS RANGERS
NEW DETECTIVE
BIG BOOK WESTERN
LOVE BOOK
LOVE NOVELS
DETECTIVE TALES
RANGELAND ROMANCES
STAR WESTERN
10 STORY WESTERN
ADVENTURE
LOVE SHORT STORIES
THRILLING MYSTERY
THRILLING SPORTS
THRILLING WESTERN
WEST MOVIE SHOW
THRILLING DETECTIVE
THRILLING LOVE
SPORTS NOVELS
DIME MYSTERY
DIME WESTERN
15 WESTERN TALES
DIME DETECTIVE
RAILROAD
NEW LOVE
FAMOUS FANTASTIC
ALL STORY LOVE
44 WESTERN
DAREDEVIL
BLACK MASK
MOVIE LIFE
MOVIE STARS PARADE
MOVIES
NEW WESTERN
ROMANCE
ACE HIGH WESTERN
SHADOW
WESTERN STORY
DETECTIVE
ROMANTIC RANGE
ASTOUNDING
DOC SAVAGE
LOVE STORY
SELLING THE PICTURE

Goth, Wollaston Take Over Harrisburg With Jamboree

Edgar Goth, publicity director of Wilmer and Vincent Fabian Theatres, has staged Bobby Sox Jamborees in various theatres as a proved audience-getter. But it was not until a jamboree was staged in Harrisburg on the stage of the State Theatre in connection with the showing of Monogram’s “Swing Parade of 1946” that he really found out what it could mean. Business was so good that Goth and Gerry Wollaston, manager of the State, are planning to stage similar shows almost immediately in other Fabric cities with a grand All-Pennsylvania finale to take place on the stage of the State just as soon as arrangements can be made.

Goth and Wollaston made their plans carefully for this jamboree by tying in with a local dairy firm as sponsor, intriguing the newspaper columnists into reporting daily about activities, getting columnists about hop-eat talk, with underliner advertising breaking about two and a half weeks prior to the night the jamboree was to be held, which also marked the opening of “Swing Parade.”

They hired a well-known local dance band, and staged a jitterbug contest among the high school youngsters, skly building up a rivalry among the schools, along the baseball, football rivalry idea. It worked, too.

To eliminate “hold-overs” arrangements were made to sell in advance reserved seats in the 2200-seat State, with two shows at 7 and 9:15 p.m., calculated to take care of everyone who would wish to be present. More than 5000 got into the theatre at the two performances with many more left outside clamoring for admittance.

The usual publicity channels were utilized to sell the event, but Goth’s and Wollaston’s persuasiveness with newspaper columnists and city editors was responsible, more than any other factor, for the jamboree’s success. More than a dozen column paragraphs preceded the time advertising began to appear in Harrisburg’s newspapers. And when the display ads did appear they used the usual terms associated with jitterbugs, etc., giving Goth an opportunity to plant a full column interview in one of the sheets explaining just what the terms meant and describing their origin.

The dairy company sponsor used cooperative ads, devoted time on its daily radio quiz show to the stunt and distributed heralds with its own trucks to every section of the city. The company even sent its super-salesmen with the trucks to the local high schools telling about the Bobby Sox Jamboree and taking names and addresses of prospective contestants.

This may not have been conceived as a stunt just to build up business during the Lenten season but it might well be kept in mind for use when Lent rolls its inevitable way around next year.—HA.

‘Twin’ Angle Sells ‘Past’ For Edward May in Miami

Capitalizing on the “twin angle” of Columbia’s “Pardon My Past,” Edward C. May, manager of the Roseetta Theatre, Miami, Fla., and a member of the Advertising Committee of Wometco Theatres, put over an outstanding campaign on the picture when it played the circle Capitol Theatre, Miami.

A story was planted in the Miami Herald offering war bonds to twins born during the picture’s engagement. (None were born, but the publicity that accrued aided the picture immeasurably.)

Promoted from a local radio station, a contest was held for the best letters on the “most embarrassing experiences” of twins. Winning example: A twin sister was “hugged and kissed” by her sister’s boy friend when she met him at the door while her sister was absent. No wonder, it was quite dark in the hall.

Prizes Offered

Prizes, promoted from local department stores, were offered for the most identical, youngest, oldest, prettiest and handsomest sets of twins. Announced through heralds, radio broadcasts, newspaper stories and lobby window displays, the contest drew 92 pairs of twins (admitted free) to the Capitol stage on opening night of the film where May, as master of ceremonies, conducted the proceedings that resulted in some of the look-alikes winning awards.

Five winning sets of twins collected guest tickets for future performances at the Capitol, eight-by-ten sepia portraits from a local Photo-Reflex Studio, gift certificates from a department store. In addition, regular professional photos of the winners were sent to Columbia Studios in Hollywood.

According to May, the twin contests brought considerable interest in “Pardon My Past” and resulted in better-than-average business. Furthermore, the cost of the campaign was small, including as it did, the heralds and 40x60 lobby displays.

Although the picture was used as a basis for the contests, surely the twin angle of show selling could be used in many communities merely as an institutional stunt. Swell gag to assure good business on that “off” night.

Pigtails Contest

A Margaret O’Brien resemblance and pigtail contest, run in conjunction with the showing of MGM’s “Our Vines Have Tender Grapes” at the Unita Theatre, Froyo, Utah, proved to be a great publicity stunt for Manager John Krier, and drew a great deal of attention from the youngsters and reams of publicity in local papers.

Boxes Sell ‘Adventure’

Placing 25 boxes covered with posters on MGA’s “Adventure” at the main street corners of the town was one way Lloyd Sieber, manager of the College Theatre, Bethlehem, Pa., put across the film’s showing. Boys, seated on these boxes, distributed cards to passersby reading, “Gable’s back and Garson’s got him.”

Coloring Contest

The first 25 Providence youngsters sending in colored drawings of a black-and-white sketch which appeared on the comics page of the Providence Telegram received tickets to see United Artists’ “Ableni Town.” Contest was promoted by J. G. Samartano, manager of Loew’s State.

AFRICAN PROMOTION. This clever window display on MGM's "Our Vines Have Tender Grapes" was set up in a department store window in Johannesburg, South Africa in connection with the film's showing at the Metro Theatre there. The display was designed and executed by Mrs. Carrie Rothskugel of the South Africa head office exploitation staff and was maintained by the store for two weeks in advance of the opening and a full week after the opening day. Poster display, left, is surrounded by stills and the built-in background, center, was taken from a colored MGM display sheet.
The Laughs Grow Louder...
As The "BLONDIES" Get Funnier...

AND
HERE'S
THE TOP
OF THE
LOT!

Blondie's Lucky Day

Based upon the comic strip "BLONDIE" created by CHIC YOUNG

PENNY SINGLETON - ARTHUR LAKE - LARRY SIMMS

MARGURIE KENT - ROBERT STANTON - ANGELYN ORR - JONATHAN HALE - "DAISY"

Original screenplay by Connie Lee
Directed by ABBY BERLIN
Behind the Mask

Monogram Murder Mystery 67 mins.

AUDIENCE SLANT: (Family) Fast-moving release in the "Shadow" series that should be suitable for the entire family.

BOX-OFFICE SLANT: Should bring average grosses and hold up on double bills.

Cast: Kane Richmond, Barbara Reed, George Chandler, Joseph Crehan, Allan Cavanagh, Kent, Joyce Compton, Marjorie Hoshelle. Credits: Produced by Joe Kaufman, Associate producer, Lou Brock, Director, Phil Karlson. Photography, William A. Seiter. Screenplay by George Cleveland from an original story by Arthur Hoert.

Plot: A newspaper columnist who has been blackmailing racketeers is murdered in his office. The Shadow finds that the murder was impersonating him. The dead man's secretary is killed and the key to the private files, revealing an important clue, is stolen. The Shadow exposes the managing editor as the culprit and exposes the racket. The Shadow is pleased and free to marry his girl.

Comment: Passably entertaining Shadow release. This series has been getting a good buildup and Kane Richmond is very good as the central character. Director Phil Karlson keeps the action moving fast, a strong prerequisite for such a drama. Production values are adequate and average in the roles, lacking in looks and performance. Very good jobs are done by VerneTs character actor George Chandler as Shadow's sidekick and Edward Gargan as a dumb detective. Should bring average grosses and hold up on double bills.

The Haunted Mine

Monogram Western 52 mins.

AUDIENCE SLANT: (Family) Standard Brown-Hatton offering with no particular variation from run-of-the-mill Westerns to warrant other than ordinary enthusiasm.

BOX-OFFICE SLANT: Will do well.


Plot: Mysterious deaths in and around an abandoned gold mine bring two United States marshals to a small town to investigate. They discover a deranged recluse who injects an eerie note into the proceedings, and the villain of the piece, a blackguard who is attempting to grab the mine from its widow owner. The marshals eventually dispose of the gang and peace reigns.

Comment: Johnny Mack Brown and Raymond Hatton, working together in perfect union, go after the villains again in true Western style. The usual Saturday matinee fans will enjoy watching their assignment as they include in far-off, hidden gunplay, and they won't question the weaknesses of the story, it is hoped. This latest in the series does not contain quite as much action as enjoyed from the Brown-Hatton teams but it will take care of the spot for which it was intended. Added to the routine Western atmosphere is the ghost angle, a new note in sagebrush sagas. Photography is adequate and direction keeps the picture running at an even pace throughout. Production designer Charles J. Bigelow has turned out a satisfactory Western for the fans who clamor for them.

Night Editor

Columbia Drama 57 mins.

AUDIENCE SLANT: (Adult) Just fair entertainment for audiences who are not too discriminating.

BOX-OFFICE SLANT: Suitable for double-bill programs.


Plot: A newspaper editor is beginning to neglect his job and his wife due to his entanglement with another woman, tells a story with a moral along similar lines. In the story a cop and his illicit girl friend see a murder committed. Because of their own guilt they don't tell the police of their knowledge, and an innocent man nearly is executed. But all ends well.

Comment: This is just another picture and in some of its parts the spectator is led to wonder why it was made. The usually competent William Gargan 'hams' from start to finish and the writing is excruciating. It is convinced that having seen Gargan do fairly well in other roles, his faults in this must be because of bad direction. Miss Carter looks well and acts with good discrimination. The picture might just as well be forgotten. It will do however, for double bill programs.

The Dark Corner

20th Century-Fox Drama 99 mins.

AUDIENCE SLANT: (Adult) Gripping, intense mystery melodrama that will keep spectators glued to their seats. Should thrill every weekend movie audience.

BOX-OFFICE SLANT: How well this will do at the box-office depends upon the methods and means used to exploit it. Marginal names are not strong enough to predict a great future for it, but word-of-mouth advertising is bound to be enthusiastic enough to cause it to build up for later showings.


Plot: Mark Stevens opens a private investigation office in New York following a term in prison on the west coast for a framed manslaughter charge. When he and his secretary, Lucile Ball, discover they are being followed one night, they undo the murder and trace and Stevens and trace it back to his former partner (Kurt Kreuger). They also discover that a business associate of Kreuger's (Clifton Webb) is planning to murder him and frame Stevens again. The plot almost succeeds but Stevens, in a tight spot, is saved when Webb's wife (Ellen Corby) and a friend of Kreuger, with whom she has been in love.

Comment: "The Dark Corner" is one of the few pictures in the "though" category to come out of Hollywood in some time. Mark Stevens as a rough, tough but literate young (Continued on Page 49)
DeVotion

in

Greenstreet

Sydney

De Havilland

Olivia

Paul

Lupino

Ida

This week

premiere

World

Warner

Next

De Havilland

Paul

Lupino

Ida

Sydney

De Havilland

Olivia

This week

premiere

World

Warner

Next

DeVotion

in

Greenstreet
SHOWMEN'S TRADE REVIEW, April 6, 1946

BRONSTON TO PRODUCE 'JOHN PAUL JONES'

The life of John Paul Jones, founder of the American Navy, will be brought to the screen by Samuel Bronston, who has been conferring with Navy officials for the past six months in Washington in the crystallization of plans.

The film, which will be entitled "John Paul Jones," will use the full facilities of the Navy and, according to present plans, will be photographed at various naval establishments in the east as well as in Hollywood.

'PAULINE' BALLAD SECURED

Paramount, securing the screen rights to Poor Pauline, popular 1914 ballad, will use it in the Technicolor production, "Perils of Pauline," starring Betty Hutton, portraying the role of Pearl White, queen of early film serials, under the direction of George Marshall. The song, written by Raymond Walker and Charles McCarren, tells the death-defying exploits of Pauline, and will accompany a montage of shots showing Betty as a serial heroine performing Pearl's famous stunts.

BUYS TRI-AUTHOR JOB

Purchase of the three-way collaboration job, "The Woman of the Hundred Faces," in the series based on the "I Love a Mystery" radio program, "The Coffin," presenting Jim Bannon and Barton Yarborough as detectives, and Jeff Donnell and Robert Scott in the romantic leads, is directed by Henry Levin and produced by Wallace MacDonald.

GETS BLACKSMITH ROLE

Bill Shannon will portray a Navy blacksmith in RKO Radio's "Desirable Woman," which stars Joan Bennett, Robert Ryan and Charles Bickford.

CAST AS JUNIOR

Jimmy Crane, 14, who has been in films a decade, will play Junior in the second of RKO Radio's Dick Tracy films. His past pictures include "Here Comes Mr. Jordan," "Nobody's Children" and "The Green Years."

LYDON SIGNS WB PACT

Jimmy Lydon, who scored as Henry Aldrich in the Aldrich Family series, has been signed to a long term contract by Warner Bros. The juvenile actor will appear first in "Life With Father."

RIDGELEY A 'HEAVY'

John Ridgeley, now completing roles in "The Sentence" and "A Very Rich Man," has been cast in an important role as a heavy in Warner's outdoor drama, "Cheyenne," starring Jane Wyman and Dennis Morgan.
Boiler Gives True Effect To ‘Angel’ Devil Sets

“Angel on My Shoulder,” Charles R. Rogers’ forthcoming production for United Artists release, will have an air of authenticity in the sequences showing the internal organs, all guaranteed by the installation and use of a 16-ton locomotive boiler on the set. The boiler will produce the heat and steam effects for Claude Rains’ scenes as the Devil.

When it was estimated that 5,000 pounds of steam would be needed for the effects, the boiler was procured. When it was delivered to the studio on a flat car and hauled to the warehouse, it was found that it would not burn up the linings of the rail, and it was taken off the gate.

Now they are trying to figure out the cost of getting the gate back up after the boiler has been moved to another assignment. The boiler is so huge it covers the complete length of the studio’s largest sound stage.

Creates Own Role

With the completion of “A Scandal in Paris,” Producer Arnold Pressburger and Director Douglas Sirk have concluded a deal whereby the remaining member of their newly-formed Regency Productions, George Sanders, becomes the first Hollywood player to star in a role he has written for himself. For its first picture, Regency has been able to sign right of a “Stranger at Home,” which Sanders has authorized for forthcoming book publication by Simon & Schuster.

Rosenberg Renewed

Columbia has lifted the option of Frank P. Rosenberg, who was shifted to the studio last fall after more than 16 years at the company’s New York office, most recently as director of publicity and advertising.

Sokoloff Joins ‘Cloak’

Vladimir Sokoloff, Russian character actor, has been added to the cast of United States Pictures’ “Tougher and Dugger,” Gary Cooper and Lill Palmer star in the film, which Warner Bros. will distribute.

RKO Signs Barrett

Tony Barrett has signed a long-term contract with RKO Radio after securing his release from Edward Small, who had taken an option on his services to play Rudolph Valentine in the forthcoming picture of his life.

Young Set for ‘Katie’

Loretta Young will be co-starred in RKO’s romantic comedy, “Katie for Congress,” along with Joseph Cotten and Ethel Barrymore. H. C. Potter will direct and Dore Schary will produce. Both Schary and Joseph Cotten are on loan to RKO from David O. Selznick.

Larkin Writer-Producer

Originally signed to do the screenplay, John Larkin will be writer-producer of RKO Radio’s “The Price of Shame,” his own original story. Larkin wrote the screenplay for “The Dolly Sisters” as his last assignment.

Hempstead to Vanguard

David Hempstead, who has been signed to a long-term contract as a producer with Vanguard Films, is already at work on his first production.

STUDIO NEWS & PROGRAM NOTES

Ronald Colman to Star in ‘Late George Apley’;
Republic Sets John Wayne for ‘Angel and Outlaw’

Robert Montgomery’s next starring film for MGM will be “Lady in the Lake,” based on the Raymond Chandler mystery novel. George Haight will produce.

Ellen Drew was signed to a long-term contract by Columbia and cast opposite Michael Duane in “His Face Was Their Fortune,” which Wallace MacDonald will produce.

Jeffrey Bernard starts preliminary shooting on “Black Gold,” his next production for Monogram, with a new-born colt and a 14-year-old Ducker named Luce. Little League pennants are used to create realistic scenes. Film’s company will be in Churchill Downs in May to shoot actual scenes of this year’s running of the Kentucky Derby.

William Haade, Jack Clifford and Pat Flaherty were signed by Paramount for the roles of the two boys and “Where There’s Life,” new Bob Hope comedy.

Marian Martin has been signed for a featured role in the Evelyn Ankers-Carlton Young co-starring, “Queen of Burlesque,” at PRC. Sam Newfield directs the Alexander-Stern production.

Edward Dmytryk who was given the directorial assignment on RKO’s screen version of James Hilton’s best-seller, “So Well Remembered,” will leave next month with Producer Adrian Scott for England, where the picture will be filmed under the RKO-J. Arthur Rank banner.

“Villa Vallee,” original musical based on the Rudy Vallee radio show, was purchased by Republic and assigned to John Auer for production. Vallee has been signed to star in the film.

Desi Arnaz and Ethel Smith were set by Associate Producer Will Cowan to head the list of top names for Universal’s musical “Cabaret Pete,” which is slated to start the middle of April with Jean Yarbrough directing.

Ann Sothern continues her Brooklyn blonde exploits in “Banko Maisie,” which will go into immediate preparation at MGM with George Haight as producer.

“The Hunter Is a Fugitive,” original story by Leslie Edgely, has been purchased by Columbia to serve as the basis of the seventh picture in the “Whistler” series. Current producer of the series, which star Richard Dix, is Rudolph Flohov.

Barry Sullivan has been signed to a Monogram contract calling for three pictures within the next two years, and his first role under the agreement will be the male lead in “The Hunter,” to be produced by the King Bros.

Gene Lockhart and Corinna Mura have been signed to important supporting roles in the RKO picture “Hollywood” franchise Tone, Shirley Temple and Gary Madison are co-starred in the romantic comedy which Warren Duff is producing.

Bette Davis’ next picture for Warners, “Deception,” will go before the cameras this month with Irving Reiner directing Miss Davis, Paul Henreid and Claude Rains.

Waxwell to Move

Sol M. Waxell Productions will move June 1 from the Enterprise studios where the controversial atomic bomb drama “Rendezvous 24,” and the recently completed “Deadline for Murder,” were filmed, to new quarters at the Western Avenue studios of 20th Century-Fox which releases the independent company’s productions.

Litel Father in ‘Rusty’

John Litel has been signed to play the male adult lead in “The Return of Rusty,” Columbia’s story about a dog and two boys, being directed by William Castle. Litel and Barbara Woudoll play juvenile star Ted Donaldson’s mother and father.

Add 3 to Hope Film

William Haade, Jack Clifford and Pat Flaherty were added to the cast of Paramount’s Bob Hope comedy, “Where There’s Life,” co-starring Sigrid Hasso. They will play Brooklyn Irish policemen, cousins of William Bendix, also portraying a cop.

Mitchell in ‘Honeymoon’

Grant Mitchell joins Shirley Temple, Frankie Darro, Guy Madison and Lana Romay in RKO Radio’s “Honeymoon,” being directed by William Keighley.

To Direct Musical

D. Ross Lederman has been signed by Columbia to direct “Sing While You Dance,” musical to be produced by Leon Barsha.
THE ANSWER TO CANCER
THEATRE COLLECTIONS
APRIL 21st - 28th
GIANT BENEFIT SHOW!

In world-famous Carnegie Hall, the brightest stars of screen, stage, night clubs and radio will join hands in a mighty benefit for the cancer cause.

The date...Friday evening, April 19.

Like you, Mr. Exhibitor, the entertainment world is giving freely and unselfishly of its talents to fight cancer, America's No. 1 Enemy!

FIGHT CANCER WITH KNOWLEDGE

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RICHARD SPIER
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COAST-TO-COAST FOR CANCER!

National networks, Friday evening, April 19, will bring an hour of hope to 17 million now doomed to die of cancer.

On the eve of the Motion Picture Industry’s Easter Week Cancer Campaign, Bob Hope and a galaxy of stars from Hollywood, and Frank Sinatra with New York celebrities will tell listeners the job you and your theatre staff will be doing during Easter Week to fight cancer.

The time: 11:15 p.m.—12:15 p.m. E.S.T.

A monument of hope, erected by the Motion Picture Industry in Times Square, will bring the cancer message to millions.

Manned daily by famous stars, millions will hear the story of you, the Exhibitor, and the service you are rendering.... New York salutes you!
COLUMBIA Finishes One Picture, Leaving Four in Production—This studio is fairly active, with a quartet of films before the lensmen. "The Return of Kuki" finished this week, shooting a final scene for "Down to Earth," "The Coffin" and "Blondie Knows Best." Troubled with "Kuki" seems to be dethroning the studio’s four steps. First it was "Anna Karenina," threatened to quit pictures but was finally talked into retaining the lead in the forthcoming "Perfects." Then the studio declared "O'Hara" had seen its fourth. Shirley Temple and Guy Madison are the love team in "Honeymoon," now in its third week. William Keighley directs. Morgan Cowl portrays Dick Tracy in that film, now rolling in its third week before the cameras.

RKO added scenes last week to "Step By Step," finished some time ago.

Samuel Goldwyn, whose productions are placed under RKO for the time being until definite statements are made concerning his future release agencies, is shooting two films. "The Best Years of Our Lives" is getting background footage via an army bomber flying through the South, and Danny Kaye is hard at work on "The Secret Life of Walter Mitty." RKO announced the purchase of famed novelist Howard Fast’s "Rachel" for a big-budget production. The studio also revealed that it will produce a modern romantic comedy next month as one of its main efforts, "Katie for Congress," with Joseph Cotten, Loretta Young and Ethel Barrymore.

TWENTIETH-CENTURY-FOX Keeps Five Film Rolling; Several Due to Start Momentarily—Twentieth is currently busy with a quartet of films, including "Forever Amber" and "The Razor’s Edge." John M. Stahl is moving "Amber" through its paces, with the first month of shooting virtually completed. Darryl F. Zanuck is personally handling "Razor’s Edge" and is now piloting the film into its 11th day. "Margie," a Technicolor film, is being directed by Henry King. This musical production has been shooting longer than any other current 20th film, going into its ninth week. "Chains and David" is in its fifth week; and "Home Sweet Homicide," which Lloyd Bacon is directing, hits its 27th day before the lenses.

Uncertain starting dates pose question marks for "My Darling Clementine" and "32 Rue Madeleine." Both films were originally set for early April.

WARNER BROS. Has Good Shooting Record, But Not Up to Previously Announced Heights. RKO’s Starrer Indefinitely Postponed—This studio recently announced that it was putting seven features into work, the greatest record since the start of the studio. Since that announcement, however, two of the pictures scheduled have not materialized, making a total of five now being shot. "Stallion Road," which has been on the screen for some time, is "Life With Father." It is being made, however, with the announcement that William Powell will play the lead role.


Will Rogers, Jr., conferred last week with Michael Curtiz, Dick Adamson and Dr. Herman Lissauer at the studio. Curtiz is set to direct "The Life of Dr. Bell," in which young Rogers will play the title role. Adamson is writing the script and Dr. Lissauer is conducting research for the pictures. Rogers, Jr., checked the script for accuracy, and looked over wardrobe plans.

Warners announced that the company will spend $230,000 during the coming year in backing Broadway stage productions. The idea is to uncover new material for the screen.

STUDY SCRIPT. Associate Producer David Segel and Anne Baxter study the script of Charles R. Rodgers’ "A Girl of My Shoulder" in the star’s dressing room between scenes of the picture which United Artists will release. Appearing with Anne in the production are Academy Award winner Paul Muni and Claude Rains.

MONOGRAM Keeps Production Going At Good Clip; Two Pictures Start Next Week—This studio is maintaining a production pace commensurate with much larger lots. Two films are being shot in the studio and a third is scheduled to roll April 8. "Hot Money," formerly called "Rowley Boshumpel," is in its second week, with Jan Crippo producing and Phil Karlson directing.

Startings its third week is "Romance of the Rancho," the latest Cisco Kid, starring Gilbert Roland with Maris Wrixon. Monday morning sees the scheduled start on "Jumpin’ Joe," starring Joel McCrea, returned soldier; and "West of the North," a Western starring Jimmy Wakely.

Jeffrey Bernard spent several days last week in the New York offices of that firm with a new hallmark as the focus of camera attraction. Bernard goes to the Kentucky Derby next month to be present for the big race concerning the famous winner of the 1924 Bluegrass racing classic.

Hollywood

Check-up on Product in Work

(Continued from Page 32) known as "Wild Bill" and Donahil Barry, who used to ride as "Red," are sharing honors with Voight-West, Holton, Schenkel and others. Joseph Kane is producing and directing. Republic claims it is spending close to a million dollars for the project.

A remote Western town is being constructed at the lot for John Wayne’s initial producing-acting venture with Republic. The picture, "The Apache and the Outlaw," is set to roll late this month, with location sites already selected in Arizona.

C. Aubrey Smith and Roy Acuff, one of the top Western recording artists, will make "Gentleman from Missouri" as his next film.

Monte Hale, star of the studio’s colossal musical Westerns, is taking color tests for "Santa Fe Sunset," the third in the current series. The picture stars in two weeks.

UNIVERSAL Lets Up on Production, Several Films End; Only Four in Work—This designation has only four films rolling at the present date. This state of affairs may be attributable to the completion of two big efforts this week, which have been shooting for a long while. The Technicolor Technicolor special, "Old sausage," starring Bud Collier, is rolling in its final stages of production. "Lover Come Back" wound up.


Universal picked up the options of Cameron, Louise Albritton and Jacqueline de Wit for yet another film, producing independently for Universal release, signed Martin Gabel, Broadway actor-producer-director, to a producer-director contract.

INDEPENDENT UNITS Busy With Production Plans; International Perfections Distinctor-Tag-Agency Setups—After Wallis delay, Hal Roach gets his initial effort under way April 11, with Bebe Daniels producing "The Fabulous Night." The Roach-Roth has not set a deal as yet for release of his product.

Screen Guild Productions, one of the new speculative enterprises, is making its third picture currently at the Consolidated Studios. Golden State Pictures unit is producing "Accent on Horror" for S G, Ichu Lupoli stars. This color film, being produced by William R. David, is in its second week before the camera.

International announced that by November 15 its recently formed United-World organization, cooperating with J. Arthur Rank, will be in operation in 31 American key cities. William Heneman, vice-president and general sales manager, made the announcement. First film under the new setup is "The Dark Mirror," finished several weeks ago and now being edited.

RKO RADIO Busiest Lot in Hollywood, With Six Films Rolling and Others Getting Extra Scenes—RKO studio is really rolling these days, with the most accelerated production tempo in town. Six pictures are before the cameras, each of which is getting some added treatment. Included in the set is Walt Disney’s latest feature-length production, "Song of the South," formerly called "Uncle Remus." Disney, who just finished "Mice Music," is producing the first picture with live characters on the screen with an animated background and a definite plot; "Song of the South," however, while waiting for its completed stage work in its animated stage now, and shortly will go into the "live" phase.

STUDY SCRIPT. Associate Producer David Segel and Anne Baxter study the script of Charles R. Rogers’ "A Girl of My Shoulder" in the star’s dressing room between scenes of the picture which United Artists will release. Appearing with Anne in the production are Academy Award winner Paul Muni and Claude Rains.
HOTTEST SERIES ON THE SCREEN TODAY!

"JUST WHAT THE FANS WANT"
—Showmen’s Trade Review

"BRIGHT, BRISK, STIMULATING"
—Motion Picture Herald

"ESTABLISHED DRAWING CARDS"
—Hollywood Reporter

Monogram's
BOWERY BOYS
starring
LEO GORCEY
HUNTZ HALL
BOBBY JORDAN
BILLY BENEDICT

Jan Grippo
PRODUCTIONS

CURRENT RELEASE features That Killingly Funny Giant of “Murder, My Sweet”... MIKE MAZURKI

“LIVE WIRES”

with CLAUDIA DRAKE • PAMELA BLAKE
Produced by LINDSLEY PARSONS and JAN GRIppo
Directed by PHIL KARLSON
Screenplay by Tim Ryan and Josef Mishel • Story by Jeb Schary

MONOGRAM HAS THE BEST SERIES!
OMAHA

The Mayor's City-Wide Planning Committee has recommended that Omaha spend $14,638,723 on public improvements within the next 10 years, including a three-million-dollar auditorium that would have a main hall seating 7,200 and a theatre seating 2,400. The theatre would be used for roadshows, concerts, operas, etc., and the auditorium would be the hub of the civic center. Under the plan the following film industry businesses would have to move: The Ballantine Co., which recently built a new plant, Metropolitain Screen Studios, and the Paramount and Warner exchanges.

Leo McKechnay, treasurer for Tri-States Theatres, Des Moines, was in town on business. The RKO-Brandoni cartoon festival, featuring the Saturday morning showing of 17 cartoons, was a sell out 24 hours early. Despite this, youngsters and adults were in line at 8:30 a.m. for the next day's showing and the tickets were $2.50 each.

Paramount Denver District Manager Hugh Braly spent several days here. J. O. Erickson, Arapahoe, Neb., has purchased the Theatre, Indianola, Neb., from Ralph Woolman and Ralph Clark.

Warner Bros. Salesman W. A. Heath has resigned. Paul Walsh, recently discharged from the service, will return to his old position as salesman.

Tri-States District Manager Bill Mickell will represent the motion picture industry on a state committee to work on no-boo sales for the Treasury Department.

William Youngclaus, owner of the Island Theatre, Grand Island, is back in Nebraska after a visit to his newly-purchased ranch in California. He will continue to own the theatre but Tri-States will operate it for him.

Mrs. Robert Ballantine, wife of the theatre equipment company owner, is in Chicago for several weeks, visiting her daughter, Joyce.

Stanley Blackburn, one time manager of the Paramount Theatre here, has been appointed general publicity and advertising chief for Tri-States Theatres here.

Nate Sandler, circuit owner with headquarters in Des Moines, was in town.

MGM Contract Clerk Lucille Bentz will marry W. H. Hale, Albin, Me., this summer.

Frank Ickle, of Metro's International Department, is here for three months.

ATLANTA

Guest speaker at the April meeting of Atlanta Tent No. 21, Variety Club, was Major General John W. (Iron Mike) O'Daniel, outstanding infantry commander of World War II, who flew here from Ft. Benning, Ga., where he is commander of the Infantry School. Wearing practically every decoration within the gift of his country, as well as several foreign ribbons received in World War I, General O'Daniel is credited with capturing 100,000 prisoners, shattering the Siegried fortifications, making an assault across the Rhine, Worth, Mohn and Demolishing many key towns and pulverizing the retreating enemy. Radio Station WATL General Manager Walter P. Speight, Jr., within his address to King for the Day, introduced the colorful guest.

Film Row mourned the death of United Artists Sales Representative Francis H. Rudolph, 45. Following services here, the body was taken to St. Louis, his native home, for internment.

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MEMPHIS

Malco Theatres President M. A. Lightman announced Saturday that headquarters of the 80-theatre chain will be moved from North Little Rock to Memphis within the next 95 days. Lightman and the malco interests recently purchased a building adjoining the malco Arrow, the lease now, or all of the theatre being remodeled for company headquarters. Also purchased was a $45,000 warehouse building, which will be used to store the chain's properties and available equipment not in use. This storehouse will be in charge of Malco Storekeeper Henry Brownlee, who will move to Memphis from a solution, Little Rock. The company has about 25 employees, about half of whom will move to Memphis. Lightman is buying eight duplex apartment buildings to house those moving to Memphis, house not moving will be replaced in Memphis.

Warner Theatre Manager Jim Barnes decided to move his 10 a.m. matinees on "Saratoga Trunk," after Loew's packed them in with 10 a.m. showings for "Adventure." The move was equally as successful for Barnes.

GM Salesman Tommy Balbridge is recovering from illness which kept him off his northern Arkansas and southeastern Missouri territory for a week.

The Strand, Malco house at Newport, Ark., is being remodeled and will have a new black front, new marquee lights, new a cooling system, new sound and new decorations. Mrs. Edith Evans, city manager, is in charge of the work.

C. B. McLendon, husband of Mrs. C. E. McLendon, Dixie Theatre manager, Mountain View, Ark., is recovering from an operation at Fayetteville, Ark.

W. E. Landers, Jr., of the Landers Circuit, announces the appointment of Jack Shine, of Calico Rock, Ark., as a house supervisor and part-time manager.

Flexer-Haberfeld Theatres President Dave Flexer has returned from a trip to New York.

COLUMBUS

Local theatres, as well as other business firms, may lose settlers and their no-parking areas along the curbs if a traffic survey suggested by Mayor James A. Rhodes determines that some of the restricted space should be made available for public parking. The local parking problem has become acute since the end of the war and city fathers are attempting to find a solution. Most theatres are now permitted no-parking areas for at least the width of the marquees.

The Ohio, Broad, Palace and Grand theatres, downtown houses, collected $8,500 in Red Cross contributions, according to the local Red Cross chapter.

Mr. and Mrs. J. Real Neth have returned from their New York City vacation.

Citizen Movie Editor Bud Kissel is planning a summer trip to Hollywood, and hopes to visit all MGM studios, combining business with relaxation.

Charles Stokes, returned veteran, is the new assistant manager of the Grand Palace House Management is back on the job after his recent operation.

Ohio Theatre Manager Arthur Egberts was host to two settlers and their no-parking areas for a view of "The Sailor Takes a Wife." Chief Pharmacist's Mate Denis Hooton and his Australian bride, Ellen, and Chief Pharmacist's Mate and Mrs. Leon Matison, were the guests. WCOL
NEW ORLEANS

Mr. and Mrs. Billy "Fox" Johnson, owners of the Fox Theatre, Plaquemine, La., with his brother, Charles, and Howard Laczee, of Alexandria, La., motored here in the interest of their theatres. They are constructing new theatres in Bunkie and Jonesboro, La., with Laczee managing the one in Bunkie.

The Lake Theatre, Mandeville, is closed temporarily for extensive alterations, according to Owner Sid Furman, who plans to reopen the practically-new theatre on May 1.

Columbia Inspection Department's Eddie Souchon left for Indianapolis where he was two of the masqueraders in Metro's special screen of Carnival Day.

Monogram Branch Manager Henry B. Glover, and his personnel invited local film people, their families and friends, to the screening of Monogram's first million-dollar production, "Suspense," at the Circle Theatre last Friday, Glover, Salesmen Joe Farkhanoff and George Neumegen and Booker Schroeder are determined to hit the top in the Steve Brody Theatre's Criminal Enduring May 21. District Manager at Shreve Covin was present for the big screening.

Robert Elsey, son of Mr. and Mrs. John Elsey, of Delta Theatre Supply Co., and Sam Franklin Pasqua, son of Sam and houses, of Alexandria, La., exhausted the 115 lb. and 145 lb. championships respectively, in the New Orleans Public and Parochial High Schools Wrestling Tournament.

Twentieth Century-Fox Ad Sales Manager Ed Kennedy is in the Baptist Hospital recovering from his recent operation.

Mr. and Mrs. John Elsey, of Delta Theatre Supply Co., left Wednesday morning on a business trip to Chicago, Detroit and other northern points. Elsey sold his half interest in the Plaquemine Theatre, Hamilton, La., to Mr. and Mrs. Q. Formby of that city.

Former PRC Salesman Floyd P. Murphy, now in theatre advertising with headquarters in Alexandria, La., visited along Film Row with W. D. Dressell, who was recently released from the Merchant Marine.

Elaine Weber, daughter of Leona Weber of Columbia inspection department, was chosen winner of the finals of the weekly amateur variety contests staged by the St. Charles Theatre. The soprano had previously won the prize in the vocalists' division.

Film Row was deeply shocked by the sudden death of Eleanor Louise Ricks Glover, of RKO.

Orry Davis and W. H. Ladner, of Lumberton, Tex., appeared in this 35-mm. motion picture roadshow in hamlets and byways in Mississippi where there is no other cinema attraction.

I. T. & T. 16-mm. Productions Head George H. Hirliman, former Paramount producer and organizer of Film Classics, was in town attending the regional meeting of his franchise holders and visiting friends.

Visiting out-of-town exhibitors were C. R. Labude, Moreauville, La.; Dr. A. H. McCoy, Ritz Theatre, Jackson, Miss.; Mr. and Mrs. O. Foreby, Pantel Theatre, Hattiesburg, La.; Milton Guidry, Erath, La.; F. Cox Mosley, Ritz Theatre, Bogalusa, La.; Charles Lamantia, Ritz, Hammond, La.; Ernest Delehaye, Maringouin, La.; Oscar Parson, Centre, La.; Freeman, Varnon, Rich- ton, Richon, Miss.; O. Davis and W. H. Land- ner, Lumberton, Miss.; Arthur Lehman, Jack- son and Canton, Miss.; S. H. Shaddox, Gonzalesville, La.; and pioneer exhibitor S. T. Taylor, Laurel, Miss.

Paramount Cashier Pauline Taylor resigned after 30 years' service and is now connected with United Theatre, Jefferson, La., as booker.

Freddie Goodrow, son of F. F. Goodrow, of Novelties, Inc., in home on a 10-day furlough from the Navy.

Tom Maine, manager of the Roxy Theatre, Lafayette, La., winner of the "Flight to Lon- don Contest" in the Sixth Regional District for the Victory Loan, will have an opportunity while on the trip to visit his relatives and blossoms in England.

Maine, who placed first in the top bracket of the nation's leading theatre bond salesmen climax a four year record of outstanding war financing by his support of the Victory Loan. He personally promoted, wrote, sold and delivered nearly $600,000 of $E$ bonds—doubling the quota of his parish (county)—with a unit sales rec- ord of 10 units per $E$. He has been a theatre manager for 16 years, and supervises a group of houses in Lafayette for Southern Amusement Co. whose home of- fices are in Lake Charles, La. He is a natural- ized American citizen since 1939 and a lead- ing civic worker in his community.

PHILADELPHIA

Local theatremen recently received the following letter from the Philadelphia Fire Marshal: "In making inspections of theatres and houses of assembly, we have become impressed with the temporary decorations, extensions, alterations and displays are being made, and additional de- vices installed such as candle counters, popcorn machines, etc. We have also been informed by various firemen and deputies that the regulation of the Philadelphia Fire Marshal is without the necessary approval must be immediately removed. The regulation of the Electric Bureau, which pro- hibits extensions, changes or alterations to the electrical wiring system and equipment without first obtaining the approval of the Bureau is also being abused. These practices must stop at once, and any violations of the regulations will be cause for the revoking of the theatre or motion picture license.

Paramount's William G. Booker, Greater Philadelphia Area Chairman of the motion picture division for the Salvation Army Maintenance Fund Drive to be conducted during April, has been here for consultation with all members of the industry in the territory to "appoint themselves assistant chair- men" and assist in the work toward the goal set for the cause this year. Booker served in the same capacity last year, when the industry made a great showing in the Salvation Army drive.

Columbia Division Manager Harry Weiner returned from Florida "brown as a berry."

More than 250 people from the industry were at the dinner for Edgar Moss held by the Variety Club, Monday night.

Ralph E. Peakham is the new salesman at Columbia, replacing Charles Connaught, who resigned.

Earle Theatre Doorman Eddie Schuefer, 55, died last Saturday from a heart attack after an extended illness.

Warner District Manager Paul Castello's young son, Bobby, seriously injured last week when he was run down by an automobile, is improving at the Jewish Hospital.

Twentieth Century-Fox Exploiter Mike Weiss is sporting a beautiful set of cuff links from Jimmy's, gift from studio executives.

Bill Humphries, owner of the Rialto, Lewis- ton, and the Savoy, Cataquasia, has moved his office from the Abbott Blbd. to the Warner Exchange Blbd.

William Bronberg is visiting the Columbia exchange for several weeks. He is from the foreign department getting the lowdown on exchange operations.

Warner Theatres' Zone Manager Ted Schlang, Advertising and Publicity Manager Everett C. Callow, his assistant Irving Blum- mond and Warner Exchange General Manager were presented with medals last Monday by Sidney Weiller of the Finance Department of the Treasury Department. Designated as U. S. Treasury Awards—the medals were engraved with the names of the men.

Ray Schwartz has resigned as treasurer of the Affiliated Circuit, Inc., and will operate the Walton and Strand theatres as his own separate unit.

National Distributor Chairman Charles M. Reagan announced from Fordvill, United Artists exchange head here, has been selected to serve for the balance of 1946 as area dis- tributor chief in a larger drive under a theatre capacity.

The Easter week Cancer campaign is to be his first assignment.

Dave Molliver appointed Major Owen S. Mollinger general manager of his circuit of theatres.

PORTLAND

Medford, Ore. junior high school students picketed the Holly Theatre there, asking that admissions be reduced for students from 65c to 35c. The Holly is one of four houses in that town.

Both consolate film section announces a special division handling British 16-mm. products, including "Operations Mulberry," with Katherine Noel Parker in charge.

Major of Columbia Sales Manager George Hickey, guest of Portland Manager Lew Amacher, predicted that business on the west coast will continue good for the next few years.

Organized Theatre, guest from Sportstown, is holding over "The Bells of St. Mary's."

Vete Stewart and Al Oxley are on route to San Francisco for a special Warner Bros. con- ference.

Harry Ush and L. C. Gillespie, well known
Century is set to lead the field. The Century Master Sound System supersedes all present day sound equipment. Designed to meet anticipated developments Century will supersede the sound systems of tomorrow.

For the smaller theatre the Century Standard Sound System is superior in quality, material, workmanship . . . its performance is better!

* For sale in the Domestic market through Independent Theatre Supply Dealers.

Century post-war projector mechanisms, “C” and “CC” are improved in design, quality and performance . . . They still lead the field!
The post-war Westrex MASTER Sound System supersedes the pre-war Mirrophonic Master Sound System for larger theatres. It is designed for easy adaptation in the field to probable Hollywood developments such as automatic volume control and multi-track sound.

The post-war Westrex STANDARD Sound System is especially built to bring high quality sound to smaller theatres.

*For sale outside the United States.

The first of our tremendous backlog of foreign orders are now being filled from regular factory production.

Westrex Corporation

FORMERLY

Western Electric Export Corporation

111 EIGHTH AVENUE, NEW YORK 11, N. Y.
REGIONAL NEWSREEL

(Continued from Page 39)

theatre executives of Eastern Washington, an-
nounced the closing of their new theatre at 
Oroville, April 12.

The entire Film Row and theatre executives 
executed their congratulations to Tom Shearer, of 
B. F. Shearer Equipment Co., on his marriage 
to Marian Petersen.

E. L. Walton, of New York, was a special 
guest at the Film Row dinner-dance honoring 
J. T. Sheffield.

Frank and Leota Airey are contracting for 
materials for their new theatre at Twisp, Wash.

Piramont Exploitation Chief Ronnie Ames is 
handling the campaign on "Road to Utopia," 
which opens at early date in Portland and Seattle.

Herbert Sabotka, Vic Gauntlett, Maury 
Saffle, of Evergreen, and James Home, of 
Northwest Independent Theatres, successfully 
put over the Red Cross drive.

Motion Picture Association Field Coordinator 
Duke Hickey is on a goodwill visit to Belling-
ham, Tacoma, and Seattle, Wash., and Portland 
and Salem, Ore.

Paul Mercy, recently released from the 
Merchant Marine, was greeted by his brother, Junior 
Mercy, Yakima exhibitor.

The foundation work has been started on the 
Universal Film Exchange in Seattle.

HARRISBURG

Plans are under way to bring to Harrisburg 
movies which would not be shown in movie 
houses, including foreign pictures, those 
which are of interest only to certain groups, and 
special features, according to the announcement of 
the Harrisburg Community Theatre. Mrs. 
Katherine Straw, chairman, chairman, 
arranged with Senate Manager Bob Sidman for 
the special screening of the series.

Senate Manager Bob Sidman reported his 
fourth Saturday morning all-cartoon show was 
as successful as the first three, and now plans 
to hold them every other Saturday morning. 
Patrons for the special show are permitted to 
remain for the first run of the regular picture.

State Manager Gerry Wollaston and Fabian-
Winner & Segment Theatres Director of Pub-
licity and Advertising Edgar Goth have laid 
tentative plans for a "Search for Talent," via 
their airwaves, to discover local boys and girls 
with hidden talent. The two are negotiating for 
a spot on one of the three radio stations here, 
with prizes of a trip to New York and 
cash awards for the winners. The same 
pair are planning a state-wide "Jitterbug Con-
test," such as was featured at the State Bobby-
Sox Jambores, and will stage them in all 
Fabian houses, with the winners competing at 
the State capital for the finals.

VANCOUVER

Edward Bickle, who operates three theatres 
in the Cumberland-Courtenay district of Van-
couver Island, was here for his first visit in 
five years, making plans and buying equipment 
for his new theatre at Campbell River, V. I.

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New Ideal Theatre Chairs
JOE HORNSTEIN has it!

Steel-Johnson Amusements were given a $10,000 
permit to build a projection booth, screen 
tower and refreshment stand at the drive-in the-
atre which the company is building on Grand-
view Highway, near Vancouver. They have 
leased 13 acres to the Empire Township for 
the theatre, first drive-in in B. C.

With holdovers doing the biggest business, 
local grosses, for the most part, are on the 
upward trend.

New appointments in local film circles were 
Joe Archer as Monogram manager and Steve 
Robinson as Accentor. Miss Eunice Goff is 
The companies will now operate separately, but 
use the same exchange for distribution.

Strand Projectionist Eric Williams, old-
timer in Vancouver show business, is leaving for 
Hollywood where he expects to connect with 
press, Ernest W. Fredman, publisher and col-
umnist of The Daily Film Renter, has noted in 
our reviews of British films that comment on 
the lack of known players has been made, 
and having credited STR, takes up the cudgels 
that either players must be publicized with adver-
tsizing or British stars prevented from going to 
Hollywood.

We all know that it is publicity that creates 
the demand for players before even their first 
films are released. The pictures are 
not known in America many are little better 
known in this country. Probably more is being 
spent on studio publicity today than ever before, 
but the vast area covered by the budget com-
plain about not getting editorial publicity abroad, 
but my experience is that to get the stories 
today one has to bug for them.

A publicity men's section of the Association 
of Cine Technicians—the studio workers' 
trade union—is now being formed. While many 
well known publicists are joining, others equally 
well known are keeping clear of it. Objectives 
are minimum wage, proper recognition by studio 
workers on the floor, and an apprenticeship for 
all newcomers to the field.

The proper recognition clause is not so ab-
sent as it once was, but the situation is 
some very "difficult" people in British studios.

Certain personalities who can hardly sign an 
autograph book are just as much interested in 
stipulating that all press releases shall be passed 
by them.

A goodly turnout of film personalities at-
 tended the preview of Ealing Studio's "The 
Capable Heart," a most moving story of life in 
a German prisoner-of-war camp. Michael Balcon 
and Col. Harry Sayer, the British producers, 
were present with the reception.

Recently his pictures have been ringing 
the box-office bell and this will be no excep-
tion, I'm afraid. So far this year, 1946, in 
the theatre I must irritate Mr. Fredman again and 
harp on the lack of star names. None better known 
than Michael Redgrave appears.

Reports are that the Odeon Circuit plans to 
invade the towns of Vernon, Penticton and the 
Okanagan fruit belt, now solid 
Famous Players territory, and good revenue 
producers.

United Artists Booker Larry Katz left for 
Winnipeg to take the position of booker-
salesman for UA there.

Joe Bermack, who came from Toronto six 
months ago to take over sales at the Calgary 
RKO, has been assigned, charge of Eagle-Lion 
and enter other business. The winters in 
Alberta were too severe for him.

Harry Hurwitz, who formerly managed 
Odeon Theatres in central Maine, has taken over 
the management of the new Odeon Theatre, 
Winnipeg, succeeding Charles Straw, its first 
manager, who resigned due to ill health.

Hurwitz is setting new records with pictures hold-
ing as long as four and five weeks.

BRIDGEPORT

Albert Pickus, operator of the Stratford 
Theatre, Stratford, has been named a member 
of the committee arranging for the annual golf 
tournament of the L. M. & S. Picture Owners to 
be held at the Racebrook Country Club 
the first week in August. This is the first 
affair held since the tournaments were sus-
pected in 1941 due to the war.

Loew's Majestic Manager Harry Rose left 
LONDON OBSERVATIONS

By Jock MacGregor

People here are at long last beginning to 
wake up to the fact that British stars may mean 
something in this country but little in America.

Hard-hitting old war horse of the London trade 
and his wife, née Dede Delmarque, for-
er Plaza Theatre employee, married a year 
ago, are the proud parents of a baby boy born 
this week.

Ferris, B. C. has sold the Grand Theatre 
property to Joe Altomare, who operates the 
Empress Theatre, Natal, B. C. It will be 
completely overhauled and reopened by the middle 
of the summer.

RKO Canadian General Manager Leo Dev-
any is in town on his semi-annual visit check-
ing the local branch and looking up circuit 
heads.

For the critics this was a film of particular 
interest, for the story was written by Patric 
Kirkman, of the Evening Standard and the screen-
play coming from the pen of Miss May Morgan, 
the pre-war critic of the Daily Express and 
himself an inmate of the Stagbag depicted 
after an unfortunate incident in Yugoslavia.

A very welcome visitor to London is Mary Pickford who is here on business in connection 
with United Artists and convinced me of her 
fondness and interest in the world of cinema.

I wonder if she will welcome a "better looking 
edition of Darryl Zanuck." Now if only I had a 
Beverley Knight bank account—that would be 
something!

Considerable speculation surrounds Alexander 
Korda these days with his British Lion setup. 
Although Herbert Korda, son of the great An-
thony Kimmings, all producers of sound finan-
cial propositions, have flooded to his banner. 
Others will follow suit.

Talking of British Lion reminds me that their 
former publicist, Ken Green, who found that he 
had no job with them on his demobilization from 
the RAF, has reached an amicable settle-
ment and is now with Two Cities in a similar 
position. He is working on the new James Mason picture, "Odd Man Out."

Jimmy Hales Dutton, former publicist for 
GB Equiments, told me that he had become a 
producer and invited me to see his latest 
effort, "Old Father Thames." I went and found 
my time was wasted. But just over 3000 feet, it is an attractive survey of the river 
from source to mouth.

Since the war a number have turned to this 
length of production for which overseas are 
small and the demand large. Though these films 
consist mainly of exteriors and do not count for 
RKO quota, they may be useful to the exhib-
itator, and with the growing tendency for 
longer features, make an admirable fill-in on 
their programmes.

ABC and other cinemas in opposition to Rank 
find the quota obligations a big problem and 
there is little they can do about it.

I believe on an average they cost approximately 
$20,000 and gross up to $40,000. Which, 
as they say, is not a bad proposition.
for a two-week vacation with his wife and son in his native town, Atlantic City.

Loew's Globe Manager Al Domain has returned from his two-week vacation.

Robert Elliott, operator of the Colonial at Walnut Beach, Millford, has redecorated the lobby of his house in preparation for the summer season.

Cpl. Arthur Acri, well-known locally when he was assistant to Harry F. Shaw of the Loew-Poli Circuit before entering the Army, is now at the U. S. Army General Hospital, Camp Edwards, Mass. He is confined to a wheelchair with a leg injury, and soon expects a transfer to Walter Reed General Hospital, Washington, D. C.

Harold Engle, former student assistant manager at Loew's Majestic, is now working at Loew's home office in New York.

Morris Rosenthal, manager of Loew's Poli, New Haven, returned from a two-week vacation at Sharon Springs.

Edward Fitzpatrick, a Bridgeport theatreman who manages the Loew's Poli Theatre in Waterbury, is on vacation in Texas.

Bridgeport theatremen were interested in the news that B. J. (Bernie) Hines, who used to be well known here when Fox controlled the theatres now owned by Loew's, took an active part in the Motion Picture Industry Red Cross drive, being called to New York from Denver to do executive work in directing the campaign.

Loew's Globe Usherette Virginia Theresa Alter was married to James B. Decose recently.

PUZZLE. Just what Robert Young is explaining to Dorothy McGuire on the set of 20th Century-Fox's "Claudia and David" is a puzzle. From the looks of things, however, it appears that the young lady is being taught the art of drawing. But that's too superficial. It apparently goes deeper than that. What do you think?

HARTFORD

Hartford's first theatre holdup in many years occurred Saturday night, March 30, when a lone bandit, with an automatic pistol, held up the cashier in the box-office of the State Theatre, Hartford's vaudeville house, and escaped with between $200 and $300. Had the thief appeared a few minutes earlier his loot would have totaled nearly $3,000, for at that time theatre officials removed $2,500 to the bank for deposit. As yet the criminal has not been apprehended, and police are concerned that this might presage a series of such holdups.

Loew's Poli Palace Theatre Manager Fred Greenway is spending a couple of weeks visiting old friends in Baltimore.

Allyn Theatre Manager Walter B. Lloyd is traveling back and forth to New York these days, where his father is ill, Stan Redmond, who filled Lloyd's spot while he was in service, is helping to fill in now.

Columbia's "Tar and Spars," which had a swell promotion job by Ed Rowtham, and Warners' "Saratoga Trunk" at E. M. Loew's and the Strand respectively, are both holdovers.
cuit: John B. Giachetti, managing director and executive secretary, Frisina Amusement Co.;
James H. Arthur, Fanchon and Marco Service Corp., and many others.

A formal settlement, without the necessity for a formal hearing before AAA arbitrator
Harry G. Erbs, may be effected in the unreasonable clearance complaint filed some weeks ago by Erbs, owner of the Webster Theatre, Steelville, Ill., and the Princess Theatre, Percy, Ill., against Loew's Paramount, RKO and RKO-Pathe.

Police have reported that three men have confessed their participation in the holdup of the Empress Theatre recently.

Several additional cities and towns in the Greater St. Louis area have enacted local ordinances for Daylight Saving Time patterned after the one adopted by St. Louis recently. These communities include East St. Louis, III., Brentwood, Clayton, and Overland, all in St. Louis County, Mo. At Alton, Ill., a similar bill is pending before the City Council and is due for a vote before April 29.

Plans for participation of motion picture theatres in the St. Louis area in the national Cancer campaign were perfected at a meeting of individual theatre managers this week. RKO Manager Tommy Williamson is distribution chairman, Fred Wehrenberg, Fred Wehrenberg Circuit, George and Gus Kerasotes, Springfield, Ill.; L. Feinshienk, Publix-Great States, Alton, Ill.; and Ciro Pedrulco, Frisina Amusement Co., vice-chairman.

A number of the smaller theatres in St. Louis will be forced to close if they are compelled to hire a stage-band at $80.25 a week or even $52 a week. While there has been a gathering of theatre owners as yet on the new demands of Local No. 6, it is known that some of the independents are inclined to close their theatres rather than submit to terms.

The completely modernized Aubert Theatre, a unit of the St. Louis Amusement Co. circuit, under Fanchon and Marco management has been reopened. The modernization included the installation of 1100 new upholstered chairs, air-conditioning equipment, installation of the latest acoustical equipment on the walls, new carpeting and rest rooms and the latest sound and projection equipment. The interior and exterior of the house has also been modernized under plans prepared by Leo Abrams, St. Louis architect.

United Artists Midwest Advertising Manager Ed Bellow came to town to help exploit "Whistle Stop," which opens at Loew's this week.

Harris Dudelson, formerly of Cincinnati, has assumed his new duties as St. Louis manager for United Artists.

Fanchon and Marco-St. Louis Amusement Co. theatres, with all but 45 of their 230 employees and women out of uniform and back at their jobs in the circuit, have discontinued publication of "The Round-Up." Myrna Stroud, editor, very appropriately named the last issue, "The Last Round-Up."

The Fanchon & Marco-St. Louis Amusement Company's anti-trust damage suit attacking the legality of the American Distribution Association's deal with the motion picture industry under the consent decree will come up for hearing and arguments before the United States Circuit Court of Appeals at St. Paul, Minn., on May 8 and 9.

The St. Louis Variety Club dinner-dance at the Coronado Hotel the night of Sunday, March 9, proved a delightful affair for all in attendance.

Francis H. Rudolph, formerly a salesman for United Artists in a Territory but more recently working in Atlanta, Ga., died in that city last Thursday.

Ray West, projectionist at Maury Davis' Will Rogers Theatre, is the father of twins, a boy and a girl, born on March 30.

Joseph J. Goldstein, currently manager of the Capitol Theatre, a St. Louis Amusement Company unit, has won an airplane trip to England as a reward for his splendid work in leading the St. Louis area in the number of War Bonds sold by theatre managers during the Victory Loan Drive last October and November. With five other regional winners he will be the guest at a dinner given by the Variety Clubs in New York on May 18 and will leave for London the following day.

Cleveland

Monogram Franchise Owner Nate Schulz entertained 30 top theatre owners at dinner at the Tavern last Friday, followed by the screening of "Suspense."

Paramount District Manager Harry Goldstein is back from a business's holiday in Hollywood where he renewed old acquaintances and saw several Paramount pictures in the making.

RKO Theatre District Manager Harry Schreiber spent the week in New York lining up coming attractions for the Palace Theatre.

Howard Reif, of the Scoville, Essick and Reif Circuit, and Abe Schwartz, partner of the S. S. Shulman in the ownership and operation of the Lexington, Cleveland, and Lake Painesville, are both back from extended Florida vacations.

Herb Ochs, who eats, sleeps and dreams about drive-in theatres, is spending quite a bit of time here working out plans for more outdoor theatres in this territory.

Cleveland Film Exchange Club President Herbert Horstmeier announced April 2 as the date of the club's first spring party.

Circuit Theatre Owners at 'Suspense' Screening. Leading exhibitors from Washington, D. C. and surrounding territory were guests of Monogram Branch Manager Jack Selzer of the recently completed hundred-thousand-dollar production, "Suspense." A cocktail-luncheon at the Carlton Hotel followed the screening. In the group above are (l-r) George Wheeler, Lichtman Circuit; A. Abendschon, Ashley Theatre; Frank Boucher, K. B. Theatres; George Crouch, Warner Theatres; Anne Hanower, Monogram exchange cashier; Jack Safen; Henry Hiser, Hiser Theatre, Bethesda, Md.; Jack Fruchtman, Greenbelt, Greenbelt, Md.; and Clarke Davis, Lichtman Circuit buyer.

New Mirrophonic Sound J O E H O R N S T E I N has it!
BOSTON

James Connolly and Frank Dervin were guests of honor at a dinner held in the Hotel Stadler, March 23, Connolly is the new 20th Century-Fox branch manager. Mr. and Mrs. Dervin is the newly appointed Republic manager.

Publicist Floyd Lee Bell spent several days in New York this past week, calling on old friends in the film trade. Accompanying him was his daughter, Miss Helen. Miss Bell was given an audition at the National Concert and Artists Corp.

Warner Bros. Publicist Art Moger entertained more than 50 members of the local press at the exchange last Monday afternoon and evening.

United Artists Division Manager Jim Wynn is improving rapidly and taking a lively interest in local film district happenings.

Miss Eleanor Elman, daughter of Western Massachusetts Theatres Theatre Buyer John Glazer, was married to Edward Gilman, March 8.

Edward Callahan, Jr., son of 20th Century-Fox District Manager, District Manager, joined the sales force of his dad’s organization, after his recent discharge.

Paramount Theatre Chief Engineer Alonzo T. Keene died at his home in Cambridge.

Lyndon T. Forkey, Kaito Theatre manager, Everett, died last week. He was a brother of Kenneth Forkey, Forkey Circuit head.

Sam Horenstein has leased the store at 43 Church St., and will maintain offices and showrooms for the Theatre, but will not operate the building.

FRC District Manager Abe Weiner spent several days in New York at the company’s home office.

Selznick Pictures’ Randy Miller, of the New York sales office, visited the local United Artists exchange last week.

RKO Radio Canadian General Manager Leo M. Davény was re-elected president of the Canadian Motion Picture Distributors Association for another one-year term. Mr. Davény, who was Empire-Universal Films, Ltd. General Manager A. W. Perry.

The National Film Board, Ottawa, has recommended to the Government the permanent appointment as Canadian Film Commission of Ross McLean, deputy commissioner, in succession to John Grierson, who resigned last November to organize International Film Associates, which is producing film shorts in three languages for UNRRA.

Queensway Studios, Ltd., the Arthur Rank enterprise in Canada, has gone into production at its 15-acre property just west of Toronto. The plan had been held up since last June due to lack of essential equipment. The Canadian studio, under the direction of Mel Turner, is starting sequences for a feature which is otherwise being made in Rank’s studios in Britain. Capricorn Pictures, Ltd., Manager T. R. Tubman, Ottawa, presented a “Show for Spartans,” a screen innovation consisting of 11 short subjects dealing with as many different sports and pastimes as possible, and realized handsome dividends at 48 cents a head.

Marks Theatre Managers Mel Jolley, Oshawa, Ont., booked not one but four performances of the same Saturday morning kiddie shows, starting at 10:30 A.M. and continuing until late afternoon, the adult showing following after. This was a huge success and played to capacity audiences.

Toronto 20th Century Theatres Managing Director N. A. Taylor announced the purchase of a site costing $50,000 in Oshawa, Ont., for the erection of a third theatre. Canadian Odex also has plans for its first theatre in Oshawa.

BUFFALO

Columbia City Salesman George W. Ferguson passed away Friday, March 29, at the Buffalo General Hospital, after being ill for three months. He had been city salesman for 17 years and a charter member and director of the Buffalo Variety Club.

Bell Pictures’ Sidney Killick spent several days in town.

Effie and Eve Bettiggiola, Rivoli Theatre, Syracuse, Miss Eliza, former Rivoli girl, mad mad for Frank T. Smith of the Moore Theatre.

Former RKO Cashier Kay Cochrane received her discharge from the Waves. J. S. Berkson, ScreenCraft Pictures, New York, stopped here for a few days.

Robert H. Mann of MMGC, formerly with Pat-O, received his discharge from the Coast Guard, after four years service.

CINCINNATI

Reports that West End theatres were being overcrowded and turned into firetraps caused the Fire and Building Commissioners last Saturday to start a survey of some of the smaller theatres. It was charged that the theatres, few of which are fireproof, have insufficient exits to care for the overflow crowds that fill the house on certain nights. One solution recommended is that managers be permitted to sell only to the theatre capacity in non-fireproof buildings.

Since Manager Joe Alexander and RKO Dayton City Manager William A. Clark left for New York last Monday night on a business trip.

RKO Midwest Corp. Assistant Division Manager Hardie Meakin returned from a ten-day trip to New York.

United Artists field man Manny Person has been in Cincinnati working with RKO publicity and advertising man Nate Wise on a “Goody Hat Contest,” in conjunction with the playing of “Breakfast in Hollywood” at the Palace.

Nate Wise and RKO Midwest Corp. Division Manager Col. Arthur Frudenfield were in Dayton on business for a day.

“Saratoga Trunk,” in its fourth week at the Capitol, is establishing new records.

Universal publicity agent Harry Keller has been busy on the “Seventh Veil” campaign in Dayton, Ohio, and Ft. Wayne, Ind.

CHICAGO

With President Mrs. Joseph Chesser presiding, the Better Films Council will convene April 12 at their annual meeting to discuss plans for the upcoming season.

The Oriental Theatre case awaits the return of Judge Dunne for the selection of a new judge to succeed Judge Philip Finnegan in hearing the case.

Twentieth Century-Fox exchange will entertain 40 GI British war brides at a special pre-view of “Sentimental Journey” April 10. Fox Movietone Newsreel Overseas Correspondent Jack Barnett will address the group.

Sam Lamasky, Film Row union business agent, is confined to his home after an operation. It is reported that Gene Arkinson, Chicago operators union business agent, will be named international vice-president in addition to his present duties.

Paul Homer joined the Essaness Circuit public relations staff under the direction of Norman Kassel.

B & K Attorney Morris Leonard returned from his California vacation trip, and Publicity Chief Will Holland left from a Florida trip.

Harry Y. Croswell was named assistant advertising manager of the Admiral Corporation.

B & K Chief Projectionist Jacobson returned from the Army and resumed his former position.

(Continued on Page 46)
WASHINGTON

Walters' Earle Theatre still shows S.R.O. for the showing of "Saratoga Trunk," and RKO Keith Theatre has "Tomorrow Is Forever" in its fourth week, despite fine spring weather and the blossoming of the cherry blossoms.

Universal Branch Manager Max Cohen and Salesman Walter Davis visited the eastern shore accounts this week.

Twentieth Century-Fox's Clarence Hill and Walters Bros. Barney Goodman were in town to negotiate a contract with Local B-13.

Universal Ledger Clerk Deborah Brook returned to her desk after many months in bed following a streetcar accident.

RKO Exploiteer Doug Beck traveled to Richmond and Roanoke to set up campaigns for forthcoming RKO releases.

Monogram Pictures played host to drama critics and their guests at a screening of "Suspense" last week at the Circle Theatre.

Walter Bros. Assistant Contract Manager Arthur Shafelt is a songwriter in his spare time, being part of the team of Skylar and Shafelt.

Walters Bros. exchange has gone on a five-day week, much to the pleasure of its employees.

Anna Skanesky, typist-clerk, is the new employee at 30th Century-Fox.

Frank La Falce, chairman of the publicity committee for Variety Club Tent No. 11, met with members of his committee to map out plans and procedures.

Twentieth Century-Fox's Ann L. Griffin returned from Chicago where she has been visiting her sister, who has been ill.

Universal Auditor Fred Wolff is visiting the local exchange.

RKO's J. B. Breench visited Baltimore this week.

International Pictures' Joe Minsky was a recent visitor in town.

Walter Bros. Harry Goldberg was in town recently conferring with Frank La Falce on the "Devotion" campaign.

Other Walter Bros. visitors were Paramount's Bill Brooker, here for "Miss Susie Slagle," and Columbia Pictures Sid Zims and Sam Galanty, here on "Perils of intimacy."

RKO Exploitation Department Head Terry Turner was a recent visitor at the local exchange.

Charlotte Duncan, secretary to Walters' Frank La Falce, and Anne DeMelle, secretary to Wade Skimmer, visited New York recently.

Twentieth Century-Fox's Dorothy Humphries has been out ill.

Universal Cashier Morton Bramson visited his family in New York.

Mrs. Kip Edelman has joined the RKO exchange cashier department.

Beverly Ewing, daughter of Walters' Bill Ewing, was here on a visit from Williamsport-Dickinson College.

Top award in the Victory Loan contest for Virginia theatres was won by all-dayer R. H. Coulter, manager of the Byrd Theatre, Richmond, with a total bond sale of $1,213,650 of which $410,130 was in "E" bonds for a theatre seating 1,390. In the total sale of $1,385,757 for a theatre seating 2,197, and C. J. Cardwell, manager of the Lee Theatre, Appomattox, placed first in towns under 25,000 population. The latter showed a total sale of $118,475 in bond sales for a theatre, seating 350. Other winners: Herbert Morewitz, Palace, Newport News; Charles D. Hubert, Colonial, Richmond; And skin C. Sumner, Capitol, Danville; C. R. Pearson, Buckingham, Richmond, Stewart B. Tucker, State, Richmond, T. W. Lichtman, Booker-F, Norfolk; Dick Miller, Park, Richmond; and Mrs. Bertha Brothers, Belleview, Richmond; C. J. Ellott, Colony, Portsmouth; Henry A. Clark, downtown, Harrisonburg; Robert P. Beamer, Pulaski, Pulaski; James C. Thomas, Danville; Edward Lofth, Wayne & Cavalier, Waynesboro; Ralph L. Davis, State, Lexington; E. W. Thompson, Paramount, Charlottesville; Lamar H. Keene, Capitol, Winchester; Elwood S. Taylor, Rockbridge, Buena Vista; Frank Shafter, Roanoke; Douglas Boswell, Langley, Hampton, D. F. Aleshire, Page, Luray; Fred R. Sullivan, Victoria, Fredericksburg; W. W. Douglas, Colonial, South Hill; John E. Glidden, State, Falls Church; D. H. Covington, Ashland, Luzerne; I. I. Martin, Faquier, Warrenton; Oliver P. Chandler, State, Charlottesville; J. B. Farinholt, Edge Hill, Gloucester; Roy A. Richardson, Chadbuck, Suffolk; Mary P. Oliver, Tally Ho, Leesburg; Will F. Nichol, Virginia, Staunton; C. G. Dyches, Clover, Clover; Carrie E. Fulgham, Smithfield, Smithfield; M. L. Gladstone, Cameo, Exmore; J. E. Ritchie, East End, Richmond; W. Scott Reid, Park, Front Royal; Dorothy Smith, Byrd, Richmond.

NEW YORK

Sklouskas Theatre Corp. General Manager William White and other managers and company executives help formulate the plans for an effective Cancer Fund-Raising campaign in the Sklouskas Theatres, at a special meeting of the current drive, held Thursday, March 28. He stressed the importance of close cooperation between theatre management and community leaders. According to White, this campaign gives theatres an opportunity to enter into a pioneering venture and

FORMER GI's HONOR BESS SCHULTER. During the war Bess Schulte, wife of Matt Schulte, Fanchon & Marco-St. Louis Amusement chief booker, corresponded regularly with local film industry GI's stationed in all parts of the world. One night last week those former GI's, now back in their various industry posts once more, surprised Bess with a steak dinner at Ruppert's presented her with a bronze plaque. Among those with GI Bess in the photo above are Edward Arthur, assistant general manager, and Emil Karches, auditor, Fanchon & Marco; Joe Tapella, manager, Aubert; Kenneth Kreh, Hi-Po; Lester Levy, Columbia salesman; Al Coco, Loew's Inc.; Eddie Stevens and Harry Hynes, Jr., Universal; Tony Matrici, Uptown Theatre; Clinton Allen, projectionist, Beverly Theatre; Marvin Stiver, manager, Shenandoah Theatre; James Tapella, manager, Columbia Theatre.
truly be regarded as a community institution by its participation in this greatest of all humanitarian causes.

United Artists President Edward C. Raftery, chairman of the Amusement Division for the Catholic Charities Drive for the Brooklyn and Long Island Diocese, stressed the fact, in communications to industry executives and theatre managers in Brooklyn and Long Island, that the Brooklyn Diocese is separate from the New York Archdiocese and does not receive any of the contributions collected by Universal's John O'Connor, and his Archdiocese committee. Others on Raftery's committee are Gene Bowman, Edward C. Dowden and John Murphy, of Loew's, and James Mulvey and Samuel Rinzel.

Film Classics Vice-President and Eastern Sales Manager Irving Worsmer left Friday for a two-day business trip to Albany.

Century Theatres General Manager announced the following personnel transfers: Albe marie Theatre Assistant Manager Peter Manzione transferred to the Patio Theatre in the same capacity; Enrico Ferrari, Patio Theatre assistant manager, transferred to the Mayfair, as assistant manager; Mayfair assistant manager Irving Weigman was moved to the Albe marie as assistant manager.

AMPA President Dave Bader announced the personnel of the committee in charge of the AMPA Relief Fund Luncheon, scheduled for Monday, April 21 at the Hotel Pennsylvania. Hal Horne and March of Time's Phil Williams are co-chairmen. Tickets and arrangements will be handled by PRC Pictures Arnold Stetz and Story Productions' Jerry Pickman. RKO Radio's Harry Blair and Rivoli Theatre's Sid Gross have charge of publicity. Others on the committee are RKO Theatres' Blanche Livingston, Universal's Bob Wile, Martin Starr, publicist, and Mel Komecoff, of Jay Emanuel Publications.

The luncheon will be attended by leading figures in the industry.

MG&M Cashiers Frances Drummond was tendered a stark shower by her fellow employes, marking her retirement from the exchange.

Sixty MGM feminine employees were escorts for the officers and crew of the U.S.S. General R. H. Hauway, Army transport, at a two-night dinner-dance at the Carnival night club, last Tuesday and Wednesday nights. Ship's Chaplain Lt. Harold Brown arranged the entire thing.

Veteran Exhibitor Mr. W. C. Melt, of the Rosenblatt-Welt Circuit, died last week.

Douglas Yates is at the local Republic exchange for a couple of weeks.

Republic Eastern Division Manager Maxwell Collins is making a tour of the exchanges under his supervision.

Republic Branch Manager William P. Murphy is back at his desk after a siege of the grippe.

Columbia Office Manager Abe Cohen leaves this week for the American Bowling Congress annual tournament at Buffalo, N. Y.

Marvin R. Fraun, formerly with the Columbia home office short subjects department, is the proud father of a son born last week.

The President, Theatre, Bronx, is now showing all-Spanish pictures.

Monogram trade screened "Suspend" at the Normandie Theatre last Friday before a capacity crowd, followed by a luncheon and cocktail party at the Raleigh Room of the Hotel Warwick.

Monogram's "Black Market Babies" opened at the Gotham.

United Artists Statistical Clerk Gertrude Levine and Telephone Operator Myrtle McKenna are back at work after their recent illnesses.

United Press Special Representative Charles Guez has resigned.

United Artists Assistant Cashier Gertrude Strahl welcomed her husband, Harry, home from the Army.

United Artists Branch Manager Jack Ellis is in Florida on a vacation.

OUT-OF-TOWN INVITES include: "Gilda," in Chicago looking stage attractions. Slight damage was caused recently at the Tivoli Theatre, Jasper, by a fire of undetermined origin.

Henry Reiss, Reiss Circuit, Louisville, Ky., has returned from a week's stay in Florida.

Fred Dolle, Fourth Avenue Amusement Co., has returned to his desk after a month in Miami.


Joe Milton will open his Westside Outdoor Theatre, April 20.

Loew's Theatre Manager Boyd Sparrow has gone to Washington, D. C., his home town, for a general check-up and rest. Joe Sloan, of the home office, will assume his duties during the two-week leave.

The board of directors of the Indianapolis Variety Club held its meeting April 1 at club headquarters.

Daylight Saving Time will go into effect at Logansport, on April 7 and will continue until Sept. 1. The decision to end on Sept. 1 was made so as not to cause confusion in school schedules.

LOUISIANA

Seen along Film Row were Art Brisk, Palace, Las Vegas; Mr. and Mrs. Jim Lima, Jr., San Jose; Arthur Unger, Pioneer Supply Co., San Francisco; Jake Stolz, Pittsburgh, Pa., theatre owner; Bob Lippert, from Fricco to help produce "Accent on Horror" for Golden States Pictures, of which he is vice-president; and John DeCadi, Holtvile, Holtvile.

Ten pair of nyloons were offered as prizes by a local theatre the other evening instead of the usual cash awards.

Graphically portraying the need for larger marquees, now being argued by the City Council, were marquees last week heralding "Sid" Greenstreet and "Mel" Douglas.

Downtown Music Hall Manager Cliff Chel lewis putting in front trees in his Temple City home, is a figure that figures his pet duck, Sandra, which he hatched from an egg (via oven), will keep away insects.

Film Classics General Sales Manager Nicky (Continued on Page 48.)

EXHIBITORS TURN OUT TO SEE 'GILDA.' Several prominent exhibitors attended the recent trade screening of Columbia's Rita Hayworth starrer, "Gilda," in Chicago recently.

In the group above are (l-r) Joseph Lerner, Argo, Ill.; George Topper, Topper Theatres; George Golos, Golos Circuit; M. M. Rubens, Great States; Abe Platt, Balaban & Katz; Ben Laurie, Columbia branch manager; Joe Stern, Stern Circuit, and Sylvan Goldfinger, Telenews Theatres.
REGIONAL NEWSREEL

(Continued from Page 47)
Goldhammer left for New York.
William Bowden has succeeded the late Vernon Bascom, who recently passed away, after serving Louise Wutke’s Projection Equipment and Maintenance Co. for five years as bookkeeper.

NCTOA’s Ida Schreiber keeps a semi-monthly news-filled bulletin rolling to more than 370 members.

Cooperative’s Lee Grundin was happy to see her sister, Lt. Peg Grundin, home from the Philippines.

National Theatre Supply’s Ed Richter is the proud papa of a baby girl, born last week.

Aubrey Parsons is the new owner of the Tower, Dinuba.

Carlin and Sinker sold the Alvarado to Rosenbloom and Hamilton.

NEW THEATRES

Coleman, Wis.—Plans have been approved for a new theatre here to be erected by Architects Poeller, Schober, Berns, Stafford and Jahn.

Milwaukee—This city’s gold coast Lake Michigan front has the Lake shore area, with a new 1,000-seater if Fox-Wisconsin can get the materials. Cost is estimated at from $160,000 to $175,000. Another house for approximately the same area is in the making with S&M Theatres of Oshkosh getting a permit to build. The new building may cost $30,000.

Smyrna, Ga.—A $40,000 theatre, to be called the Jonquil, in Smyrna, Ga., is now under construction. The Brunswick Circuit of Va. Leonard Bransome, formerly of the Army Motion Picture Service of Charlotte and Atlanta will operate the theatre, which is expected to open in May.

Dayton, Ohio—Sherwood Theatres, Inc., will build a drive-in house on the Eaton Pike.

New Orleans—The Robert E. Smiths, owners of the Lakeview Theatre, have announced plans for the construction of a new theatre in the Lake Vista section, as soon as building materials and proficient labor are available. Alvina Smith and their daughter, manages the Lakeview.

N.O.-Chicago—Galva Theatre Manager Wayne Maxwell, Galva, Ill., plans to remodel the store building next to his theatre into a 250-seat theatre, with the Galva box-office serving both houses. A combination front will cover both theatres.

New York—Joseph P. Kennedy, former ambassador to the Court of St. James, plans to erect a 1200-seat theatre on the only business corner in Pelham Manor, which he recently purchased.

New Castle, Pa.—Testing is being conducted of the soil on the site for the new theatre here. Drilling teams are trying to determine how deep the foundation can be placed before they strike water and sandy soil.

Cleveland—A building permit has been issued for a theatre, shopping center and construction office, preparatory to the construction of a $300,000 development by Peter Sepper, Jr., in Fairview, Ohio.

Indianapolis, Ind.—Frank Walters and M. H. Scheidler, owners of the Orpheum and Jefferson theatres, Hartford City, plan the erection of a new, modern theatre here. Erwin G. Frederick, Chicago architect, is drawing plans and specifications.

Kroehler Push-Back Seats Installation Engineer Ronald McDonald was working on renovations at the Cabrillo, San Diego. Red Williams, Kroehler’s local manager, reports that 11 Western states are being covered. Recently seating was installed at Al Hanson’s Southgate, Earl Striebel’s El Paso, Palm Springs; Big Bear Lake, Fremont, Las Vegas; and E. Jones’ Helix, LaQuexa.

Screen Guild’s Bill Fleming announced the acquisition of Paramount’s “Hispanic, Cas- isides” and “Meet John Doe,” with Gary Cooper and Barbara Stanwyck, for reissue.

Downtown Music and Assistant Manager Donald Luce left for Berkeley to visit his wife and two-month-old daughter.

National Theatre Supply Manager Lloyd Olson was welcomed back after a prolonged illness.

Phoenix, Ariz.—Foundations have been poured for a new theatre here, now being erected by Richards and Nace amusement firm. The interior will be modernistic, with a central heating and air-conditioning system. The most distinctive item, formed by the actual wings of a B-29 bomber, making a spread of 102 feet. A third wing will stand upright to carry the electrical advertising display.

Los Angeles—The latest in modern innovations are being introduced into the 750-seat theatre being built in Fontana, Calif., by Glenn Harper and S. Charles Lee, who are designing as well as supervising the project, for which ground has already been broken.

Milwaukee—J. S. Johnson and his son, Arthur, are building a new theatre in Galesville, Wis. A residence will be moved to make way for the new house, which will be located near the city hall.

Milwaukee—Walle Brown, of Walworth, Wis., has withdrawn his plans for a new theatre there in favor of Chris Pappas of Chicago. Pappas plans a new, modernistic theatre, the show place of southern Wisconsin. He is awaiting approval of state authorities to commence work on the project.

Milwaukee—The town of Manawa, Wis., has incorporated a company, the Manawa Theatre Corp., for the purpose of investigating and erecting a new theatre in that locale. Incorporators are Charles E. Hoffman, L. J. Hansen, L. W. Eastman and George F. Hamann, 1000 shares, at $50 per share, have been authorized.

Los Angeles—Construction is proceeding on Earl Striebel’s new theatre in Big Bear Lake, Calif. This will be the latest addition to Striebel’s chain, with headquarters in Palm Springs. Jimmy Burden, Big Bear Lake manager, is supervising the new house, which he hopes to open by May 15, if not sooner. Striebel also plans to build a community center in Palm Springs, including a new theatre. Plans have been drawn for the ambitious project.

Cape Girardeau, Mo.—H. H. Royce, and B. A. Woolner of Memphis, Tenn., have named their new theatre under construction here the El- squire. With the foundation in and actual work already started, it is not believed that the recent order from Washington restricting theatre construction will apply to the new house.—St.L.

Omaha—Construction has begun on Ralph Blank’s new Chief Theatre in South Omaha, but its status is in doubt under the new building restrictions.—Om.
AT NEW YORK ‘SUSPENSE’ PREVIEW. Monogram played host to New York exhibitors and the press at a preview of “Suspense,” King Brothers production starring Belita, at the Normandie Theatre, last week. Among the number of New York film circles who attended are those above; (in the usual order) John Benas, Skouras Theatres; Nat Furst, Monogram; Mr. and Mrs. H. Brown, New Jersey; George Trilling, Fabian Circuit.

W. P. Grossman observed his 25th anniversary as an exhibitor at Nevada, Ia., and the date is hardly one he would forget. In 1910 he chased the Palace and Majestic theatres in the town the day after he was married. The two small theatres were later replaced by Grossman with the larger Circle theatre.

Bill Brimmer, salesman for Warners is confined to the Iowa Lutheran hospital at Des Moines after suffering a heart attack.

Des Moines

BOX-OFFICE SLANTS

The Dark Corner

(Continued from Page 30)

private detective is vicious, mean and tender in turn, and whether he is slugging William Bendix or making love tenderly to Lucille Ball, he is thoroughly convincing, delightful and ingratiating. Miss Ball, too, comes up in a part that seems to have been tailored for her type of light, flippan comedy with undertones of seriousness. The screenplay is as nearly perfect as it could be and every production facility has been given the picture. Henry Hathaway seems to have taken the directorial bit in his teeth and maintains a suspenseful, gripping atmosphere throughout. Direction of the fight scenes are miraculously short with just one or two vicious punches deciding just what is what. William Bendix, Clifton Webb and everyone else in the excellent cast do fine jobs of acting, with the contrast of polished, restrained Mr. Webb and the matter-of-fact, deep-seated savagery of Bendix pointing out their individual thespian attributes. The “Dark Corner” is one of the few really well done films of its type; it has a fine plot, an excellent screenplay, top-drawer production, direction and acting. It should do very well when tales of its exciting content have had time to reach the populace. Managers can brag about this one; audiences will not be disappointed.

A. H. Blank and G. Ralph Branton attended the Theatre Activities committee meetings at St. Louis along with a Variety club party there.

Bill Haver, recently discharged from the army, has returned to his civilian job as manager of the LeClaire theatre at Moline, Ill.

Bruce Shelton, former manager of the Paramount theatre at Des Moines, has returned from service and expected to rejoin the Tri-States organization.

Pine-Thomas Set Six

The Pine-Thomas unit, releasing through Paramount, has scheduled six pictures for its 1946-47 production program. These are “Nightmare,” “Jungle Flight,” “Albuquerque,” “Frozen Gold,” “Roaring Waters” and the second film in the Big Town series. At least four of the six pictures will be directed by the producers, William Pine and William Thomas.

B’way to Hollywood

John Van Druten and Alfred de Liagre have been signed by Warners as director and producer, respectively, in the deal to bring their stage hit, “Voice of the Turtle,” to the screen. Van Druten also wrote the stage play.

Cousin’s Screen Debut

Helene Nielsen, cousin of Veronica Lake, will make her screen debut in Columbia’s air epic, “The Great Highway.” William A. Wellman is directing a cast headed by Glenn Ford, Janet Blair, Charles Ruggles and Henry Travers.

Plays Society Woman


Borrows Phyllis Calvert

J. Arthur Rank will loan Phyllis Calvert to Universal to play the lead in the Rachael Field novel “Time Out of Mind,” scheduled for mid-summer or early fall production.

THE DARK MIRROR (Int.) Mystery-Drama. Principals: Olivia DeHavilland, Lew Ayres, Thomas Mitchell. Director, Robert Siodmak. Plot: A prominent business man is mysteriously murdered. A police lieutenant accuses the girl with whom the murdered man had an affair of giving him evidence that will convict her. He enlists the services of a young psychologist and the girl agrees to assist him in the experiments. Some surprising things result when the true murderer is brought to light and the murder suspect and young doctor fall in love.

GALLANT JOURNEY (Col.) Drama. Principals: Glenn Ford, Janet Blair, Henry Travers, Director, William A. Wellman. Plot: An old man comes across a group of boys trying out their radio-controlled model plane, and he tells them the story of Johnny Montgomery, a man who first made a fatal winged flight. As a boy, Johnny’s crazy experiments caused talk among the neighbors but his family assisted him in constructing the strange contraptions. In spite of opposition, and attacks of vertigo which grounded him, he continued with his dreams of flight.

DOWN TO EARTH (Col.) Comedy-Drama. Principals: Rita Hayworth, Marc Platt, Larry Parks, Adele Jergens. Director, Al Hall. Plot: Terpsichore, the Goddess of Song and Dance, is annoyed when she sees a Broadway producer rehearsing a show which presents the Muses in a modern, swingtime manner. She takes a trip to Earth to “clean up” this vulgar burlesque of herself and her sister-goddesses, but instead she falls in love with the male dancer in the show, which is a sensation. But Terpsichore, having accomplished her mission, must return to Heaven.

CRIMINAL COURT (RKO) Mystery. Principals: Tom Conway, Martha O’Driscoll, Robert Armstrong. Director, Robert Wise. Plot: A young lawyer running for District Attorney sets out to clean up a vice gang headed by a night club owner. He accidentally kills the club owner after some incriminating pictures and doesn’t report the killing until his fiancé is indicted for the murder. Then the lawyer’s story is not believed. She goes to trial and is exonerated.

MARGIE (20th-Fox) (Color) Principals: Jeanne Crain, Alan Young, Glenn Langan. Director, Henry King. Plot: Told in retrospect by a mother to her 14-year old daughter, this story goes back to 1928, the days of flagpole-sitters, goldfish-swimmers, hip flasks and rolled stockings. It tells of a high school romance, and the excitement caused by the new male French teacher. There’s the “glamor girl” of that era, and a plain girl who surprisingly wins and marries the handsome teacher.

THE GHOST STEPS OUT (Univ.) Comedy. Principals: Bud Abbott, Lou Costello, Marjorie Reynolds, Bingie Barnes, Director, Charlie Barton. Plot: Back in 1780, two people are mistakenly executed as traitors and their souls are bound by a curse to an old man who owns their ghosts and who a hundred years later when a psychiatrist renovates the manor. After many spooky manifestations, the curse is lifted, permitting the ghosts to find happiness in the hereafter.

(More Previews on Page 61)
THE BEST WILL GET EVEN BETTER!

Commencing next week the Best booking guide service in this field will get even better.

For years Showmen’s Trade Review Booking Guide—the every-week, all-the-information-at-a-glance product data—has been the standby of theatremen whose efficient way of buying and dating pictures makes accurate, quickly-located product information a “Must.”

This Booking Guide originally was designed by theatremen themselves, has been refined in many details and changed only when there was a definite change required by changing industry conditions. We have received appeals from theatremen in all sections of the country not to change our Guide, that it is perfect for the working theatreman as it stands.

Well—don’t worry boys! We are preserving the same, tried and proved the Best in all details. The improvement is in the “packaging,” so to say. Next week you’ll find your favorite guide giving you the same service in a new type styling and format that you’ll recognize instantly as something that really makes the Best even Better.
North Central Allied Hits At 16-mm. Competition

Condemning the practices of showing 16-mm. films in competition with established motion picture theatres, the North Central Allied Association ended its postwar convention at the Minneapolis Hotel Nicollet this week with fiery charges against assertedly unfair distribution practices. The association went on record as opposing unfair percentage demands, voted to end theatre collections unless approved by its board, demanded that freedom of the screen be maintained and that the Federal amusement tax be abolished.

Officers reflected were: President Benjamin Berger; Vice-Presidents, E. L. Peister and Lyle Carrisch; Secretary Martin Lebedoff and Treasurer Max Torodor.

During the session Berger stated that distributors were deliberately discriminating against the independent exhibitor, especially in small towns and stated that many theatres would have to close if it were not for candy and popcorn concessions.

Bomb-Squad in Audience For Nick Campaign Speech

John P. Nick, former IATSE vice-president who served time in Federal jail following a conviction on anti-racketeering charges as a result of his negotiations of a contract for projectionists Local 143 and St. Louis theatre owners, made the opening speech in his fight to gain power in affairs of the stage bands union of St. Louis at a meeting of the Theatrical Brotherhood Local No. 6, after midnight last Monday (April 1).

Nick is not a candidate for any office at the election to be held in May but is campaigning for a ticket of candidates that seeks to displace the present administration ticket, which includes President Leroy Upton, Business Agent Elmer Moran, Vice-President William Kosted for re-election.

Theatre Construction Banned in Toronto

A total ban on theatre construction was clamped on Toronto this week until further notice unless approved by the Dominion government, which authorized cities and towns to rescind or recall civic permits for erection of buildings classified as non-essential, to enable available building supplies and skilled labor to be used for construction of homes for war veterans and wage earners.

The Toronto board's follow-up action had the immediate effect of halting work on two new theatres, while applications for six permits for theatre projects were pigeonholed. Local film men were apparently reconciled to developments and said it might be two years before theatres can be built.

Columbus Solons Continue Search for Seat Tax Angle

Columbus, Ohio—City officials are studying the legality of a theatre seat admissions tax which will not conflict with the Ohio three per cent admissions tax.

Mayor James A. Rhodes and the 15 members of the Common Council are in consultation with the governor's office, asking that the state admissions tax be repealed so that municipalities could move in on this lucrative tax field.

Korda, Grant Partners

A partnership has been formed by Sir Alexander Korda and Carey Grant for the production of films in which Grant will star.

MONEY GRANT FOR EDUCATIONAL REELS. The Motion Picture Association has appropriated $100,000 as an outright gift to finance production of seven classroom films as test reels for the development of educational motion pictures, it was announced this week in New York by Eric Johnston, president of the MPA, who is also chairman of the New York Motion Picture Pioneers, Inc., and vice-president of the MPA. The John L. Lewis Fund, and general counsel of MGM. The films, Johnston said, will be made to contribute to rather than compete with visual educational reels produced by producers of educational subjects. When completed the picture will be tested for their "teaching effectiveness" in classroom use and will be distributed on a non-profit basis by MPA's Teaching Film Custodians.

State Chairmen Named In Cancer Week Drive

Charles P. Skouras, national chairman of the motion picture division of the American Cancer Society, July, 1946, has announced the list of 64 state exhibitor chairmen who will direct the drive in their respective territories during Cancer Week, April 21-28. The following men, listed by states, have agreed to insure participation of all theatres in their areas:

Alabama: Richard M. Kennedy, Birmingham; Arkansas: Claude C. Mundo, Little Rock; Arizona: Lou Christ, Harry Nace (co-chairman), Denver (Western); California: Robert Spier, San Francisco; H. V. Harvey (co-chairman), San Francisco; Colorado: Richard Spiro, Colorado Springs; Richard Skouras, Denver; Connecticut: Elmer Fishman, New Haven; Florida: Michael Wolfson, Miami; Georgia: William Baetz, Atlanta; Idaho: Irving Simpson, Caldwell; Al Hager (co-chairman), Idaho Falls; Illinois (Northern): Edward A. Zorn, Pontiac; Indiana: Kenneth T. Collins, Indianapolis; Iowa, A. H. Blank, Des Moines; Kansas-Western Missouri, Elmer C. Rhode, Kansas City; George C. Baker (co-chairman), Kansas City; Kansas: L. A. Breuning, Topeka; Kentucky: J. D. Jolliff, Louisville; Louisiana: John M. Montgomery, New Orleans; Maryland: L. W. J. Bax, Baltimore (Northern); Michigan: David M. Idal, Detroit; Edward Beatty (co-chairman), Detroit; Minnesota: Edward Ruben, Minneapolis; Missouri (Southern): Ray Caldwell, Kansas City; Missouri (Western): Thomas Edwards, Kansas City; Missouri (Eastern) and Illinois (Southern): Fred Wehrenberg, St. Louis; Montana: Will Steiger, Great Falls; Rex Flint, (co-chairman), Baker, Nebraska; William Miskell, Omaha; Russell Berry (co-chairman), North Platte; Nebraska: Homer LeBallister, Reno; New Mexico: M. F. Zalesny, Las Vegas; Milas Herley (co-chairman), Tucson; New York: H. S. Fabian, New York City; New York (Metropolitan Area) Max Cohen, New York City; New York (Albany), S. J. Ullman, New York; N. D. Lips, Batawa, New York (Ohio); Jersey), Adam Adams, Newark; New England: Nathan Yamin, Boston; New England (Rhode Island), Edward Fay, Providence; New England (Vermont and New Hampshire), Peter D. Latich, Keene, N. H.; North Carolina, H. F. Kincey, Charlotte; North Dakota, F. W. Wetzstein, Mandan; Ohio, M. A. Mooney, Cleveland; Oklahoma, L. C. Griffin, Oklahoma City; Oregon, Albert J. Pinke, Portland; Willard Gamble (co-chairman), Portland; Pennsylvania (Eastern), New Jersey (South), and Delaware, Harold Seidenberg, Philadelphia; (Western), Moe A. Silver, Pittsburgh; South Carolina, Ben L. Strozier, Rock Hill; South Dakota, Leo Peterson, Brookings; Tennessee, M. A. Lightman, Memphis; Texas, Robert J. O'Donnell, Dallas; Utah, Hall Booth, Salt Lake City; Harold Cheeler (co-chairman), Birmingham Canyon, Virginia, Benjamin Pitts, Fredericksburg; Washington, Frank L. Buer, John J. Payette (co-chairman), West Virginia, S. J. Hyman, Huntington; Wisconsin, Harold J. Fitzgerald, Milwaukee; Wyoming, Jack McGe, Cheyenne.

Invites 18 to Serve On Banquet Committee

Eighteen motion picture men prominent in the theatre and distribution branches of the industry were guests Thursday of St Fabian as chairman of the Variety Club Humanitarian Award banquet committee, at a luncheon in New York. It was indicated in advance that Fabian would invite each of the eighteen to serve on the banquet committee with him for the event that will take place May 18 in connection with the national convention of the Variety Clubs of America to be held in New York.

Following are those whom Fabian invited to the meeting Thursday: They are: David Weinstock, Harry Mandel, Harry Kalmine, William F. Rodgers, Max A. Cohen, Charles Reagan, Fred Schwartz, Malcolm Kingsberg, Walter Reade, Jr., Irving Lesser, Harry Brandt, Neil D. Depinet, Tom Coolers, Ben Kalmen, Joseph R. Vogel, Edward Rugoff, Sam Rinzler and Leonard Goldenson. Chief Barker R. J. O'Donnell and "Chick" Lewis, assistant general chairman of the convention, will attend.
Shorts Show Gain in Playing Time, Sales Executive Says

Teen-Agers, Won Over by Band Reels, Among Fans; Duals Still No. 1 Enemy

Short subjects are the stepchildren of the industry, but there are signs that they are beginning to creep out of their lonely and unfavored position with exhibitors, a short subjects sales manager declared in New York this week.

Moreover, he said, the shorts are making progress in playing time.

This opinion which is slightly contrary to the pessimistic attitude taken toward short subjects generally, was reflected in the opinions of other sales executives in the industry who, while they find certain very unfavorable practices in the shorts market, point out that shorts enjoy popularity with a wide audience which, while it does not make its wishes heard, is growing increasingly important in the box-office scheme of things.

This is the teen-age audience.

Matinee Shows Successful

It was pointed out that all shorts special matinees staged by exhibitors in scattered sections of the country, have proved outstandingly successful. Cartoons not only are building strength, they claimed, but band shorts, which many predicted were on the way out, enjoy good audience reaction.

“It stands to reason,” a film man declared, “that you will have a good demand for band shorts. These bobby soxers know bands forwards and backwards; they know the latest tunes. If you don’t believe there is a wide market for music, just listen to the juke boxes in any spot where you may be eating. Ten to one it’s seldom silent, and every time a platter turns it’s building up some band which the person who puts a nickel in the slot may want to see as well as hear.”

Another sale head found that short subjects had actually increased their playing time even though he found no evidences in decreases of the shorts worst enemy—dualing.

Getting Better Break

This same executive found that shorts were getting a better break in theatre advertising but did not think the day would ever return when shorts were advertised over the shorter the subject, which was not uncommon in the early days of Keystone comedies. However, he did point to the success scored by the MGM Pete Smith “Bus Pests” when an exhibitor gave it marquee space and the wide following Warners’ “Hitler Lives?” received on the strength of its newspaper and magazine breaks.

However, all parties interviewed agreed upon the following drawbacks:

Cost of shorts had conservatively increased from 40 to 45 per cent, with some of the increased costs attributable to the wide use of color. (One company said they had received no rental raises in 15 years for their black and white subjects and but one raise in seven years for their color subjects.)

Refusal of exhibitors in most instances to exploit shorts.

Difficulty in getting invested returns back on expensive band shorts in color.

Low margin of profit.

Roosevelt Subject Set For Release April 12

“Roosevelt—Man of Destiny,” an 18-minute news reel biography of the late President Roosevelt, will be released April 12 by Universal.

Produced by Thomas Mead, the two-reel subject includes scenes from some of FDR’s historic speeches as well as his appearances with former Prime Minister Churchill and Premier Stalin at Teheran and Yalta. Highlights of the film are the Atlantic Charter conferences, the declaration of war against Japan and scenes of his four nominations and inaugurations.

‘Arrow Magic’ in Work

“Arrow Magic,” Technicolor one-reel Sports Parade, has been placed on Short Subjects Producer Gordon Hollingshead’s schedule at Warner Bros. Color reel, which was written by Jack Scholl, will be directed by Charles Trues and stars Ande Vail, noted archery champion.

Smith Short to Feature Actual Treasure Hunt

Some time last month a motion picture record of an authentic treasure hunt—with $30 million in gold as the prize—was scheduled to go into production off the coast of Cuba. Just before Pearl Harbor, Irwin A. Williamson, explorer-inventor, discovered the location of the Santa Rosa, an old Spanish galleon reportedly carrying a fortune in gold when originally sunk in 1768. War restrictions prevented continued activity and the project was temporarily set aside.

With restrictions lifted, Williamson has resumed his hunt for the Santa Rosa gold, and the record of his expedition will be contained in an MGM Pete Smith short, “The Mystery of the Santa Rosa.”

Williamson’s ship, the Neiva, will be equipped with the most modern devices, including radio and radar, which is being used for the first time for such purpose. The divers will submerge in self-contained suits that generate oxygen and they will keep in contact with the ship by radio. Cameras will be enclosed in Williamson’s Bathysphere, a diving bell which permits photographing under water up to a depth of 140 feet.
Top Showmanship Marks Campaigns
On Two Recent March of Time Reels

Proof that showmen have been taking advantage of the exploitation possibilities inherent in recent March of Time subjects, is contained in campaign reports from different sections of the country.

Out in Kansas City, Kan., Manager Charles W. Barnes of the Granada Theatre, sensing the strong selling values of “Life with Baby,” put on a campaign that would do justice to a feature film. Himself a father of three husky youngsters, Chuck, as he is known in his territory, knew that practically everyone is a parent or a potential parent, and that, furthermore, everybody loves a baby. So he decided to capitalize on that human quality. First, he planned a Baby Contest, then cooked up a Diaper Derby.

Arrangements were made with a local photographer, who provided a selection of proofs at no charge. The photo chosen by the infant parents was the one entered in the Baby Contest, which was limited to youngsters of two years or under. For a certain number of days the photos were displayed in the theatre lobby, during which time patrons voted to select the five cutest babies. On the night of the short subject’s opening, the audience selected from the five youngsters Kansas City’s “Pin-up Champion.”

Most Unique Method

Method of determining the winner is perhaps the most unique yet devised. Instead of incurring possible disfavor with the “applause” method, Barnes distributed envelopes to patrons as they entered the theatre. Inside the envelopes, which patrons were asked not to open until instructed to do so, were five candy pellets, one color for each of the five baby finalists. Patrons were asked to open the envelopes and eat the four pieces of candy whose colors corresponded to the colors given the four children they wished to eliminate. Utensils then passed out a receptacle into which patrons deposited pieces of candy with their favorite fifth color. Later, the pellets were counted, and the most of one given color determined the winner.

Barnes had planned well. Knowing there would be a full while the pellets were being counted, he arranged a Diaper Derby. Parents were invited to “change baby” on the stage.

To announce the contest, the Granada showman utilized a special trailer, placed a clothesline display in the lobby (see cut) and distributed entry blanks. Barnes does not reveal results of his special campaign, but one can bet that where offspring were involved there was probably more than a full house on opening night. To top things off, Barnes enlisted the cooperation of a local dairy which sponsored the showing of “Life with Baby.”

Another March of Time, “American Beauty,” provided the basis for an excellent tieup by Dan Shepherd, manager of the Fabian-Wilmer & Vincent Embassy Theatre, Johnstown, Pa. Shepherd arranged with the leading beauty shops of the community (21 in all) to have pictures taken of patrons wearing the shops’ respective hairdos. These photos were utilized in a full-page cooperative ad, the cost of which was shared by the beauty shops. The ad, headlined “Johnstown vs. American Beauties,” packed a definite punch with its photos of local beauties and created a lot of interest in the March of Time subject.

Shepherd also set up a large 40x60 display, designed somewhat along the lines of the cooperative ad, in the lobby (see cut).

Reporting on the campaign, Edgar Goth, director of advertising and publicity for Fabian-Wilmer & Vincent, said, “Arranging for a full-page promo on a feature is quite a feat, so when one is gotten on a short subject, I believe the effort is worth shouting about.”

And along with the well-deserved shouting from out Pennsylvania way was the report of another full-page item on “Life with Baby” in Oklahoma City. There, Jack Swigert, publicity director of Standard Theatres, assisted by Dick Owen, 20th-Fox exploiter, contacted leading stores and promoted a full-page ad which aroused considerable comment and had the desired effect of bringing mothers to the theatre to see the educational short.

Sportlights Subjects on
Life Magazine Covers

A new first in short subject exploitation was established last month by Paramount’s short subjects publicity department when two Grantland Rice Sportlights subjects appeared on the covers of Life magazine in as many consecutive weeks.

Featured on the March 4 cover was Gretchen Merrill, national ladies senior figure ice skating champion, who appears in the current Sportlights, “Rhythm on Blades.” The cover for the previous week was devoted to the breed of dogs appearing in “Dixie Pointers.” Coincidentally, both Sportlights were released on the days Life hit the newsstands.

Fala Reel Presented to
Hyde Park Library

A 16-mm. print of MGM’s Pete Smith Special, “Fala at Hyde Park,” was last week presented to the Franklin Delano Roosevelt Memorial Library for its permanent archives. Presentation took place in the Hyde Park library by screen star Walter Pidgeon, acting in behalf of MGM. Receiving the film was Fred W. Shipman, director of the library.

‘Slippers’ Before Cameras

“Golden Slippers,” sixth and last on Paramount’s current season’s program of two-reel Technicolor featurettes, is now before the cameras with Alfred Ryder, Michael Harvey, Charles Victor and Mary Roche featured. George Templeton is directing and producing.

New Cartoon Tosome

The success of Tom and Jerry has caused MGM to introduce a new animated tosome, their are George and Junior, two bears, created by Tex Avery.

Set ‘Sports Album’

“American Sports Album,” a cavalcade of the highlights of American sports activities, has been placed on Gordon Hollingshead’s schedule for early production in the Warner “Sports Parade” series.
THE SHOW BUILDER

CARROT PRODUCERS HONOR FRED QUIMBY. For having won an Academy Award the third consecutive year, MGM Cartoon Chief Fred Quimby was tendered a testimonial dinner recently by the Animated Film Producers Association. In attendance were (r-l) Leon Schlesinger, Edward Selzer (Warner); Quimby (MGM); Walter Lantz (Universal), chairman; Jack Reeder (Walt Disney); George Pal (Paramount) and Ray Katz (Colpix). Quimby was presented the award this year for the Tom and Jerry Technicolor cartoon, "Quiet, Please" which William Hanna and Joseph Barbera co-directed.

SHORT SUBJECT REVIEWS

All Aboard (Fair)
WB (2903) Technicolor Adventures 10 mins.
The narrative is an interesting explanation of the job done by the country's railroads during the war, but the scenes are limited to shots of railroads going places and then some more—train and more. It becomes monotonous and could have been done in considerably less time. Just fair.

With Rod and Gun in Canada (Very good)
WB (2904) Sports Parade 10 mins.
Filmed in Technicolor in the heart of Canada's timber country, this short is the hunter's and fisherman's delight. It shows a group of campers readying for the hunt, with one of them shooting a gigantic bull moose. Duck hunting and fishing for salmon in the Campbell River near Vancouver Island are shown and the short concludes with shots of a group of Eskimos harpooning walruses.

Jan Savitt and His Band (Good)
WB (2606) Melody Masters Band 10 mins.
This short traces Jan Savitt's start as a musician, through his membership in a symphony orchestra, his love of serious music, to the start and growth of his present organization. Shirley Van and Bob Arthur sing some Sunday morning and vocalist Helen Warren does Dearest Darling. Other musical numbers include Out of Space, Bach Fugue, Too Marvelous for Words and Avalon.

Night Club Boom (Good)
20th-Fox March of Time 21 mins.
The inside stuff about the night club business is presented in thoroughly entertaining style in the March of Time's newest release. Contrast the entertainment and restaurant side with the headaches of floor show production, taxes, supervision by municipal authorities, etc., the short is instructive as well as entertaining but not always complimentary as to the methods and pressures used by some headwaiters to separate the customer from a large part of his evening's entertainment budget—if any. Included in the short are inside views of 21, the Stork Club, El Morocco, Cafe Society, the 400 Club, and other spots. Personalities seen include: Sherman Billingsley, John Penora, Elliott and Fay Emmerson Roosevelt, Bert Lahr, Otto Preminger, Danny Thomas, Leonard Lyons, Moss Hart, the Ink Spots and the new French importation, Mouno. The short has widespread exploitation possibilities and should be importantly billed when played.

Winning Basketball (Good)
RKO (64,306) Sportscope 8 mins.
This subject takes audiences behind the scenes in the building of a championship basketball team. The Aggies of Oklahoma A. and M., coached by Henry "Hank" Iba, led by seven-foot Bob Kurland, go through their paces. The teaching of fundamentals and the working of plays is pictured for the audience, made more interesting through the use of the slow-motion camera. The film ends with some shots of the Oklahoma-DePaul championship game in Madison Square Garden. Sports fans will love the film and any audience will find it fast-moving and exciting.

Visiting Vero Cruz (Interesting)
MGM (T-715) Traveltalk 9 mins.
An interesting Technicolor trip to this old Mexican seaport, with excellent views of the ancient Spanish influence and the modern Mexican industry. The fishing scenes and scenes of folk dances are highlights. An interesting addition to any bill, for any audience.

Lonesome Lenny (Fair)
MGM (W-734) Color Cartoon 8 mins.
Skrewy Squirrel is brought as a friend to Lonesome Lenny, soulful pooh owned by a wealthy dowager. The Lenny character is a burlesque of Lenny from "Of Mice and Men," and the resultant wacky chase and nuthouse antics become slightly boring. Suitable fare for a kiddie program, however.

Musical Masterpieces (Excellent)
MGM Miniature 10 mins.
Featuring Carlos Ramirez and Lucille Norman, this all-too-short musical interlude presents three ever-popular numbers, an orchestral arrangement of Rimsy-Korsakov's Flight of the Bumble Bee; Ramirez singing Rudolph Friml's Donkey Serenade, and Miss Norman, joined by Ramirez in the finale, singing Strauss' Lilting Tales of the Viennese Woods. This short should be welcomed by all audiences. Best looked with a dramatic feature.

Springtime for Thomas (Good)
MGM Tom and Jerry 9 mins.
Jerry attempts to save his feline friend, Tom, from the clutches of Cupid and a fickle and fabled woman. He entices the aid of an alley cat, and some humorous violence results. Tom escapes loves pangs and returns to his mouse-friend, only to have Jerry use him as an attractive female mouse. A good Technicolor cartoon for family audiences.

... NEWSREEL SYNOPTES ...

(Released Saturday, April 6)
MOVIETONE (Vol. 28, No. 62)—Stassen urges aid to Europe; La Guardia heads UNRRA; Russian officer arrested by FBI on spy charges; New British air giant; Spectacular fire in Canada; Navy's biggest aircraft rocket; Young acrobat at four months of age; Yacht racing at St. Petersburg; Sea cows ride Australian surf.
NEWS OF THE DAY (Vol. 17, No. 260)—UNO drama of vacant chair; La Guardia halted by UNRRA as new world relief chief; Red Navy officer seized by FBI as spy suspect; Bridge melts as Canadian fire sweeps pulp plant; Battle with an avalanche; Petriot trial in Paris; Spring in Paris; Motor bike revival; State tax trailer.
PARAMOUNT (No. 63)—Paris in the spring; Safer Spring planes; Educators hear Eisenhower; FBI nab on spy charges; G1 dream comes true; All-stars from Eastern and Western colleges in basketball finals.
RKO PATHE (Vol. 17, No. 65)—Truman signs honor medals; Prewar gallery in Paris; 1939 lb. rocket launched in U. S.; Fire sweeps pulp plant near Ottawa; Mad planet sounded by music; Oxford and Cambridge in classic race.
UNIVERSAL (Vol. 19, No. 499)—Navys new ten-foot rocket; Fire sweeps his pulp wood stack pile; Winter's last fling; Truman signs housing bill; Auto races; Harness racing; New York State taxes cut.

(Released Wednesday, April 3)
MOVIETONE (Vol. 28, No. 61)—Soviet delegate walks out over Iran question at United Nations session at Hunter College, New York; Oklahoma A & M wins basketball title in New York classic (only Oklahoma City).
NEWS OF THE DAY (Vol. 17, No. 259)—First films of UNO drama; French version of the bull chase in the Basque country; Ping-pong champions.

PARAMOUNT (No. 63)—Oklahoma A & M national champs in basketball; Former police commissioner of New York City patents Tokyo beat; United Auto Workers elect Reuther as vice-president; Navy reveals airborne submarines; Three dramatic days of world tension as United Nations faces its gravest crisis in search for peace.

RKO PATHE (Vol. 17, No. 64)—United Nations council begins with Russia's activity in Iran; Russia walks out as argument grows and meeting goes on in Little room to hear Iran.

UNIVERSAL (Vol. 19, No. 499)—Russia walks out of UNO chamber in protest over vote to hear Iran; Russian-made television shows; Iraq: police get Yank box; Doughnut dunking etiquettes; Table tennis tournament.

ALL-AMERICAN (Vol. 4, No. 139)—Le, Meacall, Olympic star, given appointment; First Negri to be named to District Attorney's office in California; Vet plot of fighting 29th tells of Urban League job campaign; GIs attend television and radar school; Atchleykhan displays new spring creations; Lolypop outsmarts a city slicker.
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NEW PICTURES STARTED LAST WEEK

Six pictures started at five studios last week. A year ago last week five pictures went before the cameras. Last week's starters:

**MONOMON**

*Hot Money*—Principals: Leo Gorcey, Huntz Hall, Bobby Jordan. Director, Phil Karlson.

*Romance of the Rancho*—Principals: Gilbert Roland, Marjorie Riordan, Martin Garrilaga. Director, William Nigh.

**PARAMOUNT**


**RKO**

*Dick Tracy No. 2*—Principals: Morgan Conway, Anne Jeffreys, Ian Keith. Director, Gordon Douglas.

**REPUBLIC**

*Under Nevada Skies*—Principals: Roy Rogers, Dale Evans, George "Gabby" Hayes. Director, Frank McDonald.

**UNITED ARTISTS**


**TITLE CHANGES**

"Lesson in Love" (Univ.) now **LOVER COME BACK**.

"Love Takes a Holiday" (Univ.) now **SHE WROTE THE BOOK**.

"Mr. Ace and the Queen" (UA) now **MR. ACE**.
HELP WANTED


NEW EQUIPMENT

NEW DIMMERS HALF PRICE—Navy Surplus—2450W, $22.50; 2000W, $19.95; 1500W, $15.95; 1350W, $12.50; 30A Rectifiers, $37.60; Westinghouse 0-150V AC voltmeters, $6.95; 400V Baby Spot, $7.45; Dual Telephone set, $13.50; Panic Boks, $22.50; 25/40W Colored Lamps, 1565c; Beautiful Stage Draperies, $95.00; Coated Lenses, $15.00. Spring Catalog ready. S.O.S. Cinema Supply Corp., 449 W. 42nd St., New York 18, N. Y.

GRIME DOES NOT PAY—NEW SOUND-SCREENS NOW—Crystal Beaded, square foot, 445c; Super Flexible Plastic Coated, guaranteed fungo-proof, washable, 375c; Screenvision, 25' x 25' Cinema Supply Corp., 440 W. 42nd St., New York 18, N. Y.

SIMPLEX TYPE DOUBLE BEARING MOVEMENTS, new, $59.50; Rear shutters, new, $72.50; 15 ampere rectifier bulbs $5.55; Cetron photo-cells $3.95; Exciter lamps 36c; Splinters $4.65; Reinders $8.75; What do you need? Star Cinema Supply Co., 440 W. 45th St., New York 18, N. Y.

POPCORN

BEE-HIVE POPCORN IS BEST BY POPPING TEST. Certified to pop $100 per bag, $10.75 per hundred pounds. Blevins Popcorn Co. at Nashville, Tenn., c/o the Poston Warehouse, Memphis, Tenn. and the Atlantic Service Warehouse, Atlanta, Ga.

SOUND EQUIPMENT

RECORD PLAYERS, NEW $24.95; AUTOMATIC RECORD Changer, $29.75; New Zeiss Ikon 35-mm. Sound Projectors, $725.00; New Soundheads, $91.25; Bell Howell 16-mm. Sound Projectors, $375.00; New 200-Watt PA Systems, $75.00; Insurmountable Sound Changes, $295.95 set; New 30W Theatre Amplifiers, including monitor, $125.00. S.O.S. Cinema Supply Corp., 449 W. 42nd Street, New York 18, N. Y.

STUDIO EQUIPMENT

2000W FREELANCERS, $57.95; 2000 Sunspots on portable stands, $85.95; Akeley Newareal Camera, magazines, Moviepod, $795.00; Eyemo two speed camera, $225.00; New 400' 16-mm. magazines, $70.50; Moviolas, $150.00 up; Nelson 35mm. Continuous Sound picture Printer, $975.00; Send for stock list. S.O.S. Cinema Supply Corp., 449 W. 42nd St., New York 18, N. Y.

THEATRE GAMES

DIE CUT BINGO CARDS—$50.00 in 10,000 lots. Smaller quantities, $2.22 per 1000. 1-15. 1-100. IMEDIATE DELIVERY. S. Kious, c/o Showmen's Trade Review, 1501 Broadway, New York City 18, N. Y.

FOR SALE—USED THEATRE SEATS—PROJECTORS—Light Fixtures—New Screens. Lone Star Film Co. P. O. Box 1744, Dallas, Texas.

WANTED TO BUY

HIGHEST PRICES PAID for Simplex, Powers, lamphouses, rectifiers, sound, etc. Star Cinema Supply, 440 W. 45th St., New York 18, N. Y.
Nothing up his sleeve! ... no gimicks ... no gags ... BUT ... plenty of moolah in YOUR Box Office ... when The PRIZE BABY does his favorite trick ... of pulling PROFITS out of a hat ★ ★ ★ He's been doing this stunt for Twenty-Five Years ... and he's never used anything but TRAILERS and ACCESSORIES to pull it off ... proof that it's not one of those "faster-than-the-eye" gags ... because ... TRAILERS and ACCESSORIES insist on being SEEN! ★ ★ ★ No, The PRIZE BABY is no magician, brother ... just a smart Showman ... which is why all he needs ... to do this trick ... is "The Magic Touch of Showmanship" ★ ★ ★

NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY
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PRODUCT GUIDES
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APRIL 13, 1946

Vol. 44 No. 13

Morton G. Thalhimer (See Page 4)
"Oh, Leo, it’s wonderful the way they keep holding me at the Capitol N.Y. and wherever they date me."

"Naturally! M-G-M’s Technicolorious ‘ZIEGFELD FOLLIES of 1946’ is the Biggest Show since films began. Just come as you are toots and prepare to stay!"

At the moment of going to press “Ziegfeld Follies of 1946” is in its 4th Week at Capitol Theatre, N.Y. And still going strong!
Point Of Contact

It has occurred to us many times that for an industry with a billion dollars worth of publicity brains we do the world’s worst job of selling the motion picture industry to the public. Perhaps this is due to the terrific concentration of effort directed towards selling the pictures and the personalities. But regardless of the alibis or legitimate excuses, we are not doing a good public relations job.

On many occasions in the past when we have raised this issue some industry people tried to convince us we were wrong. Thus far they haven’t been very convincing in any of their arguments.

Basically, any good public relations job for our industry has to be done through the theatreman in every city, town and hamlet in the country because he is the logical man to take the industry’s message to his community and if you stop to figure how far-reaching the effects could be through this one source you can then best determine whether or not we are right in our contention.

Whether it be the new ATA or the Johnston office that undertakes to get such a job started they must first understand that the theatreman has to be brought around to see the overall value of such a contact with the public. All too often Mr. Theatreman is an exhibitor with an axe or two to grind about some peeve, petty or otherwise, against his industry in general and the distributors in particular.

Every time he gets involved with some local group about this or that picture he takes the lines of least resistance and blames it on Hollywood or the distributors. If he wants to be honest he can confess that the booking was an error of judgment on his part.

We have great faith in the loyalty and integrity of the average theatreman towards his industry. Once shown the tremendous value of building good will for his industry he would go along a hundred per cent.

Any attempt to achieve the same results of coverage through the master-minding method of Mr. So-and-So on Times Square or in Hollywood could hardly have the same value or reach deep into the heart of the community life of our country from which we draw the millions who go to the movies regularly.

The task is not too difficult if properly planned and executed. But no matter how it is launched or planned the first step must be to educate and win the support and approval of the men who run the theatres because they are the direct contact between the industry and their newspapers, radio stations, civic and other groups.

Through the theatremen we can do the kind of a public relations job this industry so badly needs.

Faithful Pete

None can deny the faithfulness of Pete Harrison to the Allied cause. Come hell or high water, Pete gives them all he has and then some.

But we differ, radically, from Pete’s advice to independent exhibitors. He says, “... for the present,” the independent should “assume an attitude of watchful waiting...” toward American Theatres Association.

We say, join this progressive movement now and see for yourself exactly what it is and how it may benefit you. You can always drop out if you feel they will not or cannot do a great job for you.

In other words, don’t get your information second hand or flavored according to who is writing or telling it. Become a member and be a part of the organization and thereby find out, first hand, what you should know about it.

The ATA has started off on the right foot. How far it will go depends, to a great extent, on the kind of support it gets from its members, present and future. If it is destined to go far, you, Mr. Independent Exhibitor, should be in as early as possible and take an active part.

Considering the “keen” interest Pete had shown in broadcasting the Allied propaganda for months before the recent St. Louis convention, we wonder why it was not important enough for Pete to attend in person and, thus, see for himself what took place.

In justice to all exhibitors,especially the independents, Pete should have felt it was incumbent upon him to follow up the wide publicity he gave TAC in advance of the convention so as to faithfully report to his readers what really went on and how far the affiliated influences dominated the convention.

Why weren’t you there, Pete? We have met you at many exhibitor conventions up to the time the war shut the lid on such gatherings. If this one was worthy of as much space and effort as you gave it why was it not important enough for you to be there as an observer?

Is it possible that you didn’t want to make the discovery that it was nothing like you said it was going to be? We think your readers are entitled to know why you didn’t attend. Don’t you?

“CHICK” LEWIS
Seek Injunction to Kill Clearance in Chicago Case

Jackson Pk. Asks Fixed Rentals, Day-Date Runs, $600,000 Added Damages

Hearing on the Jackson Park supplemental complaint which seeks triple punitive damages on an asserted additional loss of $200,000 and a reduction of Chicago's sales and clearance systems by injunction was set for May 15 by Federal Judge Michael Igoe of the Chicago district court this week.

In the petition, attorneys for the Jackson Park Theatre ask:

Punitive damages under the seventh section of the Sherman Act. The petition claims that because of being forced to play behind the Marylands and the Jeffrey theatres and due to conspiracy and monopoly, the Jackson Park Theatre lost $200,000 in the period since the original suit was filed to the present. Tripled, these damages would amount to $600,000. (This is separate from the $360,000 damages already affirmed by the Supreme Court).

Want Open Bidding

An injunction which would:

Allow Jackson Park, as allegedly a finer theatre, to play the most profitable first-run of Chicago's sales and clearance systems by injunction was set for May 15 by Federal Judge Michael Igoe of the Chicago district court this week.

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Set May 8 for Appeal On F-M Damage Suit

Hearing of the appeal filed by Fanchon and Marco-St. Louis Amusement Company against the dismissal of its $385,000 anti-trust damage suit was set for May 8. The suit, against the American Arbitration Association, Paramount, 20th Century-Fox, Warner Bros., and the St. Louis Apollo and Princess theatres was dismissed. It reportedly arose over clearance.

Offer 45-Minute 16mm. Show

National Industries projector division claims, according to executive Edward Leven, to have developed an automatic newsreel unit which will run a film show in the theatre on an 8x12 screen. The plan is to rent the units for a weekly rental plus a percentage of gross profits to small spots.

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Stricter Censorship Seems For British Columbia

A tightened form of censorship with the attempt to amend the Canadian motion picture act so that British Columbia, long as a possibility to in Vancouver this week as the attorney general said he would thoroughly investigate all types of motion pictures being shown in British Columbia.

The attorney general's statement followed some discussion as to whether censorship was working effectively here, and some remarks made about gangster-type pictures. A suggestion that the classification of films as fit or unfit for child audiences might cause children to want to see the banned films was also discussed.

Meanwhile as the controversy progresses, the Odeon is running a head on its ad for "Elute Spirit" which asks, "Can You Still Blush?" and answers, "You certainly will when you see this gushing, blushing Technicolor treat."

Claim Cleveland Chains Oppose Price Boost

Alleged opposition of circuit first run houses to price raises may keep admissions at the present level in Cleveland, observers said this week. Subsequent run owners believe they would be justified in cutting prices if they are forced to hold the present scale as long as the first run scales remain unchanged since a price differential seems impossible.

Warner Theatres and the Skirball houses throughout the territory, in the majority of instances, have made admission boosts from two to 10 cents depending upon conditions.

Paramount Earnings for 1945 Total $17,821,000

Estimated earnings of Paramount Pictures for the year ending Dec. 29, 1945 were placed by the company this week at $17,821,000 after all charges had been deducted. This approximates $.475 a share on the 3,752,136 shares of common stock outstanding. Earnings for a similar period in 1944 were $16,485,106 or $.439 a share of common stock.

Quarterly earnings for the period ending Dec. 29, 1945 were $3,000,000 versus $3,012,000 for the corresponding quarter of 1944.

Morton G. Thalhimer

(Man on the Cover)

President of Neighborhood Theatres, Inc., Richmond, Va., circuit which he founded twenty years ago with a single theatre operation—the Capitol in Richmond—and which now operates over thirty theatres in ten Virginia cities and towns. The twentieth anniversary is being celebrated by Thalhimer's organization with a month-long drive for special achievements in box-office returns, showmanship and efficient theatre management.

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SHOWMEN'S TRADE REVIEW, April 13, 1946

SHOWMEN'S TRADE REVIEW

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Musicians Ask Heavy Studio Pay Boosts

Price Denies Open Shop Charge

Monogram Closes Loan Deal for Production

Schaefer in New Firm To Finance Indie Films

Norway, U. S. Agree

**MONICA NEWSREEL**

**Musicians Ask Heavy Studio Pay Boosts**

A 91-item proposal by the American Federation of Musicians to increase the number of musicians employed in West Coast studios, double their salaries and drastically raise the motion picture production musical bill was being studied this week by representatives of eight motion picture companies.

Just what the proposal would cost the industry is anybody's guess Friday, with some sources saying that it would bring the bills up to $15,000,000 or $20,000,000 yearly and with the union placing the total cost at around $12,000,000.

However, since the number of musicals which the studios will produce is uncertain and the amount of arranging, copying, and orchestration that will be needed cannot be accurately forecast, no set of figures at this writing would be conclusive.

The proposal, which provides for continuous yearly employment and drops the cumulative time system for calls for a week into an allotment of $1,040 for all side men in studio orchestra as compared with the present $5,200. It covers every one from copyist to instrumentalist and if accepted and signed would be for a period ending Labor Day, 1948 and retroactive from April 1, 1946, when the former contract between studios and AFM expired.

Representatives of Warner Bros., Republic, Universal, Paramount, RKO, Columbia and 20th Century-Fox, all of whom studied the proposal, met among themselves to discuss it and were the meeting with AFM President James C. Petrillo last week.

The proposal calls for:

- Raising the studio staff orchestras which are employed by the year to 90. (At present MGM, Warners and 20th-Fox employ 35; Paramount, 30; Columbia, Republic, RKO, Universal, 25. The proposal would increase the staff musicians employed from 225 to 720.)

Limiting the number of these orchestras to productions which are wholly owned by the contracting producer and prohibiting their use by other producers who may be leasing the studio.

**Ask $200 Weekly**

Minimum salary for staff orchestra musicians of $200 weekly for a 1-4 week with not more than six hours' work in any day before overtime starts. (Present salary, $100.) Overtime is to be time and a half after 6 p.m., double after midnight and on Saturdays and Sundays. Leaders and conductors draw $50 per week over basic scale.

Twenty-five dollars extra pay for musicians speaking lines; 50 cents extra salary for musicians required to furnish more than one instrument or more than a single suit of clothing on a single call.

Eliminating all "weather permitting" calls and requiring calls to be made 24 hours ahead of time.

Restricting the use of sound tracks to the motion picture for which they are made and prohibiting their use otherwise and providing for a registry system of sound track with the AFM studio representative.

Prohibiting the sale, lease or use of library sound tracks for other pictures or purposes and limiting their use to revivals of the pictures in which they were made.

Prohibiting the use of sound tracks or films containing pictures of AFM members performing on instruments in connection with television broadcasts.

Prohibiting re-recording or dubbing of sound tracks.

**Price Denies Open Shop Charge**

Motion Picture Association West Coast Vice-President Byron Price attempted to pour cold water on labor troubles in Hollywood this week with a flat denial that the producers were seeking open shop in some fields.

Price's statement was contrary to that of Conference of Studio Unions President Herbert K. Sorrell, who gave the alleged open shop demand as the reason for the quit a couple of weeks ago the last week and who wired MPAA President Eric Johnston asking where he stood on the question.

Shortly after Sorrell accused the producers of seeking open shop the CSU Machinists and Painters unions as well as the Set Decorators and carpenters voted to strike if open shop were demanded.

Almost simultaneously Local 946 of the United Brotherhood of Carpenters and Joiners voted 234 to 11 to oppose open shop and with all its power, and authorized its executive board to use "economic action" in event it was proposed. The same vote also supported wage increases, a signed contract, and ordered the union to withdraw from the Los Angeles Central Labor Council to join the Conference of Studio Unions. (This action is in accordance with the IATSE in connection with certain disputed jurisdictions which the AFL awarded the IATSE over the protests of the CSU.)

The Screen Actors' Guild, which has no difficulties with major producers at the moment, voted to place Continental Films and Historical Productions on their "unfair list" as a consequence.

In Los Angeles, the three theatres operated by Harry Vinnecoe were tied up by Associated Theatre Operating Managers who are demanding recognition of their union.

They also picketed the Center. American and Vermont theatres and threatened to extend their picketing to other houses of the circuit unless they were recognized. The union is chartered by the teamsters.

**Monogram Closes Loan Deal for Production**

A three-year loan contract which will enable Monogram Pictures Corporation to borrow for production purposes and to guarantee loans of $25,000,000 at 5% interest to its producer unions has been closed this week between the picture corporation and the Security-First National Bank of Los Angeles, Monogram President Steve Brody announced.

The contract which expires March 1, 1949, will enable Monogram to have a revolving line of credit totaling $2,000,000 for production and to guarantee bank loans up to $50,000,000 to independent producers as well as guarantee independent producers' loans up to $1,000,000. Monogram is Security-First National, California, Bank of Los Angeles, the Guaranty Trust of New York and the Manhattan Company of New York.

**Schaefer in New Firm To Finance Indie Films**

A new film financing firm headed by George J. Schaefer, one time RKO president, Chicago banker Edward Green and Chicago hotelman Edwin Kirkeby, was incorporated in Delaware and Albany, N. Y., this week.

Titled Equity Films, it will finance independent producers and reportedly is already backing the Gene Fowler version of "Rip Van Winkle," and is considering financing of an Lda Lupino-Louis Hayward film, "Prelude to Night," and a William Bendix-Brian Donlevy feature tentatively titled "Scruffy." No distribution outlet other than present sources is contemplated at present.

**Norway, U. S. Agree**

Norway and the United States motion picture industry reached a compromise agreement over film rents which will permit American product to reach Norwegian screens. The compromise is based on a licensing fee of 25 to 40 per cent with practically a third of the film imports to fall under the lower rental classification. Producers had asked for 42 per cent which the government declined on the grounds that Norway's exchange was needed for more essential goods.
MPEA Active in 3 Nations, Seeks Entry into 10 More

The Motion Picture Export Association this week moved to carry out the program which is intended to set up in the 13 foreign countries where it will initially act as a representative for the distributors who are its members.

- Active organization is already functioning in Holland where Henry Kahn is trying to crack the Bioscoop Bond monopoly; in Germany where Morris Goodman is the representative, and in Japan and Korea where Mike Berger is stationed temporarily prior to his return to Universal.

Other countries where organization is planned are Austria, Bulgaria, Czechoslovakia, Hungary, Netherlands East Indies, Poland, Rumania, Russia and Yugoslavia.

The present set up consists of Columbia, MGM, Paramount, RKO, 20th Century-Fox, United Artists, Universal and Warner Bros. FRC, Republic and Monogram have been considering whether they would join the pool or not, according to MPEA sources.

Operations were discussed last week in his press conference by Motion Picture Association President Eric Johnston who is also president of the MPEA.

The Motion Picture Export Association, which is a unit of the Motion Picture Producers' Association, Johnston explained, will decide what pictures will be sent into the countries where it operates.

Profits to Be Pooled

It will not matter, the MPAA president added, whether one company furnishes the majority of the films used and another few or none since the revenues of the export market will be divided on a basis governed by the percentage each participating company has in the total revenues of the United States market. (Example: If one company did 10 per cent of the entire industry's domestic business, its share of the export revenues would then be 10 per cent.)

The PCA will maintain one exchange in each of the 13 countries.

Johnston did not mince words in describing the current legal operation, he said, under the Webb act, but claimed that it was the only way to meet the situation in the countries involved.

"That is, this will not last too long," he said. "As soon as these markets are open again to free exchange, freedom to do business, we will dissolve. I don't approve of these monopolies. I wish it were a free market... We do not like cartels because they feel that they protect the inefficient."

Johnston declared the MPEA officials would select the pictures to be sent into these markets without governmental interference.

According to Showmen's Trade Review how this would work out with the request made by several sources (including the Assistant State Secretary Benmanto) for pictures showing an honest interpretation of American life and democracy, he answered:

"We think the best American pictures are those which have the best appeal to Americans."

It is the MPEA plan to use a news association plan to forward pictures for foreign markets and the selectivity employed by a news association in preparing its foreign report. The United Press reporter present reminded him that press associations would furnish special stories for the foreign market upon request.

Johnston pointed out that France and Italy were not included in the export association plans, but that a majority vote of the participating companies could extend it to any country where it might be needed. He seemed optimistic over the situation in France where he pointed out the majors were acting as individual units and pessimistic over the situation in Spain where they are trying to act as individual units.

Approaches, he said, had been made in Russia by the export association.

Allowing questions not pertaining to the export association Johnston told the press that the producers were not in any way trying to form a trade association and that conferences were now being held on the coast for that purpose. He denied this was done in fear of greater political censorship and said: "It's just a matter of plain American decency.

Reminded by the Showmen's Trade Review that among the ATA delegates at St. Louis some time ago there had been made that the industry was not represented when building restrictions were laid on, Johnston said that he had asked that the entire industry be exempted so far as set construction was concerned.

5 Foreign Nations See First Metro Newsreel

The continental edition of the London-produced Metro News was ready to move into Greece and Bulgaria this week following lighting distribution of its first issue which best estimated release dates by two weeks and is now playing in Belgium, Italy, Finland, Sweden and Switzerland.

Further distribution into Portugal, Egypt and the mid-East was expected by the end of another week, Johnston Vice-President George Muchnic declared. In each instance, the narration of the reels is in the language of the countries where it is being played.

Muchnic also announced that Howard Heller, former Pathé news assignment editor prior to his recently completed navy service, had been named his assistant.

Metro News will not be distributed within the United States or Canada but otherwise will have worldwide distribution. The Latin American edition of News of the Day has already been renamed Metro News so as to give one title to all MGM newsreels in foreign distribution.

Lead in Spain

Despite Franco's frownings, American films led the Spanish market during the five-year war period better than two to one over their nearest competitor. Spanish films came next.

'Scoop' Is Right!

Tactics used by Holland's Bioscoop Bond booking monopoly to keep American product off Dutch screens were described as "coercive" by Motion Picture Association Vice-President Carl E. Milliken in New York. In answer to a specific question at a press conference called by MPAA President Eric Johnston, Milliken said that evidence showed the Bond was fixing prices, that the Dutch trade press was rejecting American film advertising, and that exhibitors in Holland were being given the alternative of playing only Bond booked product or of getting out of the monopoly.

However, Milliken added, he thought that the American product could crack the monopoly and that exhibitors would drop out of the Bond as soon as they were assured of sufficient American product.

Ideas Battle and Trade May Block Export Field

The world battle of ideas and the world battle for trade will be the two formidable obstacles in the way of the motion picture industry as it seeks to regain its position in the foreign field, an observer has told Showmen's Trade Review this week.

Of the two, the observer believes that the battle of ideas will be even a greater road block than the battle of commerce.

"Everywhere today," he declared, "governments are seeking to indoctrinate their thoughts into the minds of other people. They have never been slow to realize the power of indoctrination through entertainment, especially the power of the motion picture. That is why the American industry ran into bans before this war. That is why foreign countries used the screen to preach their propaganda.

"Today with world power depending on how millions and millions of people or nations will take sides, it is obvious that this battle will be much fierer than before."

The observer also pointed to the tremendous merchandising power the American film had in selling its products to the distributors of other nations realizing this is not going to welcome, a medium which may offer them more competition he pointed out. In fact, they would use the screen to sell their products indirectly.

Still, all this observer continued, the action of the state department on behalf of American films has been efficient. The department considers motion pictures in the same category as the press and radio as disseminators of ideas and is pushing for entry of the motion pictures abroad on the same grounds.

Soviet Newsreel Ready

Artelino is preparing a regular release of Soviet newsreels which will be rushed to the United States by air transport and then to theaters using the services of air express. First of the current "Soviet Film News" was scheduled to open Saturday (13) at the New York Stanley Theatre.

NBC Plans Video Reel

NBC will set up its own newsreel coverage for television, it was reported in New York this week, with the IATSE having jurisdiction over the newsreel cameras and possibly moving into the studios to take over the television cameras and the lighting.
During the last two weeks of April, more than 23 million people, who like movies, will buy and read one or more magazines which contain a full page advertisement on the fine box-office attraction . . .

So Goes My Love

The first of the Jack H. Skirball-Bruce Manning productions for Universal release
You'll love it with all your heart... You'll live it with all your love!

A Country Girl—who goes to town

This advertisement appeared in LIFE, on April 12; in Good Housekeeping, on April 20.
So goes my love "
says Myrna Loy

"first it's a false alarm
and then it's a hag...

That's what happens to a girl who falls in love with a grump... you never know what he'll think of next!"

Jack H. Skibball
Bruce Manning

Myrna Loy Don Ameche

As goes my heart... So Goes My Love

A Universal Release

Ruth Williams Bobby Driscoll Richard Gaines

Directed by Frank Ryan Produced by Jack H. Skibball

Jack H. Skibball Bruce Manning Production - Screenplay by Bruce Manning and James Clifton

Based upon "A Genius in the Family" by Herman Perry Merton - Director of Photography Joseph Valentine

This advertisement will appear in Women's Home Companion, on April 19; in Screen Guide on April 15; in Movie Show, on April 15

This advertisement will appear in Redbook, on April 26.
This advertisement will appear in Family Circle, on April 23; in Movies, Movie Life, and Movie Stars Parade, on April 15.

This advertisement will appear in Time magazine, on April 18.

A UNIVERSAL RELEASE

with
Rhys Williams Bobby Driscoll Richard Gaines

Directed by Frank Ryan Produced by Jack H. Skibball

A JACK H. SKIRBALL-BRUCE MANNING Production

Screenplay by Bruce Manning and James Clifden

Based upon "A Genius in the Family" by Hiram Percy Maxim

Director of Photography: Joseph Valentine

So Goes My Love

MYRNA LOY
DON AMECE

Head and Heart Above...the Happiest Hits in Memory!

The merry story of a country girl who fell in love with a genius... and never knew what tricks he'd do or what he'd think of next!

A UNIVERSAL RELEASE with
Rhys Williams Bobby Driscoll Richard Gaines

Directed by Frank Ryan Produced by Jack H. Skibball

So Goes My Love

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A UNIVERSAL RELEASE

with
Rhys Williams Bobby Driscoll Richard Gaines

Directed by Frank Ryan Produced by Jack H. Skibball

So Goes My Love

MYRNA LOY DON AMECE
This advertisement will appear in the following magazines:
- Photoplay, on April 13
- Modern Screen, on April 15
- Movieland, on May 1
- Screenland, on April 15
- Silver Screen, on April 15
- Motion Picture, on April 25
- Movie Story on April 25
And that isn't all . . .

Back up this tremendous national magazine campaign, with a readership in excess of 70 millions of people, Universal has gone all out in its efforts to give "SO GOES MY LOVE" the finest promotional campaign ever accorded any picture.

It all adds up to extra dollars at your box office.

A New York Fashion Show with national importance! Two hundred fashion editors and hat buyers assembled in New York to see the picture and to examine and adapt the hats worn by Myrna Loy in "SO GOES MY LOVE".

Three hundred leading milliners and department stores throughout the country will display the resulting fashions, with credit to "SO GOES MY LOVE". The show was covered by the Universal Newsreel and the story broke the national wire services.

SOLD THROUGH THE AIR! A brand new idea in exploitation!

Lt. Charles Lockwood, flying a special Aeronca airplane, will deliver prints of "SO GOES MY LOVE" for the press previews in more than twenty key cities. He is front page news wherever he stops.

He is material for your Rotary Clubs, Kiwanas, Women's Clubs, and your Chambers of Commerce.

More about this later!

Merchandising tie-ups which include Mennen Baby Powder, Lipton Tea, world-famous fashion and dress designers will be running national advertising in all the leading magazines of the country . . .

Many of the tie-ups will be aimed at newspaper advertising timed to your key-city play dates . . . Leading department stores in your city will get cooperation on special windows in conjunction with these tie-ups.

Back up these national breaks with the fine local campaigns you will find in the press book!
REGIONAL NEWSREEL

Draft Blueprint of ATA Public Relations Program

The American Theatres Association this week was preparing the preliminary plan for the public relations program it will put into effect immediately after the first New York meeting of its temporary officers and directorate to be held in that city next week.

The plan so far is broadly divided into two sections, Arthur Mayer, managing director of the Rialto, who is head of the public relations work, told SHOWMEN'S TRADE REVIEW.

First it will take the ATA message to the exhibitors through the organization's columns.

Second, it will attempt to carry the broader aspects of the ATA over to the public.

In his exhibitor relation program, Mayer will seek to get the full ATA program publicized through the trade press and through personal contact of ATA selected organizers.

In his program directed to the public, Mayer requires he has a very difficult problem and plans to use the daily and weekly press, as well as the screens of member theaters who wish to cooperate in that way.

Mayer holds the belief that he had expressed earlier that the brains and talent of the industry should be used wherever possible.

He cited the knowledge the exhibitor has of his community, his contact with the local press and with the public and said that in his opinion the local exhibitor would be the ideal man to bring the ATA program to the people of his community.

"I don't mean to imply by this," Mayer said, "that we will not engage expert talent at the national headquarters, even if we go outside of the industry to do it. I mean that we will make full use of the exhibiting practices if the relations to his community, in his knowledge of local customs and conditions where it is possible."

President Si Fabian said that the forthcoming meeting at which he expects the majority of the officers to be present and a good percentage of the membership, will be his second to the national headquarters, and the executive committee, which will give the final authority to proceed on an organization program and other dates such as the second session in Los Angeles.

Among those expected to be present are Fabian, Board Chairman Ted Gamble, Vice-President Charles Slorons and William Engleball, Treasurer Sam Paninsky, and Secretary Bill Crockett.

Allied, MPTOA Get-Together Hinted
As Organization Activity Zooms

Sparks from the organization of the American Theatres Association this week appeared to have ignited one of exhibitor organization activity as reports indicated that both Allied and the MPTOA are moving to enlarge their membership rolls and even hints arose that some sort of a tie-in move by these two organizations might be in the conversational stage.

Whether these moves will result in a trend afoot for Allied and MPTOA into some sort of working agreement with it is a matter of conjecture. ATA is ready to invite Allied and other organizations to work with it on the matter of considering drives, approval of films for sponsored showing, tax matters, etc. ATA also is on record as alleging to avoid interference with local exhibitor organizations and to seek cooperation with such units.

Impartial observers point out that exhibitors in many sections are taking an on-the-fence attitude toward ATA, and in such quarters where there is not active suspicion that the ATA may become circuit dominated, there is the disposition to wait and see how the new exhibitor organization will accomplish its program. These same sources point out, however, that ATA seems to be received in the majority of cases with more of an open mind than is usual where trade associations are concerned and the consensus of opinion seems to be that a good job was done in St. Louis in getting ATA away to a remarkable start.

Fred Wehrenberg, MPTOA Board Chairman, gave the first indication this week that MPTOA would swing back into greater activity—an activity which had been predicted by President Ed Kuykendall in an exclusive interview with SHOWMEN'S TRADE REVIEW (STR, March 2, p. 2).

But this week in St. Louis, MPTOA Board Chairman Fred Wehrenberg led off with a statement that the forthcoming May meeting of the board would probably consider a broadened trade practice program and the feasibility of enlarging its membership.

Wehrenberg, who declined a directorate in the ATA because, he said, he did not believe it would work for the benefit of the independent exhibitor, declared that MPTOA planned to treat with more "trade practices and interindustry matters, inasmuch as the new American Theatres Association is not prepared to do that."

From Columbus, Miss., MPTOA President Kenneth Koch, who had originally refused to express a view on the ATA until the MPTOA had met and discussed the matter, said he was unable to understand how a trade organization could last if it did not devote itself to trade problems and practices. He added that certain of the ATA by-laws, whereby one man could cast a committee opinion by holding a dissenting vote, might prevent close connection between the two groups.

Wehrenberg also indicated in his statement that MPTOA might affiliate or work closely with other exhibitor groups and hinted that close cooperation with Allied was not an impossible situation.

Told of this, Allied General Counsel Abram Myers said: "Wehrenberg's statement doubtless springs from the conviction now widely held that independents must cooperate on a national basis with respect to film trade practices if they are to maintain their place in the industry."

Theatres in License Muddle

Theatres in New York and Chicago were having trouble with licensing authorities this week as both cities apparently were starting to crack down on violators of the license laws.

In Chicago some 66 houses were warned that they could not operate without licenses. These houses had paid their license fees, but their licenses were withheld because of alleged failures to meet fire, sanitation or construction requirements.

In New York the New York State Commission for Confinement cracked down on 86 motion picture theatres for alleged violations which ranged from admitting school children at improper times to having blocked fire exits. Licenses were suspended for a day on six Manhattan houses, four Brooklyn and Queens houses, and four Granada houses. One New York theatre received two-day license suspension, and 67 more were warned.

Safety at the Movies

If you're sitting in a motion picture theatre, if you're driving, it's a ten to one shot you're safer there than anywhere else—if you break a rib laughing.

Anyway, take the word of an insurance man for that (and who wouldn't take the word of an insurance man?). He's Harry Brown, a vice-president of the Foshour Insurance Department, and he claims that figures show you're safer in the movies than at home, in your auto mobile (if you have one), or in the street.

Reason, according to Anderson: is the protective measures of the theatres, which are regularly inspected, built in accord with safety regulations and have a staff trained to handle emergencies.

Hails Exhibitor Aid to Cancer Week Drive

A united film industry marched shoulder to shoulder behind the cancer drive this week.

As Rep. Augustus W. Bennet, honorary chairman of the cancer drive fund in Orange County, N. Y., arose in the House of Representatives to take issue with a syndicated columnist who had criticized fund drives in theaters, advance information indicated that exhibitors would put on what may be the last drive of 1946 with a spirit and showmanship grip which has characterized the American theatremen's efforts during the war.

Bennet, in attacking the syndicated columnist, praised the industry, "I am informed," he told the House, "that the combined efforts of the motion picture exhibitors and their patrons have raised in the past four years or so well over $46,000,000 for purely charitable projects, leaving out, of course, the help given the war bond campaign."

During the same week the Independent Theatre Owners of Ohio, were urged by Secretary Pete J. Wood to pay the Spencer Tracy cancer trailer.

"We feel," Wood said in his bulletin, "that this movement is so important that those exhibitors who are averse to audience collections should not only pay their taxes but as a matter of public service to their patrons."

In New York the industry teed off for one of its fund-raising moves by getting behind the Carnegie Hall Cancer show on April 18.

At a luncheon by Loretta Young, Max A. Cohen, chairman of the metropolitan theatre owners' committee, sold $4,800 worth of $24 tickets to 20 bidders in less than six minutes. In addition to this, 10 who could not attend the luncheon added another $6,200 to bring the total up to $11,000.
Cite University Head’s Tribute to Theatres as Apt Answer to Critics

The two most important instruments in the educational system of this country are the schools and the motion picture theatres, according to the head of a large university who also is a Catholic priest. This high estimate of the motion picture theatres of America was publicly stated in St. Louis by the Rev. Father Patrick J. Holloran, who was the guest of honor at an address to delegates to the American Theatres Association convention.

Theatremen present at the luncheon said the compliments paid to theatres by Father Holloran should receive widespread notice in the industry and belong among the impressive record of endorsements which have been accorded the industry by leaders in the fields of statesmanship, education, science, religion and the arts. Such tributes, theatremen believe, are the perfect answer to mud-slinging attacks on pictures and picture theatres.

Father Holloran’s speech in part follows:

"In this last category, as far as my limited sphere of observation permits, I think without fear of repudiation, it can be said that the motion picture theatres that list of service here on the home front, every phase of which, when it needed the powerful support that vast resources and matchless technical skill could give to it, received that support, received it immediately, and received it until that time. It was the one line of service on every one of a hundred fronts in every part of the world, and in every clime, with unfailing reliability, and with incomparable generosity."

"It is a privilege to be able to express the sincere appreciation of myself and many others whom I know think the same way, to those individuals who represent an essential part of this industry, for that task of great service."

New? Yes . . . and No

Manager Jerome Knight of the New Theatre, a Columbus neighborhood house, isn’t any too happy these days. When he’s not answering questions, he’s trying to figure out how to get repairs done in this day of building material scarcity; and just about the time he’s got that figured out someone comes along with another question as to whether he’s building a new theatre.

If this sounds complicated lend a sympathetic ear to the facts. About 1:30 a.m. one morning last week, an entering thief stole a car parked before the box office. He attempted to drive off on a flimsy, swerved and crashed right into the lobby, missing the bar only by a hair’s breadth, but the damage didn’t. And now it’s adding insult to injury when Knight is asked if he’s remodeling his lobby.

Utilities has, thank God, drawn to a close, but we are still confronted with a task that appears to be one of almost equal magnitude, a task perhaps more difficult because of one or two things else but a task that is of paramount importance, a task of impressing upon the great part of the citizen body of these United States the unsatisfactory state of the world’s most blessed land. The task of impressing upon all that same people that it will remain only that way through a spirit of unsullied co-operativeness, of loyalty, of service.

"It has often been said and I think with a great deal of truth, that every worthwhile institution is generally the lengthened shadow of a man, and it has also been said that the character of a nation, its moral fiber, its general outlook, in fact its whole being, is to preserve the lengthened shadow of the educational institution.

"I think that needs either qualification or else it needs a redoubling of educational system, but I do think this:

"That perhaps there are no two more important instruments in that educational system and the process of educating our citizen body than the schools of our land and the motion picture theatres of our land.

"If you join together hand in hand to achieve another great victory, and preserve the fruits of the one that was so dearly bought, I think that we can look forward with hope and confidence to real success, and I think that the record of past accomplishment and past service that this body has rendered is a sure guarantee that their contribution will not be lacking in these almost equally important years that lie ahead of all of us."

"May I commend the magnificent work that you have done on so many fronts, and ask that that be continued, that you contribute your large share toward preserving that which all of us know is of a far greater worth and of infinitely more cherished value any importation that can come from abroad, of preserving here at home this great land and its principles and ideals, which is the hope of a brighter and more peaceful world."

SMPE Meets April 17
On Newsreel Discussion

The Atlantic Coast Section of the Society of Motion Picture Engineers was scheduled to meet Wednesday (17) in the Fox Movietone Studios for a session which will be devoted to the newsreel, Warner Theatres Sound Director Frank E. Cahill, Jr., chairman of the section announced this week.

Program, which is arranged by Movietone News Vice-President Edmund Reck, will have papers by Movietone News Assignment Editor Dan D. Sever, Motion Picture Editor Mitzi Goldstein, Sound Engineer Warren McGrath, Unit Director Jack Gordon, Woman's Editor Vyvan Donnell, Promotion Manager Walter McInnis and Librarian Bert Rolst.

Brown Subs for Silver

Substitution of William Brown, manager of Loew’s New Haven Puri-Bijou for the Lowell, Mass., Strand’s Nathan Silver as a flight to London Victory Loan contest winner was announced in New York this week by Chairman St. Fabian. Conflicting business prevents Silver from going and Fabian chose runner-up Brown to replace him. Brown will leave on May 19 with the five other winners.

The Personal Slant

Warner Bros. Vice-President Jack L. Warner this week was awarded a special world peace prize for his treatment of the short “Hitler Lives” by the Hollywood Foreign Correspondents’ Association. This group, which syndicates to approximately 800 million world readers, said that Warner’s award was “a national event” but would be awarded whenever a Hollywood picture or other achievement appears, in their eyes, to be a significant contribution to world peace. Warner will receive the award at a luncheon to be announced later.

Clifford George Dickinson has been appointed Monogram’s liaison representative with Pathe Pictures, Ltd., in connection with Monogram British distribution. His appointment coincided with the departure of William Satori, continental European Representative for London.

MGM’s E. K. O’Shea is back after baking out at Hot Springs, Ark. Eastern Story Head Carol Brandt returned from a seven-week tour of Europe, while Pines Sober is off to Indianapolis.

Walt Disney world wide sales supervisor William Levy, M. Y., coast to coast, has been joined by six weeks abroad. He announced the London premiere of “Male Mine Music” for June 16 at the New Gallery and Tivoli.

Warner Theatres General Manager Harry M. Kalmine, accompanied by Construction Department Head Herman R. Maier, this week toured the circuit’s New England theatres.

RKO-ites who are coming and going this week include Leon J. Bamberger, sales promotion manager, who is back after visiting the midwest for the cancer control committee; Cresson B. Smith, the Phil Reiszman personal representative, who is off to Capetown on the first lap of his Far East tour, and Jack Votion, in charge to European production, who sailed for England.

PFC President Harry Thomas is back after a series of sales conferences in Boston with District Manager Abe Weiner. Thomas recently announced the promotion of Philadelphia representative Elmer Hollander to the New York home office as playdate department head.

John Corfield, one of the J. Arthur Rank independent producers, is on his way to New York prior to a Hollywood conference trip.

Kam, Inc., a new firm to translate and market French story properties, was formed this week by Glen Alline, executive secretary of the Motion Picture Association of America, Stage Producer Charles Gordon and former French Producer Jacques Kaminsky.

Film Classics has received a request from the State Department for a print of “The Stars Look Down” to be used as a study by the Department of British treatment of Labor problems.

Mull Daylight Saving

Referendums on Daylight Saving will be held in three Illinois cities this week as the clock-winding movement seems to be spreading in that state. Towns to vote on the time are Springfield, Freeport and Galesburg. Towns which have adopted the time include the majority of communities in Cook county, Rockford, Waukegan, Aurora, Joliet, Kane, McHenry, Cook, St. John’s, Glen Ellyn, Bloomington and Jacksonville. Moline, Rock Island, Middletown, Lincoln, Champaign and Urbana have turned down fast time.
**NATIONAL NEWSREEL**

**St. Louis Moviemen Call Newspapers 'Uncooperative'**

**Complain Local Film News Gets 'Brush'; Observer Urges a Get-Together**

That man in the St. Louis Blues song might have a hard time to make ends meet, but take it from St. Louis exhibitors, he is as tender as mamma's home-fried chicken when compared to the free space policies of that city's three dailies.

It's a strange situation, for the St. Louis press, which could play in any one's newspaper book and includes one of the nation's outstanding newspapers, does seem to lean backward on motion picture news in a day when all other media seem to be going for it. But the situation becomes stranger yet when the complaining exhibitors state unreservedly that the paper's own advertisements of the newspapers are kept separate and that an argument with the business office is not reflected in any unfair treatment from the editorial rooms.

The main exhibitor complaints are: That they can't get local publicity on pictures.

That local critics have little or no space for local items.

That Hollywood columns are jumbled when the papers are tight.

That the business office policies on at least one paper are stringent.

Actually the situation seems to boil down to this:

St. Louis newspapers in prewar days did give space to Sundae, the flesh film, when the problem of paper shortages came up. Today there are no stories saying that such and such a picture is worth the space and so the theatre on a certain specified date.

There are, however, a limited number of features on stars, dress designers, sets, etc., and other layouts with the motion picture from a national viewpoint. These are well written, well-handled and could make the grade on Sunday, a few columns away from any honest newspaper standards. They are prepared either by local theatre press agents or by Hollywood studio writers and must appear with a specified time before the picture is open. Each story, the papers insist, must be exclusive. The result is interesting motion picture copy.

An amount of space devoted to these stories is not regulated by the amount of advertising purchased by the exhibitor.

Critics in some instances buy their way into theatres to review pictures. One circuit makes it a policy of never quoting the critics in its ads. It has been having difficulty with the St. Louis Post-Dispatch reviewer who refuses to go through the procedure the circuit prescribes for its pass users, which is to register at the door. A compromise plan to have the manager meet the critic did not work out and the newspaper rejected its pass and buys its way into the theatres now. (Incidentally other exhibitors say that the use of issued passes by other personnel of the press has not been noted. They either wish to pay their way in or don't attend movies.)

The newspapers also print a movie clock guide listing the starting times of the shows.

The newspaper exhibitor who seems just in the center largely among business office policies.

One daily is accused of throwing out ads without proper notice when space is tight. (The inference is that the space was given other advertisers.)

The amusement pages of all three papers are not exclusively for amusements. (One page contained a quarter page whiskey ad: another was taken up by space for a liquor house which sells nylons on the side.)

The amusement page makeup is unattractive, with ads getting lost in the solid makeup. (St. Louis Amusement Company uses little art; Fred Wohrenberg-Kaiman Theatres noise at all; Loew attempts a layout with pictures.)

**Business Policies Irksome**

The entire situation seems based on questions which possess merit and which lack merit and which might be solved by understanding on both sides.—Specch.

**Columbia Field Forces Honor Grad With Drive**

The Columbia sales organization will pay tribute to Maurice Grad in recognition of his recent appointment as coast area manager by a country-wide sales drive during the month of May. The idea originated with Pittsburgh Branch Manager A. H. Levy. Each of the nine sales divisions of the company will be represented on a committee to conduct the event to be known as "Maurice Grad Month." Grad has been a member of the Columbia sales organization for 14 years, his first position being as assistant to the sales promotion director.

Serving on the committee which is headed by Levy, are: Saul Trauner, New York; Lester Wurtele, Philadelphia; Tim O'Toole, New Haven; Lester Zacker, Cleveland; Phil Fox, Buffalo; Tom Baldwin, Kansas City; George Roscoe, Charlotte; Dewey Gibbs, Oklahoma City; and L. E. Tillman, San Francisco.

**RKO to Screen 5**

RKO announced five trade showings for the April-May with "Ding Dong Williams" for April 15; "Truth About Murder" "Badman's Territory" for April 16; "Partners in Time," April 17, "Without Reservations" May 7. The showings will be in all exchange centers but St. Louis will be the only city excepting for "Without Reservations" which is unscheduled for that city.

**'Music' Shows April 16**

Advance showing of Walt Disney's RKO release "Make Mine Music" will be held in the Normandie Theatre in New York on April 16 at 10:30 a.m. Other cities excepting Des Moines will see it on May 14. The Des Moines showing is set for May 15.

**Kids Kum for Kar图os**

Continued success of special kiddie morning shows with cartoon programs in Cleveland has led Warner Theatres to join the parade of houses putting on this type of Saturday morning entertainment.

The Warner Colony, Uptown and Variety will inaugurate the policy on April 17. Meanwhile, Essex Manager Harry Schreiber, who started the program at the 3300-seat Palace, found it sold out and had to move it into the Allen, bicycling the films. He then added Keith's east 105th St. to the list.

**Win Promotions**

**Sachson in Charge of Sales for Goldwyn**

Arthur Sachson this week took over the post of General Sales Manager of Samuel Goldwyn Productions. The appointment was announced Tuesday by Samuel Goldwyn.

Sachson left Warner Bros, with whom he has been associated for the past twenty years, to take over the post vacated some time ago by William J. Heineman, who resigned from the Goldwyn company to become general sales manager of United World Pictures.

Various sales positions were held by Sachson during his long tenure with the company. He is considered a possible candidate for the position of sales manager of the company's New York offices in Radio City.

**Warner Service to NSS**

Warner Bros. theatre accounts were notified this week that effective April 15 all standard Warner accessories would be distributed by National Screen Service.

**Showmen's Trade Review** April 13, 1946
The Brass Tacks of Efficient Picture Theatre Management

BUILD A SHOWMAN'S 'HOPE CHEST'

By Jack Jackson

According to one very able advertising manager in this industry, what the advertising and publicity man in show business needs most is more tools. One of the most reliable tools an advertising and exploitation man can obtain is that which is recommended in this article. The "Hope Chest" referred to has proved a life-saver for many an important theatreman when put to the test of getting a good box-office result for a weaker attraction. Also, these Hope Chests are great savers of time and effort. Read this and start your file, or Hope Chest.

Every theatre and every theatreman, whether they know it or not, owns an advertising "hope chest" someplace where an army of ideas and plans is held in readiness to protect the box-office revenue against attack from below-par pictures, bad weather, seasonal slumps, etc. Depending on the "go-gettin'" qualities of the owner, the chest is bulging or barren of well-planned business maneuvers—some personally proved "sure-fire," some merely nebulous brain-babes but always bulwarked with a hoard of detailed reports of "what the other fellow did."

The location of these "hope chests" are as varied and multiple as the class and conditions of the theatres and the mental qualities and physical energies of their owners. They may take the form of a heap of clipped pages from press sheets and trade journals piled haphazardly on a closet shelf or a bundle of typed and penciled pages stacked carelessly in a hidden cranny of a seldom-used desk—sometimes they even repose between the very ears of their owners (a very poor storeroom where things get all cluttered up and can seldom be located when needed). The above conditions exist when the chest's owner is unaware of the treasure it holds and the power it can wield over adverse business conditions.

But the fellow whose mental processes are of the modern, jet-propelled order has his advertising "hope chest" in a special file drawer or cabinet, indexed and cross-indexed, where whatever plan or plans called for to thwart a threatened box-office invasion can be brought forth on a moment's notice. This fellow is acutely conscious of the fact that his advertising "hope chest" contains material far more valuable than uranium; that it holds a magnetic power for the attendance record as potent and irresistible to the amusement seekers of his community as the music of Circe's lyre proved to the crew of Ulysses of Greece.

Should Be Well Bound with Budget Tape

With the idea in mind that the urgent need of a properly classified and well kept "hope chest" of advertising, publicity and exploitation ideas and sales plans will be needed in the not-so-distant future, I'd like to offer a few suggestions on construction, supply and maintenance.

The basic materials for a modern up-to-date "chest" are: radio, newspaper advertising, newspaper publicity, front display, screen trailers, merchant tieups, civic or community tieups, church and school contacts, lobby displays, direct mail and special exploitation. There will, of course, be many ramifications and classifications of each subject but practically every maneuver will fall under one or more of these headings.

The whole should be well bound with budget tape—not the picture-to-picture kind but a budget to cover some specified period such as 4, 8 or 13 weeks. That kind of a budget allows for contraction on expenditures when the film is pre-sold by distributor or other activities and the use of the money saved to enhance and amplify campaigns where extra effort is needed. This kind of budget control does not hamper the imagination nor does it restrict the activities of the manager, yet it exercises the control essential to induce "thought before spending" and the planning that keeps bank

Bonus Plan Considered For Showmanship Drive

Preliminary talks relative to the institution of a unique incentive bonus plan in connection with the forthcoming 4th annual Charles Skouras National Theatres Showmanship Drive, April 21-July 13, were held at Fox West Coast Theatres' home offices one day last week.

The meeting was conducted by George Bowser, general manager of Fox West Coast, and attended by both Northern and Southern California district managers.

Those attending from Northern California were Richard Spier, division manager, and his district manager staff, including Herman Kreiten, Harry Seipel, Fred Glass, W. C. Ricord, Jr., and P. Reeder. Southern California district managers attending were: Bruce Fowler, Spencer Lane, Dave Ross, James Runte, Stanley Brown, Terry McDaniel, William Thedford, Dick Smith, Homer Gill, Milton Arthur.

Check the Temperature

Assuming that a theatre has a fairly good air conditioning system it has been found that the only sure way to maintain an even, healthful temperature is by periodic checks of temperature throughout the theatre. If readings are off the norm, steps may be taken to make necessary corrections. Experienced engineers recommend readings at hourly periods.

Summer Lighting

Those cool, blue-tinted interior lights will be installed soon as a contrast to the straw colors used to warm up the interior appearance during the winter months. A check with the maintenance man will reveal just how many of the cool lights are in stock so that when the change is ordered all will be in readiness.

Management Observation

Just recently this observer had occasion to drop into a well known Broadway theatre to see its manager on business. While waiting at the door he noticed another person approaching the doorman, ask for the manager and wait patiently while the doorman, with a gesture, motioned for him to step aside. The doorman used the house phone and upon receiving information to send the visitor in, just gestured with an extended thumb over his shoulder which was interpreted by the visitor as an invitation to enter.

This observer has yet to hear the doorman utter one direct word to the visitor or to himself, and discovered that the gruff, for-bidding man was not actually dumb only because he saw and heard him use the telephone.

Knowing the training given to employees of the chain of theatres of which this one is a prominent member, I believe one can understand how a theatre manager can tolerate this kind of treatment to friends of the theatre, much less to ticket-buying patrons. All of which is just a reminder to theatre managers that an occasional check-up might reveal that their training and admonishments to employees sometimes are completely forgotten to the detriment of their theatres.
How many people does it take to fill your theatre?

Just THREE!!...
and here they are

The Marx Brothers

having m-o-r-filling theatre

A NIGHT
the funniest thing that will happen in 1946!

CHARLES DRAKE · LOIS COLLIER

LISETTE VEREA · SIG RUMAN · DAN SEYMOUR · LEWIS RUSSELL

Presented by DAVID L. LOEW · Directed by ARCHIE MAYO

Original screenplay by Joseph Fields and Roland Kibbee
Sheriff of Redwood Valley
Republic Western 57 mins.

AUDIENCE SLANT: (Family) Better-than-average Red Ryder adventure to amuse the fans.

BOX-OFFICE SLANT: Will be popular box-office attraction in the customary Western spot.


Plot: A shady lawyer frames the Reno Kid in order to get his land, which will enable the lawyer to control the railroad franchise. The Reno Kid breaks jail and there's a $50,000 robbery. By this time the townsfolk are dead set against the Kid and so Red Ryder and Little Beaver must see that justice is done.

Comment: With a better-than-average screenplay, and plenty of the necessary action, this Red Ryder adventure maintains the entertainment standard set by previous films in the series and will do well in the Western-conscious market. The usual cast—Bill Elliott's heroics, Bobby Blake's antics as Little Beaver, with the happy addition of Bob Steele, make the film a sure-fire bet for their fans. Production phases are very good, as Westerns go, and direction is a credit to R. G. Springsteen.

The Cat Creeps
Universal Horror 85 mins.

AUDIENCE SLANT: (Adult) This is good dual fare for any and all subcultures, although the number of deaths by killing hardly makes it desirable for neighborhoods whose patrons are preponderantly children.

BOX-OFFICE SLANT: There will be no pay off at the box-office though little word-of-mouth praise can be hoped for.


Plot: A star reporter is assigned to investigate a tip to his editor that a 15-year-old suicide case was in reality a murder. Accused of committing the crime, which involves a huge sum of money, is the father of his fiancée. The trail leads to a lonely island, marked by more killings, where a pet cat helps turn up the murdered.

Comment: For the second runs and neighborhoods this horror picture will fill a satisfactory half of a double bill. The cast is composed of mostly old timers whose faces are familiar to the regular moviegoers and their work makes a job that creates no amateurish blunders. To the regular customer who is seeing this as a time filler rather than a horror show, the way cracking and antics of the hero and his assistant will seem amusing. To the creepier addict, the humor will be received with fascination. The film is amusing and sometimes amusing remarks detract from the pace and directness of the story and detract the viewer from the intense absorption in the film, which makes him to see such product. Performances are all on a high level. In the role of the wise-cracking reporter, Fred Brady is a comparative newcomer who will do until someone better comes along. A new face, and body too, appear in the person of Iris Clive who looks like a coiner.

She-Wolf of London
Universal Horror 61 mins.

AUDIENCE SLANT: (Adult) Good fare for houses where chiller-diller's are standard programing.

BOX-OFFICE SLANT: Will find good sale where this type of product brings in business; in most other situations it will make a satisfactory filler in support of a fast-moving mystery.


Plot: A young English girl learns she has inherited the curse of her family, said to be haunted by the spirits of wolves. A week before her is about to turn 18, she must discover who is the real murderer and who comes to an accident before the girl is harmed.

Comment: As half of a bill in neighborhoods, this will hardly be the fare that parents will bring their children out to see. On the other hand it will no doubt be a horror show for the local horror and icy chills are the delight of the hour, this will do very well. Title is a leader and if exhibited from full, a picture such as any film can expect. Much of the cast are program people, just as the picture is a standard product, stand out for good performances. Sara Haden as the kind and understanding Aunt, who is later disclosed to be insanely jealous of her ward and who is responsible for the killings, is and has always been an excellent actress. June Lockhart gives the perfect performance of a true newcomer. She is insane, and Jan Wylie carries off the role of the daughter with poise and assurance. The picture is the usual fare and shows a fine feeling for the subtle suggestions and background sights and sounds that make a horror picture realistic. Production is by Ben Piber, which seems to be the case with fact to satisfy the title and audiences who are not too discriminating about plot.

Easy to Wed
MGM Comedy with Music 109 mins.

AUDIENCE SLANT: (Adult) Laughter-filled, fast-moving plot; good music and production numbers, and plenty of Technicolor glamour and romance to please all types of audiences.

BOX-OFFICE SLANT: A look at those names should be ample proof of the picture's potent box-office value.


Plot: To get even with a young socialist who filed a libel suit against her, a
BOX-OFFICE SLANTS

Night in Paradise

(Adult) A very pleasing picture, to the eye and the audience's risibilities.

BOX-OFFICE SLANT: Should be a potent moneymaker, what with its excellent names and its costly spectacle done in Technicolor.


Plot: In ancient Greece, King Croesus, growing increasingly rich because of the tribute he exacts from other countries, is about to marry a neighboring princess. She desires that when she falls in love with Aesop, an emissary of unusual wisdom from a small nation, Aesop disguises himself as an old, crippled man named Muson Oberon's heart. When Aesop and the beautiful princess are discovered, they are thrown to the rocks many feet below. By a miracle, Croesus is saved and the escape unharmed and live happily ever after.

Comment: A lavishly produced film, with enough entertainment, and a dis- cerning patron. Turhan Bey and Merle Oberon have good box-office names, but the sheer spectacle of the production will give it excellent word-of-mouth publicity. Gale Sondergaard, as a scheming sorceress, is splendid, and Thomas Gomez does an unusually fine job as the rapacious Croesus. Music is done well and the sets are something to talk about. Costumer Travis Banton deserves special mention for his fine work of costume, and Miss Oberon looking better in each successive change. The dialog is cleverly handled, with emphasis on laughs in many spots. This picture should be one of the better audience-gatherers of the season.

Home on the Range

(Color)

Republic Musical Western 85 mins.

AUDIENCE SLANT: (Family) Excellent musical Western in color that will please generally.

BOX-OFFICE SLANT: Monte Hale is a new name in his field, but he should prove an adventuring star with the right kind of effort. Color process ought to be helpful factor for drawing customers, too.


Plot: Ranchers in the vicinity harbor ill feel- ings toward the owner of a large plot of land because he refuses hunting privileges on his property. The villain, hopeful of getting the man to sell, secretly sets a vicious bear to work killing cattle. The hero appears just in time to save the people, who demand a showdown. When the villain is killed, apparently by a bear, his friends be- lieving it is a result of a scheme by the crooks. Running down the crook, the hero takes the villain and give the man's land to the government for a memorial park.

The Captive Heart

(Reviewed in London)

Eagle-Lion (Ealing) Drama 108 mins.

AUDIENCE SLANT: (Adult) Off-the-beaten-track, intensely human drama of life in a German Stalag. Irresistible mixture of fun and pathos: should be a hit with all of names, with possible excep- tion of Redgrave.


Plot: France falls and the captured British troops are forced to escape from the German Stalag. They are a motley crowd and include Bond, a newlywed, Redford and an old soldier, Warner, an old soldier and Lambert, a padre. Redgrave is a mystery man, at first believed to be a Gestapo agent but in reality an Oxford educated Czech who has escaped from Dachau and assumed the identi- ty of a dead officer. Rachel, his "wife" writes to him and knowing that the Gestapo are watching him, purposely injures his right hand so he must write with his left. Unknown to him the dead officer had deserted his wife, but the tone of Redgrave's letters re-kindles her love and he too finds himself developing an affection for her. Troops to be liquidated, the two run away with her. Friends manage to get him away and in Eng- land he meets Rachel with the inevitable reunion.

Comment: Off the beaten track and beau- tifully conceived, this is a highly emotional and intensely human production depicting the human side of sufferings, expectations and the spirit of the man who spent the greater part of recent years behind barbed wire. Laughter and tears are evenly mixed and few will sit through it with dry eyes. The picture is uneven in places and is at its
Jackson Offers Ideas for ‘Hope Chest’ Maintenance

(Continued from Page 16)

deposits ahead of withdrawals.

One almost has to atomize playing pictures to detail all units of their content that promise to attract public attention and spread a ticket-buying epidemic when applied through one or more of the avenues listed above. Elements which guarantee box-office results when properly employed in showmanship efforts include the following:

Star value, star activities, star endorsement, author fame, best selling books, film titles, reputation of director or producer, size and scope of national advertising campaign, special units or items of local interest being included in film, historic values, topical subject matter or news interest and many others including that greatest of all 1946 stars, color.

In the fictional appeal bracket—where special approach to a certain segment of your community assures added interest and revenue—the list is long and varied but I’ll attempt to name a few of those offering cardinal promise. Name bands, grade, high, college, music and other student groups; film backgrounded in foreign countries where any considerable number of people descended or migrated from that nation reside in your vicinity; group interest such as church or school choirs, boy scouts, civic organizations, etc.; family interest, father and son, daughter and mother, etc.; special romantic slants; millinery, wardrobe, beautyhint, and other angles of particular woman appeal. The list continues endlessly with each picture providing a multitude of opportunities for special and general activities.

Customer-Attracting Jewel

Each of the units and items mentioned—as well as the numberless unmentioned ones—is a customer-attracting jewel possessing facets to enliven the appeal of each approach to the public purport that you have developed. Radio, news ads, publicity, merchants coop, etc., etc.

This brings us to the procedure of filing your plans, ideas and data in a manner that will afford easy access to definite material at a moment’s notice. The late Lem Stewart devised one of the most complete and easily accessible “tickler” files I ever encountered, yet even Lem’s system would have to be elaborated upon today because of the immense strides in radio and the high development of national cooperation.

Today’s file should be divided into sections to conform to the principal avenues of public approach, such as: radio, newspaper advertising, newspaper publicity, merchant cooperation, national tieups, direct mail, fronts, screen trailer emphasis, exploitation, civic, church, school and community cooperation, etc., etc.

Each section should be divided into departments such as: mystery, comedy, drama, star stills, star publicity, star endorsement, contests, etc., etc.

All this should be done alphabetically to aid in quick locating. And care should be used to see that each placement in the departmental file is—so far as is possible—kept in alphabetical order to prevent confusion.

With such a file at your finger tips you can have before you a reliable setup of all possible public contacts on a moment’s notice. You’ll know what radio, newspapers, etc. promise for the publicizing and exploitation of your attraction and have a fair idea of the probable cost. You’ll have ideas for fronts, trailer emphasis, lobby displays, etc., and potential costs.

You’ll have samples of successful newspaper advertising campaigns and be able to compare against the local rates to see if they come within the scope of your expenditures. And, finally, you’ll be able to see the whole scheme at once which enables you to pick out the activities coming within your budget that promise the greatest revenue return to your theatre.

From such a “hope chest” you can garner the ideas that will permit of especially directed material to factional sections of your audience potential that will practically guarantee the box-office success of those hard-to-sell attractions. Such a “hope chest” will practically eliminate the wastage of a portion of your budget because you will be using “sure-fire” ammunition and making every shot count. Of course, it will always be necessary for you to keep the cost of your selection of activities in line with your budget limitations and to carefully analyze the amount of physical energy the contemplated sales plans require of yourself and your staff to make certain that no severe strain is placed on the usual house service functions in carrying out exploitation and publicity effort. By having complete plans detailed well in advance you will be able to make use of those many “spare” moments that the house staff enjoys during “slack” periods and minimize the amount of “extra” help needed for these special campaigns. The long range planning also permits of locating previously used or discarded accessories and their revamping for the added effort. This maneuver will serve to cut down on an additional expense of available novelty banners and other materials not to be found in today’s marts. It would be well to inventory these formerly used items as they come into evidence with a view of having a list to supplement the “hope chest” file. The combination will allow for some startling effects at surprisingly low prices. When new displays, banners and other extra accessories are needed try to make the copy of such nature that the unit does not become worthless with the single use but lends itself—with minor changes—to frequent service.

Never let an opportunity pass to cash in on the swell national displays created and made available (without cost) by manufacturers and distributing companies who use billboards, cutouts, paste-ons, etc. of well known motion picture personalities to glamorize their merchandise. Contacting the local distributor or dealer while having scads of this material for use in advance and current with your exhibition date. If your contact is made early enough you may even be able to get some sizable newspaper display advertising at no cost to the theatre.

In addition to the schedule of contents recommended above, your “hope chest” should carry a folder of information on each of your coming attractions. Trade paper reviews, selling plans, copies of the national ads, studio advance information and all the other items made available through trade papers and fan magazines, as well as the distributor advertising departments, should be filed for reference and examination as soon as the picture is dated. These may suggest some new and purely local effort to add to the general scheme brought from the other departments and sections of your “hope chest.” When the picture has finished its engagement transfer the material into the general file and make use of the folder for another coming attraction.

Seek ‘Something New’

Don’t ever get the idea that your “hope chest” is complete. I’ve seen voluminous files representing 20 and more years of collected material but the men who assembled them are still avidly grasping for “a something new” while at the same time making profitable use of the older stunts that time has made brand new again.

If your “hope chest” is poorly or incompletely constructed and if the filing system is confusing—and most of them are—start working it over today—(maybe the suggestions offered here will be of help)—and in a few months you will find your advertising job a lot easier and your activities more successful.

A well kept “hope chest” will ease the budget restrictions and keep them from binding while at the same time adding materially to the bank account and the effectiveness of expended effort. By all means if you happen to be one of those fellows who own a “between-the-ears” hope chest take it out and put it on paper so the bugs can be sprayed.
The first four days of The Outlaw in four theatres in Los Angeles has broken every existing full week's gross for any picture ever playing these theatres.*!

Howard Hughes' daring production
The Outlaw
Introducing Jane Russell
Jack Buetel, Thomas Mitchell, Walter Huston
Released thru U. A.

*Downtown, Beverly Hills, Hawaii, Hollywood
'Kutest Kid' Contest
Good Baby Week Stunt

National Baby Week, which starts April 27, affords managers potentialities for exploitation. Nearly everyone is either a parent, planning to become one, or at least loves babies, if there isn’t one in the family.

One stunt which may be capitalized on fully, according to PAR, Fox West Coast house organ, is a "Kutest Kids" contest, or any type of baby contest you choose to run. It can be based on baby Week alone, or run in conjunction with a film that contains a baby among the cast.

Contest rules should be simple:
1. Any baby four months to four years is eligible.
2. Photo of contestant taken free by Blank Studio—Phone for appointment.
3. Studio turns in entry blank and picture to the theatre for lobby contest display.
4. Entries must be in by (date).
5. Contest decided by votes, each theatre admission ticket is good for ten votes.
6. Votes are to be deposited in box in theatre lobby, or at certain downtown stores.
7. Entries will be numbered and votes cast by number only.
8. Tabulations posted at the theatre at contest’s termination will be final and official.
9. Prizes will be awarded for the greatest number of votes in each category.
10. Winners will be announced at all shows on date. Weekly standings will be listed in (name of newspaper).

Contests can be run in many groups. Boys and girls separately, prettiest baby, cutest, healthiest, etc. Merchant tie-ins can be arranged for prizes, as well as black and white or colored enlargements of a baby photo made by the studio cooperation department.

The contest can be broadcast by your local newspaper, which can run a daily entry blank and rule list. Co-op ads with merchant tie-ups, dressed-up theatre fronts, lobby and foyer displays, and a screen trailer, will further spread newsworthiness throughout the community. By all means, give cooperating merchants full credits.

A baby contest calls for a great deal of extra work on your part, and on your staff’s part, but the extra work will return extra dividends at the box-office.

Cardozo Joins Warner
Ad Publicity Staff

Peter Cardozo, formerly with Life and Time and more recently a junior grader in the Navy, has joined Warner’s advertising and publicity staff Vice-President Mort Blumenstock announced this week.

Cardozo had been motion picture editor of Life and an editorial associate of “The March of Time.” While in the Navy he wrote and directed training films as well as documentary shorts. He will work out of the coast studios in publicity under Alex Evolve.

Mareque Mishap

Neon signs were seriously affected during Milwaukee’s recent severe snow storm. Many merely flickered, but one reached a humorous result when the last letter went out. Minus the letter, the sign read: “Leave Her to Heave.”

Displays, Tieups, Radio
Feature ‘Bandit’ Selling

A special newspaper and radio campaign, special attention to window displays, store tie-ups and cooperative newspaper advertising were held tight of the entire efforts assayed by Manager Gerry Wollaston, State Theatre, Harrisburg for his two weeks showing of Columbia’s “The Bandit of Sherwood Forest.”

One of the outstanding window displays was in sporting goods store where Ben Pearson archery equipment was featured. At Feller’s department store displays of Black Friar women’s clothes was arranged in the show window and inside the store. This department store also bought space in Harrisburg’s newspapers to tell the town about its tieup. Pomery’s another department store, featured Max Factor makeup in one of its windows.

Music window displays were effected at the J. H. Troop store, Troop Brothers, Caplan’s Speigler, Shendel’s all featuring “Robin Hood Albums.”

Via station WHP, local CBS outlet, a program of music from the album was presented on a half-hour show. The album also was featured on WHGB the night before opening.

The Harrisburg Public Library also recognized the value of tying its promotional activity in with the film by setting up a display showing stills from the picture, a blow-up of the Magna Charta and a distributing 3000 book marks about the film.

Imprinted lunch and dinner menus, displays at first and ten-cent stores and a daily spot announcement on the Sears Roebuck radio show were other features of the campaign.—HA.

Easter Shows Set By
Alliance in Chicago

Bugs Bunny and a special Easter atmosphere will be combined for the Easter Saturday afternoon shows which will be a feature of all Alliance Theatres in Chicago, it was announced this week.

Specially printed tickets, Easter trailers, lobby displays and newspaper ads will be used to boost the shows, which are intended to be attendance record breakers.

Live bunnies, Easter candy bar gifts, Bugs Bunny cartoons and a special Easter feature are part of the announced program. Admission will be 20 cents for children.—CH.

‘Music’ Plug in Look

Look Magazine, in its April 16 issue, features a double-page color layout on the “Peter and the Wolf” sequence from Walt Disney’s full-length Technicolor film “Make Mine Music,” an RKO Radio release.

Gams and Glamor

“Free nylons. Inquire at the boxoffice.”

This sign hanging over the RKO Grand at Columbus almost had the revenues out as ladies crowded up to find out why and wherefore. It turned out to be Manager Larry Caplane’s stunt whereby he would award a dozen pairs of the gam-glamorizing hose to the best 12 letters on "Why I Liked Monogram’s 'Black Market Babies'."
WARNERS' SARATOGA TRUNK
NUOUS PERFORMANCE

6TH MONTH

-how long can you hold it?

GARY COOPER - BERGMAN
INGRID
in EDNA FERBER'S
"SARATOGA TRUNK"
with FLORA ROBSON
HAL B. WALLIS PRODUCTIONS
DIRECTED BY SAM WOOD
SCREEN PLAY BY GARRY ROBBERG
FROM THE NOVEL BY EDNA FERBER
MUSIC BY MAX STEINER
Quiz Time Aids Show Policy

Not content to confine his showmanship to the ordinary, as was so amply demonstrated in his "All Wild West Show" as reported in these columns recently (STR, March 30, p. 16), Manager Ralph G. Tiede of the Community Theatre, Welland, Ontario, Canada, tried out a new wrinkle recently which aided him in establishing a policy that would appeal to the largest number of people, and in concentrating mostly on a form of advertising that would attract the most patronage.

Labeling his new showmanship wrinkle "Quiz Time," Tiede had a large number of quiz cards printed which he distributed to all patrons (especially women) for a full week (see cut). The advice on the card providing for the recording of the patrons' desire for the return of a picture was an incentive for patrons to return the card.

Tiede wanted to know, via the card questions, what advertising medium brought patrons to his theatre, the names of pictures they wanted brought back to Welland, whether or not they wanted a matinee each Thursday afternoon, whether or not they wanted Westerns more than once a week, and if they missed pictures downtown, whether or not they watched for them to play the Community.

To promote Quiz Time, the alert Welland theatreman used lobby displays consisting of special one-sheets, window banners and teaser cards in the shape of a question mark. He also set up a Quiz Box, together with a large sign which directed patrons to fill out their cards and drop them in the box.

Tiede had not completed the results of his Quiz Time survey when these lines were written, but it would be safe to assume that with a week's collection of cards he had the material—right from the patrons themselves—to aid him in formulating a policy that would benefit the Community box-office.

Tiede's most excellent institutional stunt—one that pleased the patrons no end because it gave them an opportunity to express themselves. That old axiom about being popular by making others feel important is certainly appropriate in the case of Tiede and his patrons.

Poster Informs Patrons Of Manager's Return

A unique stunt was employed by Belmont Theatre Manager Ralph Hathaway, of Los Angeles, to inform patrons of his return from service. He placed a poster in his front lobby which contained his picture, an enlargement of his discharge button, and copy reading, "Hello Folks, I'm back on my old job and would like to say hello to everyone again. Fox West Coast Theatres were 1000 per cent behind the war effort and are continuing to serve by backing their returning veterans. I hope my staff and I may serve you with entertainment and continue to make the Belmont your place to go." This proved to be an outstanding goodwill stunt and many of the people who knew Ralph when he was in the service, and the other Fox West Coast theatres before the war dropped in to welcome him back.

Many old school acquaintances and buddies have written to him, much with Ralph when they saw the poster. Hathaway believes that the idea will serve just as well for many other servicemen returning to pre-war jobs with theatres. For, as he points out, people like to know that veterans are receiving jobs and it makes them feel that the pre-war standard will once again be noticeable in their favorite theatres.

Philadelphia Premiere For 'Centennial Summer'

Arrangements for the world premiere of Jerome Kern's "Centennial Summer," 24th Century Fox in Technicolor, were held in Philadelphia in mid-July were made last week at a luncheon meeting of Mayor Samuel L. Jackson and Charles C. Power, director of advertising, publicity, exploitation and radio departments; Alfred M. Greenfield, chairman of the convention bureau of the Chamber of Commerce, and other city and film officials.

Choice of Philadelphia for the premiere was particularly appropriate since Albert E. Idell's novel, on which the musical was based, is the story of the famous Centennial celebration held there in 1876. The "Centennial Summer" premiere will be held under the auspices of the Chamber of Commerce and the Board of Trade and will have the backing of Mayor Samuel and all city officials.

Sell 'Diary' Via Ad Co-ops, Windows, Radio

Cooperative newspaper advertising, window displays and radio promotions featured the exploitation campaign for UA's "Diary of a Chambermaid" at Loew's, Richmond, essayed by Manager George Peters and UA Representative E. M. Mihlen. Extra art and publicity stories promoted for a week in advance of the showing, building additional audience acceptance for the film.

The Burton Jewelry company used heads of Paulette Goddard and Hurd Hatfield in its Richmond News Leader ad; the Kaufman Department Store's beauty salon placed ads twice in the Times Dispatch, using three-column heads of Paulette Goddard to show different styles of hairdos.

A lingerie window display in Kaufman's and one on books in Richmond Stationers featured the many merchant tieups with the Philip Levy Furniture Stores using its "Bathing Beauty" radio program via station WRVR to plug the film's showing at Loew's with a guest ticket give-away. A man-in-the-street program also featured "Diary" for three days prior to opening.

Dealers Issue Tickets In 'Cinderella' Tieup

Tom Wallace, manager of the Strand Theatre, Muncie, Ind., employed a slightly different twist in conducting his search for the local Cinderella in connection with the engagement of Warners' "Cinderella Jones." He arranged with local merchants—who used cooperative newspaper advertising to announce the contest—to issue sales checks entitling the buyers to try on the glass slipper in the lobby of the theatre.

Seat in Congress

A Los Angeles theatre received national publicity recently when the Truth or Consequences radio program brought it into the national spotlight. The management, as a reward for speaking at length on a certain subject, received a hundred-dollar bond and a seat in Congress. The seat referred to was one at the Congress Theatre on south Vermont Street. Manager K. E. Simmons reports that he sold all his employees of the Vinriff Circuit, are eagerly awaiting the appearance of the gentleman, so they can give him a royal "Congressional" welcome.

'Strille' Sold Via Air In Cincinnati Campaign

Special attention to radio which resulted in free time on stations WCPQ, WLS and WSAI highlighted the exploitation campaign for United Artists "Whistle Stop" at the RKO Albee Theatre, Cincinnati, with WCPQ's Man in the Street program being especially effective in arousing interest for the Seymour Nebenzahl film.

Contestants on the street quiz show received guest tickets for the Auditorium's recent "Whistle Stop" at the RKO Albee Theatre, Cincinnati, with WCPQ's Man in the Street program being especially effective in arousing interest for the Seymour Nebenzahl film.

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REPUBLIC KEEPS THE BIG ONES ROLLING...

Tops in Rhythmic Revelry!
MEXICANA
starring
TITO GUIZAR • CONSTANCE MOORE • FEDERICO MARA

Sizzling with Searing Suspense!
MURDER IN THE MUSIC HALL
starring
VERA HRUBA RALSTON • WILLIAM MARSHALL

Roaring Epic of Guts and Glory!
DAKOTA
starring
JOHN WAYNE • VERA HRUBA RALSTON
WALTER BRENNAN

Fabulous Love in a Flaming Era!
IN OLD SACRAMENTO
starring
WILLIAM ELLIOTT • CONSTANCE MOORE

watch for
BEN HECHT'S Specter of the Rose

The Screen's Loveliest Musical!
EARL CARROLL SKETCHBOOK
SELLING THE PICTURE

Warner Coast Men Have Field Day With 'Saratoga Trunk'

BANNERS GALORE. As far as the eye can see in this photo of Hollywood Boulevard, Los Angeles, street banners about Warners' "Saratoga Trunk" were stretched by the publicity department of Lou Halper's West Coast Zone of Warner Theatres, as part of their campaign to promote the showing of the film at the Hollywood, Downtown and Wiltern theatres.

With scores of tiptops effected, including radio, newspaper and store promotions, the publicity department of Lou Halper's West Coast Zone of Warner Bros. Theatres had a field day in preparing "Saratoga Trunk" for the biggest opening in the history of Warners Hollywood, Downtown and Wiltern theatres in Los Angeles. The completed campaign embraced every sure-fire ticket selling idea that could be put into practical use.

Radio coverage before opening and during run generated this salvo of exploitation projectiles: 50 teaser time signals on KFWB starting eight weeks prior to opening and then followed through on other Los Angeles stations; over 1,000 special 15-second and 60-second recorded spots used on all stations during run; "Saratoga Trunk" 15-minute tribute broadcasts over KFJB nightly for four weeks before opening and continuing during engangement. Program featured an 18-piece concert orchestra which played theme music, and at the midway spot narrator read specially written narrations concerning many aspects of picture with script changing nightly.

More radio: Jerry Austin, featured as "Cupidon," the dwarf, in the film was guest star on Erskine Johnson's coast-to-coast hook-up over KJH and the Mutual Network and also on Al Jarvis' "Make Believe Ballroom" show over KFJB. The "People Are Funny" air show over NBC with 108 stations plugged picture with special opening night stunt; Perry Ward, m.c. of "What's Doin' Ladies?" show over ABC Coast Network, gave out 100 photos of Ingrid Bergman to members of radio audience and Marlan Manners, KMPC commentator, plugged New Orleans "Jambalaya," a taste dish featured in the film. Chef Milani of KFWB did likewise.

Approaching the picture from other exploitation angles, the following eye-catchers resulted: City-wide tiptop with the Grosset and Dunlap editions of the novel. All book stores, as well as book departments in drug chains—Thrifty, Owl-Sontag-Relaxx and Mid-city, featured displays of the novel with tie-in copy and blowups.

In utilizing Ingrid Bergman's costumes and accessories, valuable window space was garnered including nine windows at the Eastern-Columbia store. Bullock's Downtown store displayed life-size wax figures of Cooper and Bergman in costume, Barker Bros. used a window display of furniture from the production. Hollywood Blvd. stores also got on the bandwagon: Dear-don's, Fremann's and Mandel's displayed costumes and accessories used by Miss Bergman.

Through a cooperative tieup with the Cigar Institute of America, 3,000 posters were distributed to cigar and drug stores in greater Los Angeles.

Windows in 10 leading music stores featured the record, As Long as I Live, sung by Dinah Shore. Song was inspired by Max Steiner's theme music from the film.

Billboard campaign combined 50 teaser 24 sheets, posted five weeks before opening and covered three weeks later with regular pictorial 24-sheets. Twenty were also snipped on circus locations.

Forty-five branches in Los Angeles public library carried special printed displays with stills in tiptop with the book.

Newspaper advertising and publicity campaign started three weeks in advance of opening. Ad campaign continued after opening with large sizes maintained.

Publicity spots included special feature on Jerty Austin in the Times, special interview with Austin by Bill Oliver in Herald-Express, live drawing color cartoons on KMPC planned with 20 community papers and Ingrid Bergman beauty art used by Marie Mode in Herald-Express and Babette in Examiner. Prudence Penny in the Examiner used two-column picture and story featuring the "Jambalaya" reception.

Half-page ad on "Saratoga Trunk" was run in Hollywood Citizen News Academy-Award section, as well as two 1,000-line ads in Herald-Express and Examiner, by Cosmopolitan magazine.

Riding high on the publicity wave started in Los Angeles, William Osborne, manager of the Granada Theatre, Santa Barbara, sold two restaurants the idea of featuring the "Jambalaya" recipe by placing table card announcements containing the famous formula. The plan was supported by newspaper advertising and radio broadcasts daily on the restaurants' sponsored time. A soda fountain also featured the Saratoga Trunk Sundae.

Another important publicity-exploitation accomplishment achieved by Osborne was a full page of cooperative newspaper advertising placed in the Santa Barbara News-Press. A feature of the page was the dominating influence of art from the production and the "Culinary Echoes from New Orleans" article which included detailed information about how to prepare "Jambalaya." This part of the ad was sponsored by Casamiento Sea Food Stores, well known on the west coast.

Book window displays and promoted broadcasts were other features of Osborne's campaign.

Midwest Newspapers

Midwest Newspapers

UA Guests in Chicago

A group of amusement editors and motion picture critics from St. Paul, Minneapolis and Milwaukee journeyed to Chicago this week as guests of United Artists to meet Jane Russell currently on the stage of the Oriental Theatre with "The Outlaw," now in its fourth week there. S. Morri, Krushen, United Artists exploitation manager, who is in Chicago to join the members of the press, will also hold a series of meetings to set up exploitation campaigns in the midwest area. The tour trip was arranged by David L. Loew's "A Night in Casablanca," starring the Marx Brothers, which is scheduled to open April 18 at the Oriental.

Gable Picture on Stands

Penn Theatre Manager J. G. Bell, New Castle, Pa., made a tiptop with all local news. display adventure magazines, and to cover the stands with special posters boosting the magazines and the showing of MGM's "Adventure."

Press Book Lives Up to Picture

A press book on "The Wife of Monte Cristo" that in every way lives up to the film's rating as the studio's most impressive and highest-budgeted production to date has been prepared by PRC pictures under the direction of Arnold Stoltz, national director of advertising and publicity.

The 24-page manual includes a generous assortment of newspaper ads in a wide variety of sizes; six pages of the material, one of the features of which is a five-day picture-serial strip; a wealth of exploitation stunts and tiptops, and reproductions of posters and other accessories.

Showmen who play the picture have, in the attractive, conveniently-sized press book, all the material necessary to aid them in exploiting and publicizing "The Wife of Monte Cristo" for highly successful engagements.
Yes, YOU, MR. EXHIBITOR!
The answer to Cancer is in your special week audience collection!

Cancer is our last campaign! Its needs are so urgent--so vital--won't you please join 10,000 other theatre-men in the fight?

This Ad sponsored by NATIONAL Screen SERVICE PRIZE BABY OF THE INDUSTRY
GOOFIER AND GOOFIER. This is another example of the screwball sense of humor that seems to be sweeping the country in connection with showings of the Golden-United Artists picture, “Breakfast in Hollywood,” starring Tom Breneman. Left of the lady patrons of the Paramount Theatre, St. Paul, Minnesota is Carl Hoff, columnist of the St. Paul Dispatch which sponsored the Goofy Hat Contest with the theatre, and on the right, seeming to get as much fun out of the doings as the ladies, is L. Ward Farrar, United Artists representative.

Search For Beauties a la Ziegfeld In Capitol’s ‘Follies’ Campaign

A stunt that might well be adapted to the campaigns of other theatres to play MGM’s “Ziegfeld Follies of 1946” highlighted the campaign for the picture essayed by Paula Gould, publicity director of the New York Capitol Theatre, in which Miss Gould arranged with newspapers in Manhattan, the Bronx and Brooklyn and with radio commentators to find the four beautiful girls who in the opinion of competent judges most resembled the famed Ziegfeld Girls. The girls were to act as hostesses at the theatre, receive cash bonuses and gold plated “Z” pins inlaid with rhinestones and privileged to wear the spectacular gowns worn by the stars who made the picture.

Response to the contest was gratifying, with photographs of aspiring missies continuing to come in daily. Winners will be selected by a committee headed by the president of Ziegfeld Club, composed of former Ziegfeld Girls; Harry Greenman, managing director of the Capitol, and Russell Patterson famous artist. The winning girls also will be presented on stage by Xavier Cugat, headlining the show. An interesting sidelight is Producer Billy Rose’s request to the theatre asking that winners be sent to him after their Capitol Theatre stint for presentation at his famous Diamond Horseshoe.

Interviews were arranged with former stars and show girls who worked for Ziegfeld, tying up the interviews directly with the film.

Ziegfeldiana Exhibited

Exhibits of Ziegfeldiana, including hundreds of photographs of stars and show girls of former Ziegfeld Follies was placed on the theatre’s mezzanine floor with an exhibit of dolls dressed in duplication of costumes worn by former Ziegfeld beauties.

While waiting for results of the contest to find the four beauties most like the former Ziegfeld girls, four professional models acted as Ziegfeld Girl hostesses in the lobby during opening day afternoon and evening shows. The girls wore gowns and headdresses from the picture, “Z” pins and in the afternoon distributed programs. In the evening they distributed corsages which were promoted from the Metropolitan Florists Association. Photos of the girls, taken with Xavier Cugat, made the New York City newspapers, with direct mention of the film playing at the Capitol.

During the run of the picture members of the Ziegfeld Club, (about forty members in New York) will be sponsored by the theatre in sending their officers acting as hostesses in the lobby, Other special stunts are planned for every Monday during the picture’s run.

Plessner’s Sports Show Tieup Sells ‘Bandit’

M. L. Plessner, publicity manager of the Ambassador Theatre, St. Louis, tied in the theatre’s showing of Columbia’s “The Bandit of Sherwood Forest” with the Northwestern Sports Show scheduled for the same time as his playdate by arranging to have a seven foot cut-out of Corin Wilde, with theatre credits, placed over the Sports Show’s archery display—a section of the exhibition seen by nearly 350,000 people. He also promoted a program tieup that encompassed every person attending the exhibition.

Free ads from local stores, tied in with the film were another feature and Robin Hood records played in schools and via radio stations added emphasis to a smart campaign.

Using Fashion Layouts

Publicity Great States Theatres circuit, at the suggestion of Maurice M. Rubens, are getting additional newspaper breaks on Warner’s “San Antonio” by the use of special fashion layouts as well as action press mats.

‘Cinderella’ Contest Still Potent Selling Stunt

Minneapolis’ State Theatre Manager Charlie Zimm in a tieup blantly with WJON, conducted a contest to select the local Cinderella for-a-day, as part of the advance campaign for the opening of Warners’ “Cinderella Jones” at his theatre. Daily announcements were made over the station and a trailer plugged contest at the State. The Minneapolis Sun cooperated with breakfast and stories for the newspapers.

As part of the advance promotion for the St. Louis showing in Fanchon and Moreno Theatres, Field Representative George Wood, in a tieup with the St. Louis Public Service Co., planted stills of Joan Leslie and Robert Alda, the film’s stars, on trolley and bus passes.

These were the regular passes issued by the company to business people, shoppers, theatre-goers, and all sundry, who use Public Service transportation.

Windows, Cards, Heralds Sell ‘Crime’ in Syracuse

Spencer Steinhardt, Loew’s Strand, Syracuse, highlighted an exploitation campaign for PRC’s “Crime Inc.” through window display tieups with stores featuring mechanical toys by using the angle that the best use of the tie-up was forming a child’s outlook on life. “Give your child the necessary training with Blank’s toys.” Window backgrounds were dominated by the film’s title, theatre playdate and stills from the picture.

Other highlights of the campaign included the distribution of display cards with copy “Guard Against Golds as you Guard Against Crime.” See “Crime Inc.” etc. Bookmarks, special heralds, etc., also were used.

Jolley’s Music Tieup Sells ‘Because of Him’

Aware of the enduring popularity of the song Danny Boy, which Deanna Durbin sings in Universal’s “Because of Him,” Manager Mel Jolley of the Marks Theatre, Oshawa, Ontario, Canada, utilized it as the basis for a tieup with Wilson & Lee, a local music store.

The Oshawa downtown was successful in promoting gratis a three-column by five-inch cooperative newspaper ad in which the music store offered time-expired records in the song sheet, and referred to the fact that Deanna Durbin sings the number in the picture. A large portrait cut of the star featured the layout, and theatre and playdate credits were included.

Ties in Film’s Title

With Jobs for Veterans

Utilizing the title for a good-will tieup, the Golden Gate Theatre, San Francisco, exploited RKO Radio’s “From This Day Forward” with specially imprinted cards which were affixed to street light standards.

Copy on the cards: “Make Jobs for Veterans ‘From This Day Forward’—List openings with U. S. Employment Service.”

Revivals Popular in Richmond

Bringing back the “Ten Best” of the previous year, an annual pre-spring policy of the Lee Theatre, Richmond, Va., has long since proved popular and very heavily patronized by movie-goers throughout the city.

This year an ad was placed in all local papers giving the films and playdates, and asking patrons to clip out and save the list as a ready reference. This increased the flow of business. The results were “The Wild Woman of Wauxa,” “Orphans of the Storm,” “Rough Riders,” “The Goddess of the Dusk,” “The Phantom President,” “Cinderella,” “Laura,” “Keys of the Kingdom,” “The Corn Is Green,” “National Velvet,” “The Story of G.I. Joe,” “Anchors Aweigh” and “The Valley of Decision.”
Both of these scenes were made in daytime—the larger on Eastman Infrared Film.

REALISTIC NIGHT SCENES—in sunlight with a suitable filter—as well as other spectacular effects are "routine" for Eastman Infrared Negative Film, one of the family of Eastman Films, favorites of the industry for more than fifty years.

EASTMAN KODAK COMPANY, ROCHESTER 4, N. Y.
J. E. BRULATOUR, INC., Distributors
FORT LEE, CHICAGO, HOLLYWOOD

EASTMAN INFRARED NEGATIVE... for dramatic effects
Activities of Independent Producers Increase as Current Shooting Schedules Cover Over 45 Films; Lack of Studio Space Still a Pressing Problem

As represented in the shooting list of over 45 features currently in work at the Hollywood plants, as well as in the department of planned production activities, the independent picture-makers loom very importantly, indeed. It's a dull week in Hollywood, these days, that does not bring a veritable parade of big news announcements from independent producers, and more and more the impression gains that theatres will have far more product from which to choose next year than has been the case for many years—for the entire "duration" as a matter of fact.

Some of the more important in Hollywood are:

PRC's Alexander Stern Unit Starts New Feature

PRC has launched a new feature, "Secrets of a Sorority Girl," being produced by the very active Alexander-Stern unit, which last week completed "Queen of Burlesque." Mary Ware has signed to lead in "Secrets," with Lew Landers directing.

George Breakston and York Copeland leave this month on the Brazil expedition to shoot material for "Two Yanks on the Amazon." Rushes will be flown to PRC's Hollywood plant three times weekly for processing and cutting, according to present plan. At PRC, also, Pat DiCicco's Imperial Films is planning "High Conquest" for its second release and follow-up to "Avalanche," just completed by Joseph Berne, who will produce "Missouri Hayride" for PRC release, has eight songs recorded for the picture in which Martha O'Driscoll, John Carradine, Eddie Dean, William Wright and Mabel Todd will appear.

Paramount Shooting Five; Pine-Thomas Film Starts

Bette Hutton has returned to the Paramount lot following a siege of illness and "Perils of Pauline" in action for the lot, where a total of five features currently is before the cameras. The five include another just started by Fine-Thomas, which unit last week completed "Seven Were Saved." The new picture launched by P-T is titled "Nightmare." The Fred MacMurray-Paulette Goddard co-starring vehicle, "Suddenly It's Spring" is nearing its fiftieth day of shooting, and the Bob Hope starrer, "Where There's Life" was in work nights several evenings last week to do exterior shots at Douglas Airport in Santa Monica. Sidney Lanfield is directing "Where There's Life," in which Sissie Hasso, George Coulouris and Victor Varconi appear with Hope, Bing Crosby, Barry Fitzgerald and Joan Caulfield are on their sixth week making "Welcome Stranger," which Elliott Nugent is directing.

Units Humming at RKO; Goldwyn Has Two in Work

RKO Radio tops the list of studios for number of new productions in work. The list of eight pictures shooting there includes two Goldwyns and one Dianey. The latter is proceeding with his "Song of the South," a combination annunciation-live actor essay that holds a sort of spotlight in current Hollywood discussion.

The elaborate "Sinbad the Sailor" which is being produced in Technicolor has gone into its eighth week with Douglas Fairbanks, Jr., Maureen O'Hara and Walter Slezak as hero, heroine and villain respectively—what else?

Other pictures on the tire at RKO: "Honey-moon," starring Shirley Temple, Guy Madison and Franchot Tone is employing the time and cuater of a large number of Spanish-speaking players since its plot centers in Mexico City. To the latter city will go the whole "Honey-moon" troupe one day soon for authentic scenes; "Jack and the Beanstalk" is the interim title of the next film in the "Tracy" series, and another series offering is being produced under the title of "The Falcon's Adventure," which latter was planned for former RKO producer, Henry Blanke.

The Goldwyn pictures in work are "The Best Years of Our Lives" and "The Secret of Walter Mitty." With William Wyler directing Myrna Loy, Fredric March, Dana Andrews, Teressa Wright, Virginia Mayo and others in the former, and Danny Kaye starring in the latter, in which Miss Mayo also will play the leading interest.

Rogers and Earl Carroll Films on Republic List

Republic studio is going strong with four features and a new serial on the active list. Among the features in work is "Earl Carroll's Sketchbook," now in its fifth week of shooting. Interest at Republic's also centers on the Rogers picture titled "Under Nevada Skies." Other rolling: "The Plainsman and the Lady," starring William Elliott, Donald Barry, Vera Hruba, and Joseph Schildkraut; "Stagecoach to Denver," one of the Red Ryder series. The serial "The Crimson Ghost" is now in its third week of production.

20th-Fox Concentrating On Two Big Specials

Twentieth Century-Fox has only five pictures actually in work—but they are big efforts and require plenty of the studio resources. The plot (Continued on Page 34)

'Escapist Fare' Trend Is Seen by Producer Kraike

"Outright entertainment" will be emphasized by film makers in the next six months, it is declared by Michel Kraike, producer, who recently joined RKO Radio after several years at Columbia. Currently preparing "To Beat the Band," a musical, for early June production, Kraike believes that musicals, period stories, comedies and even murder mysteries will key-note filmdom's "escape entertainment" for the future.

"The shifting values of the world scene simply can't be out-guessed by Hollywood," the producer said in an interview last week, "so consequently it would be fatal to make picture deals with international themes in the hope that they will accurately reflect coming world events."

He pointed out that war stories must be side-tracked until a broader perspective of the conflict can be achieved. In explanation: "While the war was on, inspirational films were needed to reflect and to heighten the temperament of the people. Now, the emotional let down makes the war story anachronistic."

Responding to a question concerning the escapist trend he sees, Kraike added: (Continued on Page 33)

Pal to Combine Live Action, Puppets

Plans to combine live action and puppets in a new technique were disclosed last week by George Pal, who produces the Puppetoon Shorts in color for Paramount.

Cartoons and human characters have been combined in recent films but live action never has been introduced in the Puppetoon field because of the many photographic and technical problems involved. The new technique has been perfected for "Puppets on Parade," and Pal is seeking a suitable story with music as a vehicle to introduce the innovation.

Jarrico to Script "The White Tower"

Paul Jarrico, recently discharged from the Navy and now under contract to RKO Radio, will do the screen play of James Ramsey Ullman's best-seller "The White Tower."

Edward Dmytryk, who will produce and direct it, plans a trip to the Swiss and French Alps in search of fitting locations.

Korda Signs Goddard

Paulette Goddard has been signed by Sir Alexander Korda to star in the film version of Clements Dane's novel, "Babyboons," which will be adapted for the screen by Anthony Veiller, Hollywood scenarist. Miss Goddard will go to England next month for conferences and tests, and again in April 1947, for the actual filming.

Buys Maugham Story

International Pictures has bought "Ashenden," by W. Somerset Maugham, the story of a British agent which embraces many of Maugham's personal experiences at a government agent. James Hilton, author of many best sellers, has been signed to write the screenplay.
Sekely Comedy to Have World Tour Background

Budgeted at $1 million, a comedy with a world tour background which will be made by a big-name troupe actually visiting at least nine foreign countries, will be produced by Steve Sekely next summer under the title of "What a World." The company will visit Brazil, North Africa, Italy, France, England, China, India, the South Seas and South America a four-month junket. Interiors will be made later in Hollywood.

Lou Gray, whom, former trade paper reporter and agent, will be associate producer. Releasing arrangements are to be announced soon.

Duane Opposite Drew

Michael Duane has been set by Columbia to play the male lead opposite Ellen Drew in "His Face Was Their Fortune," romantic post-war comedy to be produced by Wallace MacDonald.

Arleen Whelan Inked

Arleen Whelan has been signed by Paramount to a long-term contract as a result of her performance in "Suddenly It's Spring."

Mrs. Showman Goes Studio Strolling

Dear Mr. Exhibitor's Wife:

I've chosen a very unusual set for us to visit today: the gambling casino at Monomet. This was built for the picture, "Don't Gamble With Strangers," and from what I hear, rivals many of the Hollywood night spots.

Picture is another of Jeffrey Bernerd's exploitation-special "taken-from-the-headlines" stories. It is an ex-post of the gambling racketeers, built around an incident that occurred on New Year's Eve at one of Elmhurst's famous places.

Kane Richmond and Gloria Warren have the leading roles. He plays the part of a gambler who eventually takes over the club, when he discovers that the proprietor had planned a holdup in order to cover his own losses. Gloria supplies the love interest.

In spite of the advance buildup, we find the set lives up to expectations. It is very modern in design with the roulette, blackjack, dice, poker and chuck-a-luck tables made of blond wood; beautiful modern chrome furniture; colored walls to light the place, and lots of potted palms and flowers used for decoration. At the far end, in an alcove, is a very attractive small bar.

An important scene is coming up, and everyone is getting ready for the action to begin. This is the one where the holdup men appear, and only one gambler—a woman—has presence of mind enough to drop her terrific winnings down the front of her dress. Fortunately, she had ample room.

Formal clothes are being worn by most of the players, with Gloria wearing a very lovely, gold-satin black wool cocktail dress in slender, pencil-slim silhouette lines. The bodice pattern is a sunburst design starting at the neck with large and closely spaced round studs which gradually become more frequent and larger until there are none at the hemline. For accessories she wears golden ball earrings and a three-chain brooch, also of gold bull. Her shoes are black pumps.

William Beaudine, the director, now gives the order for "camera action," at which time the players step into their places and the game begins. We find it intensely interesting to watch the goings-on. So much so, that we compare the fun of the fact that this is a motion picture, and are startled back to reality when Beaudine gives the cue. (Watching with the woman gambler proves exceptionally funny.)

With the shooting over, we meet Richmond and Givens, and then after chatting with Bernerd about the picture, get permission to fool around the tables themselves. When they are ready to go again, we bid adieu. I'll be back with you again soon.

Ann Lewis

IRENE RICH RETURNS TO SCREEN IN REPUBLIC PICTURE;
LEE BOWMAN GETS MALE LEAD IN 'RIO' FOR COLUMBIA

Irene Maxwell has been set to play a top role in Eugene O'Neill's "Ah Wilderness!" which will be directed by Rouben Mamoulian and produced by Arthur Freed for MGM.

Lee Bowman was chosen by Columbia for the leading male role in "Rio," Latin-American musical in which Evelyn Keyes and Ann Miller will also be starred. S. Sylvan Simon directs.

Phil Karlson has been assigned as the director of "Jade Lady," third in the Monogram Shadow series co-starring Kane Richmond and Barbara Reed, with Joe Kaneum producing.

Frances Robinson will return to the screen after a three-year absence to play a-Wac captain in Paramount's "Suddenly It's Spring," co-starring Paulette Goddard and Fred MacMurray. Miss Robinson's most recent appearance before the cameras was in "Lady in the Dark."

Lilie Hayward, one of the industry's best-known scenarists, has been made a producer at RKO under the banner of Sid Rogell's unit. Her first picture will be "A Woman's Story," which she will scenarioise as well as produce.

Director Ted Tetzlaff and a camera crew will go to the Panama Canal to film background scenes for RKO's "The Big Angle," which will star Pat O'Brien and Anne Jeffreys.

Gail Patrick was signed for the second feminine lead in Republic's million-dollar adventure romance, "The Plainsman and the Lady," starring William Elliott, and Vera Hruba Ralston, and produced and directed by Joseph Kane.

Malcolm Stuart Boylan was assigned by Columbia to write the screenplay of the new film adaptation of Grace Straffon Porter novel, "Keeper of the Bees," which will be produced by Leon Barsha.

Earl Robinson, noted composer, will compose five new tunes for MGM's "Rance of Rosy Ridge," scheduled to go before the cameras next month with Jack Cimmings producing.

Universal will borrow Helen Walker from 20th-Fox to play the top feminine role in the comedy, "She Meant No Harm," Tom Powers, Scotty Beckett, Bennie Bartlett, Fuzzy Knight and George Givot have also been signed by Associate Producer Charles Haas and Executive Producer Marshall Grant. Jack Rawlins will direct.

Douglas Dick won a long-term contract with Hal Wallis Productions as a result of his performance in "The Searching Wind."

H. B. Warner, veteran character actor, was signed by Liberty Films for a featured role in Frank Capra's "If's a Wonderful Life," starring James Stewart and Donna Reed. Warner joins such featured players as Lionel Barrymore, Thomas Mitchell, Henry Travers, Gloria Grahame and Frank Faylen.

Cathy Ross, wife of war hero and ex-middleweight champion Barney Ross, has been given a role in Republic's film musical, "Earl Carroll Sketchbook," starring Constance Moore and William Marshall.

Irene Rich returns to the screen after five years of retirement, in the role of the Quaker mother in John Wayne's initial Republic production, "The Angel and the Outlaw," which he will star in as well as produce. James Edward Grant will direct.

Jean Gillie, British motion picture actress, was signed by Benedict Bogeaus and Casey Robinson for a featured role with Gregory Peck and Joan Bennett in "The Short Happy Life of Francis Macomber." Zoltan Korda is directing for United Artists release.

Maria Monte's next picture for Universal will be "Pirates of Monterey," story of early California, in which she will co-star with Rod Cameron. Earl Kenton will direct the Technicolor film for Producer Paul Malvern.

Bonita Granville returns to MGM to resume her role as Andy Hardy's latest sweetheart in "Uncle Andy Hardy," Mickey Rooney starrer which Robert Sisk will produce.

Robert Scott was set by Columbia to play the second male lead in "Cowboy Blues," third in the series of Western musicals being produced by Collier Clark. Ken Curtis and Jeff Donnell head the cast.

Nancy Bricekman and Wei Willie Davis have been signed for roles in "Hot Money," current Monogram Bowery Boys film starring Leo Gorcey. Phil Karlson is directing for Producer Jan Grippo.

'Escapist Fare' Trend Seen by Michel Kraike

(Continued from Page 32)

phasis of our brand of democracy via American films for foreign consumption, Kraike said:

"Americans are proud of their government and their way of life, but when they attempt to foist it on the people of other countries, it is resented, because other countries are equally proud of their way of life and their traditions. In my opinion, American democracy is evident in every phase of a picture—its characterization, its dialogue, its malers. In other words, the picture that does not moralize more gracefully 'sells' our democracy.'

Kraike doesn't see the end of escapist fare, but he predicts that it will eventually be outnumbered by pictures of a more serious nature. The screen, he declares, reflects the mood, attitude and thinking of the people.

SCHROEDER TO PEN ORIGINAL FOR NEW 'HOPALONG' FILM

Doris Schroeder, who wrote the first "Hopalong Cassidy" Western 12 years ago as a vehicle for William Boyd, was signed this week by Boyd and Producer Lewis Rachmil to write an original story for the first in the new series of 18 feature "Hopalongs."

Benedict Bogeaus, Carl Leserman and Boyd head the new producing company which plans to start production of the first film on May 15.

MRS. NEW YORKER CAST

Ariane Allen Ross, wife of Harold Ross, editor of the New Yorker, has been signed for a featured role in Paramount's "Welcome Stranger," which stars Bing Crosby, Joan Caulfield and Barry Fitzgerald.

SHOWMEN'S TRADE REVIEW, April 13, 1946
HOLLYWOOD

CHECK-UP ON PRODUCT IN WORK

(Continued from Page 32)

tures include “Forever Amber” and “The Razor’s Edge.” The former ran into a delay due to illness of Peggy Cummins—new-star who plays the much-publicized “Amber” role but it is now going ahead under full steam and, presumably, staying close to the lines. The latter has been given a screen treatment that passed muster with the code authorities.

“The Razor’s Edge” had a company of 300 extras last week strolling about garden scenes in the opening sequences of the picture adapted from Somerset Maugham’s novel. The picture, which Edmund Goulding is directing, is said to be costing about $40,000 per day to make. Since it is estimated that a minimum total of 90 days will be required to complete the camera work, you can figure for yourself the high cost of turning out big pictures these days.

The other features currently rolling are: “Claudia and David,” “Home Sweet Homicide,” and “My Darling Clementine.”

United Artists Units

Girding for Action

United Artists producers are showing more activity than in some months past. Now these three pictures are rolling, and more are scheduled for imminent starts at various plants around Hollywood.
Andrew Stone has extended his stay at Hal Roach studios for a week, but is now back at the home General Service plant, finishing “The Bachelor’s Daughters.”

Benjamin Bogues and Casey Robinson last week launched “The Short Happy Life of Francis Macomber,” in which Gregory Peck stars with Joan Bennett and Robert Preston. Two-thirds of the scheduled two months of shooting time for “Macomber” calls for location work. Bogues is also doing advance work on “The Life and Loves of Anna Pavlova,” which he has scheduled for production early next month.

Comet Productions started its first picture last week with Jo Ann Marlowe starring as “Little Iodine,” Buddy Rogers and Ralph Cohn co-produce, with Reginald LeBorg directing.

Next week calls for the start of Bing Crosby’s “Boy.” Crosby, re-creating his famous role in a new Technicolor production, is this week at the home studio for a first session.

“Undercurrent,” with Katharine Hepburn, Robert Taylor, and Bob Mitchum; “Tenth Avenue Angel,” featuring Margaret O’Brien, George Murphy and Angela Lansbury; “My Brother Who Talked to Horses” (try that title on your marquee) which is—surprise—a comedy in which Peter Lawford, Butch Jenkins and Beverly Tyler play principal roles; “A Woman of My Own,” the Greer Carson-Robert Montgomery co-starring vehicle. Much of this latter production will be shot in the French fishing village set, which is the largest construction job whipped up in MGM studio history, with 35 buildings facing 200 square feet of harbor in which a fishing fleet of 12 craft is afloat.

Before signing off from MGM, it is worth noting that this week theatremen from Cehna and Egypt arrived for indoctrination courses in the elaborate 16-mm, programs the company has set up for distribution of all its pictures in markets abroad.

A & C on Active List at

Universal; Beach Yarn Set

Universal had only three films rolling at the end of last week but there were several ready for launching soon. The active list featured “The Sporting Life” with Hedy Lamarr; “The Runaround,” with Rod Cameron and Ella Raines co-starring, and “Claire’s Wife,” starring Brenda Joyce and Don Porter.

Columbia’s Top Stars

Currently Busy on Films

Columbia studio is relatively leisurely this week insofar as the number of films before cameras is concerned, but not with respect to the star personalities involved. With only two pictures in work, Columbia, nevertheless, has Stars Rita Hayworth, Glenn Ford and Janet Blair wearing greasepaint and emoting under the lights. Ford and Blair are co-starring in “Gallant Journey” at present, and Miss Hayworth is busy on “Down to Earth,” in which Technicolor will do justice to the Hayworth chromaticas as she plays the top role in a special in which Larry Parks, Marc Platt, Edward Prendeville, Jimmy Gleason and Adele Jergens handle the prime supporting assignments.

Columbia has several important films set to roll. These include “Rio,” musical, with Ann Miller, Lee Bowman (who steps into the part turned down by Melvyn Douglas), and Evelyn Keyes in featured roles; “Sing While You Dance,” starring Ellen Drew (former two are due to start shooting April 15), and “Cowboy Blues” and “The Coffin.”

Columbia has signed Charlie Starrett for the 12th straight year, which is said to establish a new record of continuous service for a cowboy star at one studio. Starrett’s new pact calls for eight “Durango Kid” releases in which Smiley Burnette will co-star.

Columbia’s “The Jolson Story” received some additional work last week, with Larry Parks, who plays the Jolson role, doing a sequence in which he impersonates Al singing the famous “Mammy.” Parks will keep especially busy next week by doing additional scenes for “Jolson” and his role in “Down to Earth.”

Monogram Unit Gears Up

For Kentucky Derby Scene

Monogram—which made headlines in connection with financing that sets that end of the company’s production schedule for the next three years—has two pictures in production and plans for several more now lined up. Jeffrey Bernerd has completed his plans for the Louisville, Kentucky, junket on which scenes will be shot at Churchill Downs and at the running of the Kentucky Derby for “Black Gold.” Bernerd’s companions on the trip will be Ducky Louie, the jockey of the picture, and a camera crew.

Now shooting at the Monogram plant are: “Jumpin’ Joe,” being produced by Lindsay Parsons with Bill Beaudine directing, and “Trail to Mexico.”

Warner Plant Swings Back

To Busy Camera Schedule

Warner Bros., currently going at a fast clip with six pictures in production, has swung into stride again, having added “Stallion Road” to the active list and having things in such readiness for “Life With Father” that the film based on that hardy stage perennial may go into actual work momentarily. Zachary Scott and Alexia Smith play the roles originally set for but refused by Humphrey Bogart and Lauren Bacall, Ronald Reagan co-stars in the picture.

When “Life With Father” gets going, it will be with Irene Dunne and Bill Powell as co-stars. Other films now rolling at Burbank are “Humore,” “The Sentence,” “A Very Rich Man,” “Cock and Dagger” and “Cheyenne.” Special music hall sequences were screened last week for “Cheyenne” by Director Leo Friz.

John Garfield, leaves the lot following the expiration of his pact. Garfield is making “Humoroscope” for his last for the company.

BASIC ELEMENTS. The combination of star, producer and exhibitor, which together comprise showmanship, is shown above on the set of International’s RKO Radio release, “The Stranger,” at Charles P. Skouras (left), president of National and Fox West Coast Theatres, visits Loretta Young, star of the film; William Goetz, Sam Spiegel and Leo Spitz of International.
PHILADELPHIA

Warner's Harry M. Warner will be honored for his use of motion pictures as a medium of fostering American democracy when the Phila-
delphia Fellowship Commission, in co-operation
with Station WFIL, presents its program,
"Into Our Gates," over that station on Sun-
day, Monday, and Tuesday, April 14, from 11 to 11:30 a.m.

Twentieth Century-Fox Ad Manager William Solomon had his picture on the front
page of last Monday's Record when robbers
looted the apartment of his parents Saturday
evening when everyone was out.

Morris Feit, of the local circuit, is in the Uni-
versity Hospital after an operation.

P.R.C.'s Elmer Hanford is off to New York
after spending many weeks at the local branch.

Columbia's George Ranpert, of the New York
office, will spend several weeks here working
at the local exchange.

Warner Theatre Zone Manager Ted Schlag-
er's son, Charles, has been discharged from the
Army.

Betsy Schultz is new in the Columbia billing
department.

John Garfield may come here to speak in
belief of Al Schmid, blinded ex-marine hero,
who is running for Secretary of Internal Affairs
in the next local election.

Radio Station WCAU Movie Commentator
Jane Read is reported engaged to William
Batt, Jr.

Exhibitor Lew Rosner's son, Barton, recently
discharged, has become engaged to Miss Mildred
Phillips.

Former Local Columbia Exploiter Ed Ros-
cena sends regards to all locals from Boston,
where he has been working for Columbia.
He expects to return here about the 15th.

Clark Film Night Inspector Ed Rosenthal,
also an operator in local theatres, is resting at the
Jewish Hospital, a broken blot laid him low.
It will be a few weeks before he will be
up and around.

Guy Hunt, of the Hunt's Theatre, Wildwood,
became the father of a baby girl last week.

Horace Wright is the new United Artists
salesman in the Scranton territory.

New Columbia Salesman Ralph Peckham
takes over the Scranton territory, and Stanley
Koistisky moves back to the Harrisburg terri-
ory, which he handled before he became ill
several weeks ago.

National Screen Service's Stanley Goldberg
has 430 trailers available for theatres in this
area for the rest of the month.

Ralph Pielow, Jr., has joined 20th Century-
Fox as an assistant to District Manager C. E.
Poppitt.

York's Capitol Theatre Manager Gil Fra-
deneck has resigned.

In York, George Kemble moved over to the
Capitol. John Kane moves to the Ritz, and
John Dempsey, assistant at the Capitol, manages
the Ritz.

INDIANAPOLIS

William Rosenthal Enterprises, Inc., with
headquarters at 528 Illinois Building, Indian-
apolis, has been organized to operate theatres
and other business enterprises. Incorporators
are Theodore R. Dann, Sadie Heidenreich
and Ted O. Hays, with William Rosenthal as agent.

Unless the City Council repeals the present
ordinance, on April 28 at 2 a.m. daylight sav-
ing time will go into effect here. Thus far
there has been no indication of any repeal move.

Indianapolis Neighborhood Theatre Owners
gathered for a luncheon meeting last Thursday
in the hotel Warren under the guidance of
Earl Cummings.

Pauline Dolan of the 20th Century-Fox office
staff and Del Collier were married April 6.

Twentieth Century-Fox Booking Depart-
ment's Herman Halbarg was elected president of
the employees family club at the annual elections
held April 1.

The list of visitors included Mrs. William
Haney, Milan; Abe Kaufman, Terre Haute;
Hobart Hart, Auburn; Max Factor, Chicago;
Owen and Jose Pine, Evansville; Fred Willey,
Bristol; R. L. Hudson, Richmond; Truman
Rembusch, Franklin and B. S. Scone, Edinburg.
Louisville, Ky., East Broadway Theatre
Operator Lloyd Temple is in Chicago on a
combined business and pleasure trip.

Connersville Exhibitor Joe Schilling has been
discharged from the Fayette Memorial Hospital
there, after a minor operation.

Fred Doel, Fourth Avenue Amusement Co.,
Louisville, Ky., and Harry Katz, New York
City, held a business conference in that city
during the past week.

The local Keith's Theatre, motion picture and
vaudeville house, will close for the summer,
May 12.

Strand Theatre Manager James Kennedy has
been promoted to manager of Amusement Enter-
prises, Inc., who control the Strand.

United Artists Auditor Charles E. Touchin
has left for the Cleveland branch.

Tommy McClearer, after 40 months in the
Air Corps, has returned to the 20th Century-
Fox sales organization.

Samuel Penn, well known in motion picture
circles in Indianapolis, acquired an interest in
the firm of Ger-Bar, Inc., distributors of thea-
tre supplies and equipment. He is the vice-
 president of the company.

Variety Club Tent No. 10 announced its social
events for April: Ladies Night, April 12, and
Farewell Party for Whitey Wagner, MGM
salesman, April 22, at the club headquarters.

Frank Flynn has returned to his post at
Rivoli Theatre manager after his Army dis-
charge. He served with the combat engineers in
the ETO.

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MEMPHIS

Memphis Variety Club this year will follow
the example of the other private clubs and
Carnival Associations and entertain with a ball
during Cotton Carnival Week, May 13-18. This
will be the first time the National Cotton Carni-
val has been held since before the war.

Colonel Willis, of Memphis, Tenn., was a visitor
to Film Row last week.

National Screen Service Corp. Branch Man-
ager Al Rothschild entertained his employees
with a wiener roast.

J. W. Shinn is opening a theatre at Jasper,
Ark., within the next two weeks.

Memphis salesmen traveling the Arkansas
territory report that J. B. Roberts has one of
the prettiest small town theatres in Arkansas
in his Lincoln, Ark., house. He recently com-
pleted a new marquee, redecorations and other
improvements.

W. B. Wacaster, Ozark, Ark. exhibitor,
has finally closed the theatre at Altus, five miles
from Ozark.

Joe Dunn, back from the service, has joined
his brother Clint Dunn, Poet Smith, Ark., ex-
hibitor, and is operating the Dunn houses at
Malberly and Alma.

National Screen Service Corp. has asked
Branch Manager Al Rothschild and Salesmen
Jack Lucking and Milton Kress to come to New
York the week in May for confer-
ences.

National Screen Auditors Harry Weisbrod
and John Pritchard were in Memphis, with
Warner Bros., New York explaining Brooklyn to
the Southerners.

The freeze on commercial construction de-
ferred work on the Webster Hall Theatre in the
Highland Ave. district, and the Malco Cross-
town house. Nate Evans-Cullins' Negro house,
"The W. C. Handy," was far enough along so
that construction can continue.

The birth of a son to Mr. and Mrs. William
Wylor of Hollywood interested Memphis. Mrs.
Wyler, formerly Margaret Tallichet, was a native of
Memphis.

Evansville, Ind., Loew's Manager Arthur
Groom, formerly with Loew's State here, is
spending his vacation visiting friends and rela-
tives in this town.

Lynn Ward, niece of Katherine Vorder Bruegge,
Warner Bros. Theatres' daily movie commen-
tator on WMPS, has recovered from her recent
illness.

Barney Woodner's drive-in theatre on Pigeon
Road, just outside Memphis, will open for the
summer on April 12.

ALBANY

Neil Hellman, of the Hellman Circuit, went
to New York for several days. Hellman an-
ounced that the Drive-In Theatre on Saratoga
Road will open April 20, and the Drive-In on
Rensselaer Road is scheduled to open Deco-
ration Day.

MGM Home Office Master Bookier Arthur
Sterling is in town for ten days to audit ac-
counts.

Monogram Franchise Owner Harry Berk-
son visited the Albany office.

The Royal Theatre Manager Sid Sommer has
promoted gift giveaways for Wednesday, April
17, at the Troy, Lincoln, Proctor's American
and Goodwood theatres. Gifts will include a 1946
Plymouth sedan, Bendix automatic home hun-
dry, and Norge deluxe gas range.

John Rubach, new RKO salesman out of
Albany, was formerly booker at the New
(Continued on Page 36)
Haven exchange.
Weiden Waters, formerly Paramount salesman here and Fox salesman in Atlantic, has taken over as manager of the 20th Century-Fox exchange here, replacing Harry Alexander, who has not announced his future plans.
Al Bundy, of Body Film Co., was in Shanghai for a day on his way to Boston.
Fabian District Head Saul Ullman, Columbia Manager Halbrook Basell and Proctor, Troy Manager Larry Cowan addressed a meeting of managers and salesmen in the Fox screening room, Monday, on the coming Cancer drive theatre collections.
Jack McGrath has assumed his duties as Albany Theatre Supply Company manager, after his release from the armed forces.
Francis O’Neill has been appointed head shipper and Gene Ross assistant shipper at the National Screen Service exchange.
Former Pam-O-Film salesman Ben Smith is now associated with Film Classics of Buffalo as salesman.
Ben Smith was “King for a Day” at the Variety Club dinner held at Jack’s Restaurant. Guests of honor were members of the Public Nudist, who held some of their experiences on cases throughout the city.
National Screen Service’s John Byrland is happy to report his two small sons. John, Jr., first Albany Marine to land in Japan, has just been discharged, and Edmund, of the Marine Air Corps, is home on a 30-day furlough.
MGM Booker Dot Finkelsstein is holidaying in Buffalo and Canada.
Cordobes are being extended to MGM Booker Bernet Goldman due to the death of his two-month-old daughter.
Visitors along the Row included Sam Davis, returned from Key West, Fla.; Clarence Dopp, Johnstown; Harry Savett, Utica; Walter Becker, Long Lake; Sam Rosenblatt, Water-vilet; Kingsley Ryan, Ausable Forks; Mr. and Mrs. Jerry LaRoque, Warrensburg; Inez Ferguson and Edward McIntyre of Capeake.
Warner Bros. District Manager Norman Ayres held a meeting at the local office in conjunction with the opening of the Wild West Show sales drive.
Effective April 15, Warner Bros. exchange is handling the mystery sales, which will be handled by National Screen Service.
Smith and Howell have opened their own terminals to facilitate handling Ga. film. Columbia District Manager Carl Shavit and Home Office Representatives Lou Weinberg and Vincent Borrelli visited the Albany office on their way to Gloversville for a conference.
MGM District Manager Herman Ripp returned from New York last weekend and left for Oneida.

OMAHA

Grand Island police are looking for the person or persons who placed a lighted “safety fuse” on the Island Theatre roof, timed so that a fire would be ignited after the evening’s feature showing. The fire was spotted by a cruising police car and tossed to the ground before damage could result to William Youngclaus’ theatre.

Officials of Union Pacific, Milwaukee, Burlington and Missouri Pacific railroads were in town to attend a special screening of “A Hard Act to Follow,” arranged by Exploiter Allan Kohan.

Eugene Rich has come here to handle exploitation for MGM in this territory, after four years in the company’s service he was an exploiter working out of Chicago.

Mr. and Mrs. Frank Hollingsworth, Restrieve Theatre owners, are back from a vacation in Hot Springs, Ark.

Kirschbaum Karrrpn

Adolph Rozanek visited here last Monday from Creté, Neb., where he operates a theatre.

Adolph spends most of his time in Berwin, Ill., where he owns another house.

Universal Branka Manager Harold Johnson spent Friday and Saturday in Minneapolis.

Bob Livingston, popular Lincoln exhibitor, is recovering from a short illness.

Ann Schreiber, Wisner exhibitor, returned from her vacation at Hot Springs, Ark.

United Artists Inspectress Gladys Pullman has resigned to move to Chicago.

Mary Leary is the new record clerk at United Artists, having formerly worked at Columbia.

Twentieth-Century-Fox Auditor Harry Woods is paying a visit to the local office. Cashier Roy Casey spent the week-end in Cherokee, Ia. Student Trainee William Lampros spends the next 12 weeks on the road with the salesman, following his exchange departments 

RKO-Bantamis Manager Will Singer has returned from his visit to Chicago.

Pattye Syfert, daughter of Roy Syfert, Ainsworth, Neb., exhibitor, is recovering from a recent operation.

A recent poll shows Omahas split 50-50 on Daylight Saving Time. Inference is that the city will remain on standard time for the summer, much to the delight of the salesmen.

John Doyle, Lennox, S. D., visited the local Row this week.

Metro Shipper Charlie Lorenz, who is recovering from an operation, is scheduled to return to work next month.

MILWAUKEE

Edward J. Friedwald, a veteran who returned to this city Feb. 3, having been a Army sergeant, was made manager of Warner’s Alhambra Theatre. Besides his appointment as manager, one of the pleasant things Friedwald discovered on his return was that a suit of clothes he bought before entering service has him perfectly now. The assistant manager, H. W. Schneeweis, is a returned veteran.

Standard Theatre Co., operated by Stanley Leeds and Associates, is building a new theatre in Fox Lake, Wis. Ground for the 600-seat house has been broken in Marion and construction is expected to be completed in June.

The Salem Theatre, West Salem, Wis., has been bought by Mr. and Mrs. Harold Saxlund, who will take over May 1.

Mrs. Ella Saxlund has purchased the Fort Theatre, Ft. Atkinson, Wis., from Mr. and Mrs. Harold Saxlund. Mrs. Saxlund has just returned from a trip to California.

An application has been made for the building of two theatres in Walworth, Wis., one by the Woodstock Amusement Corp. and the other by W. C. Brown. The Woodstock firm now operates theatres in Woodstock and Harvard, Ill.

Walden Ryan, who was made manager of the Lloyd Theatre, Monomonee, Mich., after his refresher course in theatre management taught by the Wisconsin Amusement Corp., has been replaced by Harold Pearson, who was temporary manager at the Lloyd, returns to the management of the Rigo Theatre, Chicago.

Milwaukee has the following firms listed as being in the motion picture and equipment distribution business: motion picture distributors; 20th Century-Fox, 34th and Wisconsin Avenue, 5th and projection service, 8. With a population of 700,000, Milwaukee county has 74 movie houses, 28 of which are operated by Fox Wisconsin Amusement Corp.

Van Altena Trailer Film Service reports that business is exceptionally good, as theatre managers may run trailers, but the great exception is the manager who would not even run a war bond trailer during the war, or a community chest or Red Cross trailer after the war.

Milwaukee has been selected for the world premiere of “Two Grooms from Milwaukee,” starring Dennis Morgan and Jack Carson, former Milwaukeeans, and produced by Alex Gottlieb, of Madison, Wis. All three are expected to appear at the premier.

Milwaukee Motion Picture Commission Secretary Lester Bradshaw received a citation for civic duties well performed at the Monday Morning Breakfast Club’s meeting April 7. An engraved citation was presented to Bradshaw on behalf of the Club by President Sylvester H. Dvetka. The club meets every Sunday morning for breakfast and presents a citation to a worthy citizen once a month.

ST. LOUIS

Funeral services were held Monday, April 8, for Edmond Koechl, City Collector for 26 years and one of the pioneer midwest motion picture theatre owners, who died at his home April 4, at the age of 79.

Farrar and Turner, Harrisburg, Ill., who have been partners with Frank Barnes in the Oermi and Strand theatres here for several years, are taking over the booking and buying for the local houses. Mr. Barnes plans to take things easy for a while, and is leaving for an extended visit to California with Mrs. Barnes and their son, an officer in the Navy.

J. W. Rodgers Theatre Circuit General Manager Carson Rodgers, Cairo, Ill., left for Florida to join his father, I. W. Rodgers, company president, and his mother, Mrs. Grace Rodgers, who does the buying for the circuit. Chief Book, Bill Griffin just returned from his vacation in Mexico City and Monterrey, Mexico, and is busily about the scenery and climate of our Latin neighbor.

Funeral services were held here last week for United Artists Atlanta salesman Francis Rudolph, brother of Charles B. Rudolph, Trojan Theatre owner, Troy, Mo., and Eddie Rudolph, Columbia, Ill., who manages the State, Columbia and the Cameo.

Sealed Film Row were Martin Opele, Oris Theatre, St. Genevieve, Mo., and Dean Davis, Avenue and Davis theatres, West Plains.
Warner Bros. Prairie District Manager Hall Walsh was in Kansas City and Des Moines, Iowa, this week.


Warner Bros. Salesman D. J. Edele, recently released from the Army, on April 15, will resume his old territory in northern Illinois and southern Missouri. Sam Garber, another former GI who had this temporary job pending Edele's return, will move down to the southeastern Missouri territory.

Jack Bloom, assistant to 20th Century-Fox Western Sales Manager William C. Gehring, and District Sales Manager W. E. Scott were in town visiting last week.

Republic Pictures Manager John Houihan and Salesman Bill Sharpe visited Paducah, Ky., Cairo, Ill., and Harrisburg, Ill., this past week.

Republic District Manager Nat Steinberg will be in Des Moines, Iowa, and Omaha, Neb., this week.

National Screen Service Vice-President in charge of Sales George F. Dembrow, after spending four days here, left by plane for the west coast.

Warner Bros. are transferring their accessory department to National Screen Service.

RKO Radio Manager Tommy Williamson and Mrs. Williamson have purchased a home in the St. Louis Hills section of southwest St. Louis, adjacent to Francis Park.

PRC Midwestern Division Manager Max Roth has been in St. Louis. His headquarters is in Chicago.

The 250-seat Divernon, Divernon, Ill., was opened recently by Earl Anderson and has been playing to good business.

Rollamo Theatre Owner R. E. Carney, Rolla, Mo., on April 2, for $10,000, bought the town of Arlington, Mo., population of five, including 120 acres of land along the Gasconade and Little Piney Rivers, a brick store building, 14-room hotel, filling station, several small houses and tourist cabins. Carney plans to fix over the place and make it a summer resort.

DENVER

PRC Denver Exchange Manager Sam Milner has been transferred to the Dallas branch as manager. Salesman Bill Williams replaces Milner here.

Edward Leistikow, just out of the Navy, is back on the job as assistant booker at the Paramount exchange.

State Theatre Assistant Manager James Burgess and Mrs. Burgess are the proud parents of a baby girl, Diane Jean, born last week. United Artists Exchange Manager Clarence Olson thus becomes a grand-daddy.

Western Service and Supply have their Film Row offices all remodeled and redecorated and are ready to take care of customers.

New theatres at Wray, Colo., and here have had construction halted by the new building restriction order.

Former Republic Franchise Holder J. T. Sheffield spent a few days here looking after his business interests.

H. E. Kelly was forced to close his theatre for a week due to a fire which damaged his projection equipment. Other parts of the theatre were damaged by smoke and water.

John C. Wood, who recently sold his theatres in Espanola, N. M., to N. P. Fideli, is remaining as manager temporarily.

Joe Giordano, who is building a 500-seat theatre at Walsenburg, Colo., says he has all the material except 60 feet of cast iron pipe, and he can get that out of a coal mine he owns.

Former Theatre Manager Ralph Hamilton is in town awaiting his Army discharge.

Stanley Thomatoes is the manager of the Alpine.

Harold Campbell is office manager at Warner Bros., succeeding M. R. (Bud) Austin, who moved to PRC in a similar capacity.

New seats are being installed in the Grand, Rodey Ford, Colo., and the Rialto, Loveland, Colo.

The Antlers, Helena, Mont., will be opened about May 1, following remodeling.

The Lomie, Santa Fe, N. M., and the Roxy, Denver, are also being remodeled.

Lt. Jack Kramer, just out of the Army, is back as city manager for Fox Intermountain Theatres. He succeeds Keith May, who is awaiting assignment.

Ed Nelson is redecorating the Rex and the Fox, Montrose, Colo.

Esquire Manager Helen Spiller is flying to Mexico for a vacation.

The Mayan Theatre staff had a party at a local restaurant to bid goodbye to Manager John Lienhart, who resigned to enter business for himself, and to welcome back former Manager John Denman, just discharged from the Navy.

Webber Theatre Manager Henry LeClair entertained his staff as a picnic and horseback riding party at Tiny Town as a reward for the (Continued on Page 38)

MR. EXHIBITOR: HERE'S GOOD NEWS

If you are worried by a slump in B.O. receipts, ALEXANDER reminds you that only two minutes playing time each day for theatre screen advertising will pay handsome returns.

For 27 years ALEXANDERS have been producing and distributing to leading independent and chain operated theatres top notch commercial films that sell merchandise and result in 80% repeat business.

Our theatre partners now number nearly 10,000. These partners will share about TWO MILLION DOLLARS screening revenue this year!

Let us tell you about our theatre partner plan. Drop us a postal card today.

Branch Offices
Principal Cities

A. G. ALEXANDER
FILM CO.

Colorado Springs, Colorado
REGIONAL NEWSREEL

(Continued from Page 37)
special spring clean-up job done. Those present with their dogs were Chief of Service Walter Kissell, Doorman Norman Schock, Cashier Evelyn Palmer, Candy Girls Lorraine and Lois Jones, and usher George Rohr.

Burglars, who jammed the safe at the Paramount, North Platte, Neb., got some petty cash $56 belonging to the staff fund. Being unable to open the inner safe they failed to get the theatre receipts.

Walter Eilenberg has reopened the Sun, Ogden.


VANCOUVER

A new $100,000 800-seat theatre will be erected at Kelowna, B. C., by a local syndicate and leased to Famous Players, who already operate the Empress Theatre there. The building will have 100-foot frontage on the main street. Construction will start as soon as the present lease expires, August, 1946.

Odeon Head Office Booker Frank Soltice is on the sick list.

Vogue Theatre Manager Mike Goldin made a fast air trip to Toronto to see his sick baby.

Orpheum Theatre's morning matinees are proving a huge success with 1600 kids attending last Saturday's show. Special cartoons and a cowboy feature are shown and, since they start at 9:30 a.m., do not interfere with the regular performance. The Orpheum shows to more kids than the combined five Odeon movie clubs in the neighborhood, and the shows serve to keep the kids away from night performances.

Alfred Gaskin's father passed away in West Vancouver last week. Gaskin is with the Olympic Theatre, Burnaby B. C.

Lyric Vancouver Theatre Owner Robert Scott, veteran B. C. showman, is at the Mayo Bros. Clinic, Rochester, Minn. He hasn't been well for some time.

NEW IDEAL THEATRE CHAIRS JOE HORNSTEIN HAS IT!

WASHINGTON

Rick La Falce, brother of Frank La Falce, Warner Bros. advertising and publicity head, has taken a publicity position with radio station WWDC. Rick worked in Warner Bros.' publicity department before entering the service.

Sidney Lust brought vaudeville back to his suburban theatres with Bud Gilbert and his Buddies as the stage attraction at the Marlboro Theatre, Upper Marlboro; Cameo Theatre, Mt. Rainier; Milks Theatre, Rockville; Kaywood Theatre, Mt. Rainier; and Hyattsville Theatre, Hyattsville, all in Maryland.

RKO Keith Manager Sol Sorkin and Mrs. Sorkin are the proud parents of a baby boy, Robert Allen.

WRC General Manager Carleton D. Smith, member of Variety Club Tent No. 11, was named director of the Washington Board of Trade to serve through 1948.

Republic Pictures Manager Lake Flax is at the hospital undergoing a check-up.

MGM's "Buddy" Hall, who becomes Mrs. Elroy Marshall on Easter Sunday, had a party thrown for her by 30 co-workers at the Willard Hotel, and was also feted at a surprise party at the MGM exchange.

 Warner Bros. opens total 106 years service with the company. They are District Manager Harry Lohmeyer, 27 years; Martinson Va. Central Theatre Operator Oswald M. Russler, 25 years; Tivoli Operator De Forest L. Ormes, 22 years; Lexington, Va., Lyric and State Theatre Manager Ralph L. Daves, 20 years; and Earl Theatre Building Engineer Claude Ellis, 12 years.

MGM Washington-Cincinnati-Pittsburgh District Manager John S. Allen flew to Cincinnati for conferences with Branch Manager Eddie Booth.

"Saratoga Trunk," after three weeks at the Earl and Ambassador theatres, broke all records and set an all-time high for the number of persons to see a motion picture at these two houses.

Twentieth Century-Fox's testimonial dinner to Edgar More, held in Philadelphia, was a gala affair, with a large delegation of Washingtonians attending.

Frank La Falce had three recent visitors to the Warner Bros. advertising department: George Fishman, who is working on the "Enchanted Forest" campaign; Warner Bros.' George Fishman, to map out the "Devotion" exploitation; and Claude Lohmeyer, who planned the campaign on the "Bandit of Sherwood Forest" for the Earl.

MGM contract department's Vivian Kelly reports her honeymoon to Elrod Sims.

Warner Bros.' contact department gave a farewell luncheon for Norman Henry, who resigned from the firm.

ATLANTA

The Waycross, Ga., City Council has received notice from the board of deacons of the Central Branch Manager Nick Lantamania is resigning, effective June 1, to enter the theatre business in Bongolola, La. His family operates several houses in that section.

Elrod Sims, of Barnesville, Ga., recently discharged from the service, has been named city manager for the Georgia Theatres Co., at Columbus.

New Orleans Monogram Southern Exchange Special Sales Representative Babe (Swifty) Cohen visited the other branch managers.

Paramount Southern Division Manager Jack Kirby is back from a visit to the home office in New York, and Columbia's Sid Zima, who has completed the audit, is back to work.

Mrs. Arthur C. Bromberg, wife of Monogram southern exchanges president, has returned to her home after a two-week illness in Emory University Hospital.

Mrs. Cessie Pattit, Paramount booking de-
apartment, has returned home from the Ponce de Leon Infirmary.

United Artists Southern Division Manager Fred Jack saw "Breakfast in Hollywood" for the first time while visiting Branch Manager Henry Krumm.

Marion Danaway has joined the secretarial force at Florida State Theatres headquarters, replacing Sara Folger, who resigned.

Mrs. Carrie Foster has been added to the accounting department of the Theatrical Printing Co.

Columbia accounting department's Mrs. L. A. Rogers has returned from a visit to Bay St. Louis, Miss.

The Strickland Film Co. is remodeling its building and will install all new equipment.

The Paramount Pep Club, reorganized at a party April 5, plans a get-together once a month hereafter.

Clarence Edwards has returned to his post at the Wilkin Theatre Supply Co. after a siege of illness.

National Theatre Supply Co's Bill Hart, who was also ill, is back at his office.

Film row visitors were Walter Bracken, Ozark Theatre, Birmingham, Ala.; Paul Engler, Birmingham, Ala.; Mary Brockett, Crescent Amusement Co., Nashville, Tenn.; Mrs. Cowan Oldham, Columbia Amusement Co., McMinnville, Tenn.; B. H. Eastman, Raydon Theatre, Sycamore, Ga.; Forman Rogers, Macon Theatre, Tuskegee, Ala.; and Mrs. C. R. Cross, Star Theatre, Jamestown, Tenn.

Paramount Pictures Theatre Corp. Upstate New York General Manager Harry Royster is visiting relatives here.

LOUISIANA

More than 600 theatres in this area will participate in the Cancer Week campaign, April 21 to 28. Co-chairman are Sherrill Corwin and Jack Berman. Jack O'Laughlin, United Artists sales manager, is distributor chairman, while George Topper and Seymour Pelsar are treasurer and publicity chairman, respectively.

Downtown Music Hall Chief Usherette Barbara Quinn is mighty happy these days; her husband returned from Japan.

MGM Chief Booker Jack Valpey was given a surprise birthday party last week.

Morris Borgos, Film Row correspondent, left for Cleveland to visit his father.

Warner Bros. Theatre Executive "Riff" Rodgers is the proud father of an eight-pound boy named Robert Stanley.

Jack Lawrence is with Screen Guild as a salesman. Helen Gordon succeeds Marian Riche as secretary to Sam Decker at the same company.

Republic West Coast Division Manager Francis Bateman was given a party by friends on the Row for his 11 years with Republic.

Warner Bros. West Coast Sales Manager Ray Haines returned from regional meetings in Memphis and San Francisco.

Helen Lehman, wife of Syd Lehman, PRC impresario, is coming along nicely after an operation at Cedars of Lebanon Hospital.

MGM Salesman Russell Gaus returned from a trip to Arizona.

Principal Theatres' Mike Rosenberg is back from a short jaunt to San Francisco.

Downtown Music Hall Doorman William Strode was drafted and left for the Army this week.

Twentieth Century-Fox Pacific Coast District Manager B. J. Stoner held a meeting of local exchange department heads at the Ambassador.

Warner Bros. Beverly Hills Manager Vic Rosen will hold a special kids show on April 20, with everything but the kitchen sink thrown in for this special showing.

Tommy Thomas, of the Riviera, Catalina Island, and Mrs. Foster Jackson, Elsinore, Elsi-

BACK HOME AGAIN. Harry and Mrs. Michalson returned from Florida this week where the former has been convalescing from a recent illness. Michalson will shortly resume his duties as RKO Radio's short subjects sales manager.

norea, paid visits to the Row last week.

Howard Perrett is now second booker at MGM.

Among those flocking to Palm Springs these days are MGM West Coast Sales Manager George Hickey, MGM's Rae Winnick, UA's Miriam Cohen, Republic's Francis Bateman, and MGM Assistant Branch Manager Bill Callihan.

Hawaii Usher Jim Thomas is being looked at by Columbia Pictures. A talented actor, Jim may be signed by that studio.

WARNER BROS. SCREEN WRITER DORIS GILBERT, daughter of songwriter L. Wolfe Gilbert, was married Sunday, in Hollywood, to Hank Levy, independent publisher.

Warner Bros. Star Gig Young left town last Monday for a two-week vacation in San Francisco.

PORTLAND

Oregon theatres are making extensive plans for the Easter Week Cancer drive under the command of "Banjo" Miller for the many independent operators, Jack Matlock of J. J. Parker Theatres and Albert Fink, Evergreen Theatres in Oregon.

Word was received from Al O'Camp, of United Artists, recently in the Latin American countries, boosting Charlie White's Star Room collection of film celebrities.

Mark MacDugald, for some years past on Warner's sales staff, has joined the Theadson Theatres Circuit in Oregon and Washington.

RKO Radio, Seattle Exploitation Representative John Matis is being transferred to Omaha. Monogram Western District Sales Manager Mel Huling was the guest of Seattle Manager Ralph Abben.

Red Cross Field Representative Fred Kisselbury, in charge of motion picture booking, is covering Oregon's key cities.

The latest theatre robbery occurred at the Irvington Theatre, where yegg shot about $400.

RKO Radio District Manager Herbert McIntyre, while in Seattle for a conference, was removed to a hospital for an examination, then was taken, by plane, to Los Angeles.

Mr. and Mrs. Richard Evans and Mr. and Mrs. E. W. Landry, of Cheney, were on Seattle (Continued on Page 40)

BOOK IT NOW AT THESE ASTOR EXCHANGES

Atlanta, Astor
Boston, Embassy
Buffalo, Parn-O
Charlotte, Astor
Chicago, Capitol
Cincinnati, Popular
Cleveland, Imperial
Dallas, Astor
Denver, Commercial

Des Moines, King Enterprises
Detroit, Allied
Kansas City, King Enterprises
Los Angeles, Astor
Memphis, Palace
Milwaukee, Astor
Minneapolis, Astor
New Haven, Civic
New Orleans, District
Canada, Paramount Films, Ltd.

New York, Astor
Baltimore, Astor
Philadelphia, Astor
Pittsburgh, Astor
Columbia, Astor
Portland, Star
St. Louis, Astor
San Francisco, Astor
Seattle, Star Film
Washington, Astor
(Continued from Page 39)

Row. The Landrys recently purchased the Pix Theatre from Evans.

Hamrick Theatres General Manager Billy Conover, who recently returned from a hurried trip to New York City.

New MGM Seattle Branch Manager Tom Aspell left by plane for a San Francisco conference.

Universal Western District Sales Manager Charles Feldman is visiting the Portland and Seattle exchanges.

United Artists Eastern Washington Salesman George Mitchell went to Seattle for a meeting.

Paul Lukas, the movie actor, spoke at the Northwest Division of Independent Citizens Committee dinner.

RKO Radio Portland Salesman Harry Engleman traveled 700 miles to secure pledges in the industry's Red Cross Week.

Post Street Theatre Assistant Manager Charles J. Jacobs was married to Head usherette Emma Rose Biggs.

RKO West Coast exploitation supervisor Dave Cantor is covering the Portland and Seattle exchanges.

Jack Fum has joined the sales staff of National Theatre Supply Company's Seattle branch.

Oregon, as expected, went well over the top in the recent Red Cross drive.

Flannery, Pat Seidlbeck, from the Paramount home office, is visiting the Portland and Seattle exchanges.

CHICAGO

The Chicago Variety Club collected $3,500 for La Rabida Sanitorium during their "Night in Reno" party at their new Congress Hotel quarters. The club has secured a five-year lease on the new clubrooms. Admitted to membership were Leon Boyd, Harry Goldman, Howard Lubliner, Walter E. McVay and Morris Zimmerman.

MGM Publicity Director Bill Bischof returned from Omaha where he started Capt. Gene Rich on his duties there as MGM publicity representative.

Eddie Zorn returned to his Pontiac offices.

United Artists Publicity Man Chuck Evans swung into Opera House Theatre, Omaha, will have the midwest premiere of "Rebecca," a reissue, this month.

MGM Western Manager Jack Flynn, head of the theatre division Arbitriss drive, says the dinner meeting of theatre executives slated for the Garden Park, New York, May 20, has been postponed to Oct. 7, so as not to conflict with other drives and campaigns now underway or to be projected.

Jack Goldsmith, advance agent for MGM's "Day Before Spring," is in town for advance publicity arrangements.

Former RKO District Manager Tom Gorman was married to Mrs. Gilbert B. Geiger in Peoria, Ill. They are on their honeymoon on the west coast where Gorman will be associated with the Warner Bros. studio.

Al Winston, handling publicity for the Greek drive to secure animals for the homeless Greek natives, has a goat on his hands, donated by a generous contributor. Now Al is worrying now to get rid of the goat.

MGM District Manager Sam Shirley is in New York for business conferences.

San Lake City Paramount Executive Tracy Barham is in Chicago for conferences. He was in St. Louis for the ATA meeting.

New Mirrophonic Sound

JOE HORNSTEIN has it!

MGM Transportation Manager Warren Steele is spending a three-week vacation with his wife and daughter in Nassau, Bahamas.

Milton Woodward and his publicity staff arranged for the midwest premiere of Abbott and Costello's "Little Giant," starting April 3, at the Palace Theatre. They called the program "Nat Week" and gave free breakfasts to patrons on opening day.

Warner Bros. Western Sales Manager Roy Hansen has a recent visitor here.

The Warner Bros. exchange reports the demand for "Mildred Pierce" is so great that they had to borrow extra prints from other exchanges.

Robert Turner, of Babylon and Katz's electrical department, died recently.

George Skouras arrived in town April 12 to address the Greek relief meeting here.

S. J. and James Gregory, Lou Harris and Pete Panagos, of Alliance Circuit Chicago headquarters, were in Anderson, Ind., for the ceremonies taking over the Paramount Theatre there, making 73 houses in the Alliance Circuit now.

Max Factor resigns from Alliance Theatres Circuit film booking department and will go to the west coast next month.

Louis Mayer and his wife, accompanied by Lawrence Weingarten, producer, were in town on business.

Flmack's Irving Mock says the annual spring drive is underway and results have been the greatest in the company's history.

Warner Bros. Western Department's Luci Perrigo will be married in June to Lt. Howard Meyer.

Screen Guild Productions President John J. Jones left Chicago for the west coast on April 4. He returns May 9 for the Screen Guild sales meeting.

Oriental Theatre, stage-showing Louis Jordan and his Tympany Five for two weeks beginning May 2, will show "Caldonia," 19-minute short as a screen on-bill. "Caldonia" was produced and financed by Jordan and his personal manager, Berle Adams, and is being distributed by Astor Pictures Corp.

The Midtown Theatre has been sold by Burns and Novakar to A. Orrico. The transaction was handled through Anthony Serriella, theatre broker.

Corporate Counsel Barnett Hodes ruled today that theatres without amusement licenses cannot operate in Chicago. He said city authorities must enforce ordinances applying to theatres. Some theatres and other amusement places have been operating under permits.

Chicago will go off Daylight Saving Time on Sept. 30 this year, rather than Oct. 30, as in previous years.

H. H. Ryan has joined the RCA appliance department.

RKO Palace Theatre's Si Mayer went to New York for conferences.

Lou Phillips, Paramount legal department, returned to New York after conferences here on the clearance situation.

Engelwood Linden Theatres President Edward Beatty returned from his Florida vacation last week.

Paula Stone was a business visitor here.

Judge Michael Igoe, presiding jurist in the Jackson Park Theatre Case, returned from a Florida vacation.

Judge Robert Dunne will hear the Oriental Theatre case at a date to be set shortly.

Charles Kindler was named manager of the Ridge Theatre.

NEW ORLEANS

Curtis Matherne, formerly salesman with Universal Pictures, is now a salesman for Republic, replacing G. Y. Harrel, who resigned, after 12 years with the company, to represent Manly, Inc., Kansas City, manufacturers and distributors of Manly Pop Corn machines, in the New Orleans film exchange area.

Universal Office Manager Joe Bluestone has been assigned the territory formerly covered by Curtis Matherne. Harold Saltz, former G., succeeds Bluestone.

Universal Booker Alex Maillano announced his impending marriage, much to the dismay of his feminine co-workers.

Armand Portis, recent Navy dischargee, is assistant shipper at Universal.

Edna Foster is the new ledger clerk at Universal, succeeding Betty Mannish, who left for her home in California.

Former Contract Clerk Marion Maurer is now Universal's stenographer.

Mr. and Mrs. L. W. Prine, Rustic Theatre, Walker, La., motored here to book films for their house, visit friends and do some family shopping.

New York City Astor Franchise Holder Moe Kerman, also head of Favorite Films, newly formed national distribution organization, visited his office at Bluford, Miss, then came here for a social and business visit with the Asulets, of Dixie Films, distributors of Asa Pictures.

Mrs. Mamie Lees, pre-war employee of Republic Pictures, is now with FRC as secretary to Milton Durreau, manager.

Republic Booker Milton White has resigned to take a booker's job with FRC.
Gloria Ortolano, assistant to Elsie Legrende in Film Classics’ inspection department, has revealed her to the Stage Theatre. Robert J. Roy, due to be discharged from the Navy shortly, will be married.

Theatres Service Corp. General Manager Page Baker returned from his two-week trip visiting theatre operators in the cities and towns where his organization represents the nation.

March 11 the local Warner Bros. exchange started their business trip, part of the Warner Great West Show where drive, and theme of the coming convention. Recently the entire force of its home office, announced their dinner newswire and still pictures taken of the audience.


Former Associated Theatres Corp. Field Representative E. J. Wood, recently resigned, is now salesman for National Theatre Supply Co., covering the eastern section of the New Orleans region.

The National Theatre Supply Co. recently installed all new equipment in J. J. Jones’ theatre, Granville, Fla.

Bob Steppe, Royal Theatre, Hattiesburg, Miss., is constructing a frozen food plant and community shopping center in that town.

The new Theatre Co. is located in Hattiesburg, Miss., has its formal opening Green.

The Avalon Theatre, Pass Christian, La., is being remodeled.

Twentieth Century-Fox Ad Sales Manager Ed Kennedy died Tuesday, April 2, at the Baptist Hospital, after a three-week confinement there.

John Jenkins, Astor Pictures Company, Dallas, was a business visitor at the Dixie Films, Inc.

MGM Southern Sales Manager Rudy Berger is on vacation in Miami, Fla., but expects to return to his New Orleans headquarters very shortly.

NEW YORK

Jack H. Levin, newly-elected president of Cinema Lodge, B’nai B’rith, whose membership in the film industry and allied fields has passed the 1000 mark, announced a dinner to be held at the Hotel Commodore, Tuesday evening, April 30, to pay tribute to President Albert A. Smelt, newly-elected officers for the 1946-47 term will be installed at the dinner. During Mr. Smelt’s two years in office, the Cinema Lodge membership grew from 300 to over 1000. S. Arthur Gilson, vice-president, is in charge of arrangements for the dinner.

Allied Theatre Owners of New Jersey Pres-ident Harry H. Lowenstein appointed the follow-ing Convention Committee for the Motion Picture Exhibitors of New Jersey, and Annual Convention of this organization to be held at Convention Hall, Hotel Chelsea, Atlantic City, N. J., Monday, Tuesday and Wednesday. The committee is composed of the following: Tom Franks, Hammonton; Len Newby, Manager; Robert L. Bollinger, Linden, N. J.; Louis Gold, Newark; Lou Martin, Paterson; M. Miller, Passaic; Wilbur Snape, Newark; Sam Franks, Hammonton; Lee Newby, Mansfield; Haskell Block, Newark; Joe Sca-vidi, Plandfest, and Dr. Henry Brown, Lake-wood.

Louis Copelan, 72, father of Herbert Copelan, Warner Theatres executive, died last Thursday night at his home. He was a UNO Assistant Secretary General for Public

WONDERFUL. That’s the word experts are using to describe MGM’s advance teaser ad campaign on “The Green Years” in New York newspapers. Opening gay as a two-col-umn, four-inch layout, the teasers simply asserted that “Green Years” was a “wonderful picture”. Now, in a larger, three-column size, which is reproduced above, the state-ment is backed up with the “say-so’s” of famed personalities, climaxing with “Every-one says so.” Here is a truly effective cam-paign.

Information Benjamin A. Cohen addressed the New York Film Council last Wednesday at the Hotel Sheraton.

The Warner Club’s midsummer outing outboat the Hudson River, discontinued during the war, will be resumed this year, according to Martin F. Bennett, club president.

News of the Day Head L. B. Hatrick has returned from a Colorado Springs vacation.

Former MGM Charlotte, N. C., Salesman Capt. Barney Ross arrived in town Saturday from Buffalo and left Tuesday for Charleston. He is still on terminal leave from the Army. MGM’s Annette Ginsberg left for a Florida vacation.

Otto Langer at the MGM exchange resigned to become secretary-treasurer of the Screen Office and Professional Couriers Union.

J. G. Salesman J. J. Ellsworth has returned from a trip through his territory.

William Kieran of Sylvia Zern have both transferred into the MGM exhibit department. Universal Bookier Dave Levy is now in Florida recovering from his recent operation. Universal Print Bookier George Reil is the proud father of a baby girl born last week.

Leonard Berch celebrated his birthday at the Universal exchange last week.

The Republic exchange is all agog with a dual New York opening this week. On April 9 “Buffalo Bill” opens at the New York Theatre and “Murder at the Music Hall” opens at the Gotham on April 13.

This week sees the wind-up of the current Republic sales drive and exchange personnel are bending every effort to finish on top.

Sally Fisher, assistant in the Monogram book-ing department, was given a corsage by her co-workers during last week to join the Allied Theatre Owners of New Jersey.

Monogram Bookier Etti Segall is quite en-thhusiastic about the picture he is receiving from exhibitors in the current Steve Brody drive.

Columbia Office Manager Ed Helouis returned from three weeks in Florida.

Columbia Exchange Manager Saul Trauner is leaving for a vacation in Westbrook, Conn. The Columbia exchange will be cool and comfortable this summer as the result of a newly-installed cooling system.

United Artists Brooklyn Salesman Willy Schuster welcomed his son back from the Army.

United Artists Statistical Clerk Ruth Freedman is away on her vacation.

Sam Riffkin, UA New Jersey salesman, re-cently has been back home.

UA Booker Ben Levine is organizing a fishing tournament sponsored by Sam Stern, who offers a cup to the angler catching the biggest fish.

UA’s Florence Belinsky, Gertrude Levine and Janet Moss expect to work standing up, the result of their planned horseback jaunts along Ocean Parkway, Brooklyn.

Former United Artists Booker John McKenna is now a student-salesman traveling through the Upstate territory.

Bertha Weiss, of UA film room, left for the west coast on a leave of absence.

Advance ticket sales for the N. Y. Motion Bookers Club dinner-dance, May 19, at the Hotel Astor, gives promise of a record attendance.

Century Theatres General Theatre Manager J. R. Springer announced the following changes in personnel: Eim Theatre Manager Helen Beckerman has been transferred, temporarily, to the Home Office accounting department; Law-rence Wicker is now assistant manager at the Elks; and Leonard Goddard, recently discharged, has become assistant manager at the Rialto.

COLUMBUS

Columbus plays host to Orson Welles, Frank Sinatra, Canada Lee, Arch Oboler, Rex Stout and others at the annual Institute for Education by Radio to be held here in May. Over 1300 are expected to attend.

Grand Theatre Electrician Herb Schnell is of the ABC tournament at Buffalo. He is rated one of the premier bowlers in local theatre circles.

Leah Thall, local girl, saw herself in News of the Day at the Ohio last week. She was competing in the national table tennis tourna-ment in New York and was runner-up in all three divisions.

William L. Kann, Jr., Mansfield, is a new addition to the membership of the Variety Club, Tent No. 2.

Isabel Hill, Grand Theatre Manager Larry Caplan’s, secretary, was recently married to George Van Meter.

Independent Theatre Owners of Ohio Secre-tary F. J. Wood urged Ohio exhibitors to publize the Cancer campaign by showing the Spencer Tracy trailer, distributed by National Screen Service.

New Grand Theatre Assistant Manager Charles "Dusty" Stokes wishes to report that he served three and one-half years in the Navy in the Army as previously stated. Before

(Continued on Page 42)
entering the Navy he worked as usher at the Uptown, Southern and Dixie theatres here. After discharge he served as assistant manager at the Hudson before the present assignment.

Ohio Theatre Manager Arthur Egbert's wife and two daughters are visiting relatives in New Jersey for a couple of weeks.

Joe Sloan is on the relief circuit again, relieving Boyd Sparrow in the management spot in Loew's Indianapolis, after a two-week hitch at his old stamping ground, the Broad Theatre.

Ohio Theatre Electrician Chuck Purcell pulled a switch on the birthday party routine by presenting a birthday cake to fellow workers on his birthday last Sunday.

Ohio State Journal Columnist and Relief Theatre Editor Danny Flavin's first postwar column appeared April Fool's Day. He had been working as a copy-cutter since his return from a year's service in the Navy.

CLEVELAND

Paramount Exploiter J. Maxwell Joice sent local movie critics a lump of sugar in a large envelope imprinted with the notice that there might be six tugs in some commodities but there was plenty of laughs in the "Road to Utopia," Crosby-Hope film at Loew's State. This was done to correct false press notices. His statements were not exaggerated, as the film out-grossed "Going My Way" to break all weekend house records.

Louis Gross, of the Central Shipping Room, and Mrs. Gross are leaving April 20, for a six-week vacation in California.

Warner Bros. District Manager Charles Rich and Branch Manager Jerry Wiedehofer held open house April 1 for the members of the industry at the exchange, followed by a lunch, to mark the opening of the Warner Wild West Show sales drive.

William N. Skirball, of Skirball Bros., independent circuit owners, is on the west coast visiting his producer-brother, Jack Skirball. William stopped off in St. Louis to attend the ATA meeting on his way to the coast.

The two Cleveland Drive-In Theatres are set to open April 20. Other outdoor theatres opening this month include the Lima, Maumee, Toledo and Strasburg.

Sam Reichslum has purchased the Columbia Theatre, East Liverpool, which he previously operated as lessee. As owner, he is planning extensive alterations and modernization of the theatre, including increasing the seating capacity, putting in new equipment and refinements, and converting it into one of the latest model theatres. He expects to spend about $50,000.

James Shulman, son of Jack Shulman, who owns theatres in Cleveland and Painesville, was married last Thursday to Joanne Guggenheim, of this city.

William Decker has joined the Washington Circuit as manager of the Plaza Theatre, succeeding the late H. J. Mandelbaum.

NEW THEATRES

Cleveland, Ga.—Navy veteran Jack White is all set to build the first theatre in remote White County of this state. Up to now the residents of this mountainous section had to hitch up and drive down to the valley to see their motion pictures.—AT.

Jacksonville, Fla.—Florida State Theatres announces plans for a new Negro theatre in St. Petersburg, Fla., as soon as materials are available.—AT.

Washburn, Wis.—A new house, plans for which have been approved, will be erected here as soon as materials are available, H. A. Smithford announced.—MK.

Sturgeon Bay, Wis.—Shortage of building materials has not held up the new house, built by Mrs. Frank Borchert, is erecting. The arch supports for the ceiling are in and the concrete flooring is to be laid shortly. Summer opening is expected.—MK.

Rib Lake, Wis.—Owner A. F. Hughes hopes to have the new Rib Lake open by April. The house will include seats with earphones for the hard of hearing a sound-proof room for mothers with crying babies and will be of stadium construction.—MK.

Cleveland—Construction of a semi-outdoor theatre at Geneva-on-the-Lake, to seat 1000, is under way by Resort Theatres. The house will be unique in that it will have a permanent roof and collapsible side for bad weather. Project is reported to cost $125,000; George Ebeling of Cleveland is architect Max Greenwald operating head.—CI.

Hemphill, Tex.—Construction has begun on a new theatre here to replace the Sahne, destroyed by fire several years ago.

Herkimer, N. Y.—Material shortages and bans do not appear to have stopped construction work on the Richmont Theatre, which is being entirely remodeled.

Glen Falls, N. Y.—Work on the State Theatre, which is being renovated, continues.

Columbus, Ga.—Roy Martin plans to build a $250,000 theatre here.

Houston, Tex.—Contracts were to be let this week for the new $350,000 Airline theatre which will seat 900. Actual construction may be delayed however.

TALK 'HORSE SENSE.' Details of RKO Radio's forthcoming promotional Pony Parade to be staged in connection with "Badman's Territory" are discussed by exhibitors in the Milwaukee area at the Wisconsin Hotel. In the Utah, Madison; Harry Rosenband, Milwaukee; Elmer Brennan, Bay Theatres, Green Bay; Al Kvol, city manager, Warner Theatres, Milwaukee; Al Meske, Egyptian Theatre and Hy Cohen, Times.

Radio's forthcoming promotional Pony Parade was married last Thursday to Joanne Guggenheim, of this city.

William Decker has joined the Washington Circuit as manager of the Plaza Theatre, succeeding the late H. J. Mandelbaum.

TORONTO

Gaumont Kales, Ltd., General Manager Oscar R. Hanson returned from two weeks of business negotiations in London and announced that in addition to making arrangements for service and distribution of British theatre equipment here, he had secured the franchise for further British products. This included releases of G-B Instructional, Ltd., which Hanson will handle through Hanson 16-mm. Movies, Ltd., of which H. F. Long is manager.

Giving municipalities authority to cancel the annual luxury building during the present housing shortage has proven to be a political football," with the Federal government and local officials passing it back and forth. Refusing to take the responsibility of canceling building permits for theatres, etc., local officials have asked the Federal authorities for a blanket ruling. Reconstruction Minister C. D. Howe has intimated that if cities could provide a list of non-essential buildings, it would apply a prohibitive order throughout Canada. Toronto, in the meantime, has curtailed work on two theatres, and is delaying building applications of six others. Present view is that it will take almost two years for theatres to be completed in Canada.

Odeon Theatres of Canada, Ltd. has denied reports that their treasurer and member of the board of directors, Thomas J. Bragg, was resigning to become a financial administrator to Paul L. Nathanson, former Canadian Odeon president, who recently resigned due to ill health. Nathanson was not available for comment on this or the rumor that he had sold his interest in Canadian Odeon to J. Arthur Rank, of England, for $2,000,000, which would give Rank full control financially. A director's meeting in Montreal on April 26 may clarify the situation.

Result of the $15,000 fire which swept the Capitol Theatre ladies lounge and balcony may be the banning of smoking in Ontario theatres. Many cigarette butts were found on the carpeted floors around the lounge and balcony.

"Voice of Theatre Speakers" JOE HORNSTEIN has it!
by firemen who controlled the fire. Despite the burns, the theater's complete destruction, the Capitol reopened in five days.

The Canadian Federation of Municipalities and Mayors has requested the Federal government to regulate Daylight Saving Time on a compulsory basis throughout the country. This system was followed during the war years and even today.


Ray Lewis, company head, has announced the holding over of Alliances Films, Ltd., release, "St. Francis of Assisi," made-in-Mexico feature, at the Royal Alexandra Theatre, local legitimate house.

William Weiss, former manager of Allied Co-operative Theatre for independent exhibitions, has organised a theatre business of his own called Wood. They will be the first Amusements of the United States and Canada.

Canadian Manager-General George H. Giles announced the purchase by Ansto of Canada, Ltd., of the Tobasco Music Hall, Toronto, for the erection of a plant for the production of film stock in 35 and 16-mm. widths for Dominion producing outfits. This marks the first American branch of the United States firm.

Canadian 16-mm. film producers held a committee meeting here April 8 to arrange final details for the formation of an association for the mutual regulation and promotion of the industry.

HARTFORD

Hartford Theatre Operating Circuit General Manager A. M. Schuman is off for a well-deserved rest for three or four weeks at Miami Beach.

New Havenites Harry and Flo Shaw are looking forward to a Florida holiday starting April 18.

Among those now on spring vacations are Ed Fitzpatrick, Poli, Waterbury, who is in Texas; Harry Rose, Majestic, Bridgeport, in Atlantic City visiting son, Bert; Louie New Haven, at Sherman, Conn.; and Fred Greenway, Loew's Poli Palace, Hartford, in Baltimore.

RKO's Exploitation Man Jack Quirk is in town working on "Tomorrow Is Forever" for Loew's Poli. He and Manager Lou Cohen planned the biggest press design stunt in the Courant's Parade of Youth section, offering war stamps and guest tickets as prizes.

DES MOINES

F. R. Bandy, after 35 years as an operator, will turn the Princess Theatre, Britt, Ia., over to H. S. Twedt, of Manley, who also operated therido in Manley. Bandy, who has the distinction of operating a theatre in one Iowa city longer than any other exhibitor, has no specific future plans except to go fishing. He came to Britt in 1907 and purchased the theatre from the late Joe Stekelin in 1911.

Newly-appointed Columbia salesman William Purser has been assigned the northwest Iowa territory. Purser formerly was MGM salesman in Washington, D. C., before he was discharged from the service. Maj. Mill Goodman returned as Columbia salesman for northern Iowa after his return from central Europe where he was head of the motion picture service.

Missouri Valley's Klaibo Theatre Assistant Manager Max R. Larson, of Des Moines, will soon marry June Greene, of Missouri Valley.

Kerritt Carr, pro-war Des Moines Theatre manager, has been released from service and will return to the Tri-State Theatre Corp. service. The marks the last of the Tri-State theatre managers to return. Bruce Shelton recently returned to take up his post at Sioux City.

F. L. Loshoff, Jr., has taken over the Garden Theatre, Kansas City, Mo. He changed the name to the Linde. The house was formerly owned by Wayne Thompson.

Mr. and Mrs. Tom Trauger.

The Star Theatre, Sheldon, Ia., has closed its doors for the last time, and will be rebuilt into a business store.

Mrs. Tessie Hanson, who recently purchased the Nashua Theatre building, Nashua, Ia., will remodel the house as soon as materials are available. She plans to increase the seating and put in a new front.

Pat Weldon, brother of MGM Booker Kenneth Weldon, recently discharged, has been named King Enterprises salesman and will cover Iowa and Nebraska territory.

Paramount Booker Chuck Eldred has announced his resignation from the company on April 15 to enter the insurance business.

Paramount Expedition Manager Harry Hamburg's wife, recently hospitalized in Chicago, is back in town and on the road to recovery.

HARRISBURG

Charli Pooman, who pioneered nine years ago in the commercial showings of 16-mm. films, has resigned his position as circuit manager of the Majestic (bids quarters, Harrisburg) to enter full time the narrow-gauge field. Poorman, who has been associated with the Robinson chain since 1940, has opened his own Robinson Cinemas, Schuylkill Haven. Gilbert S. Wolfe, manager of the Lyric, Dallastown, will succeed him as circuit manager.

New York Capitol Theatre Managing Director Harry Greenman, his wife and two daughters, Jay Eisenberg, of Loew's Retirement Plan, and Mrs. Eisenberg, spent the week-end at the famed Hershey Hotel. Saturday night they visited Loew's Regent's Sam Gilman.

Miss Evelyn Bink, who has been assistant manager for three years, war-time assistant manager at Loew's Regent, has resigned due to ill health. After a short rest she leaves for the northeast. Temporarily, Zeva "Skee" Yovan, assistant manager, will take over her work.

... NEWSREEL SYNOPSIS ...

(Released Saturday, April 13)

MOVISTONE (Vol. 28, No. 64)—Truman explains foreign policy in Army Day speech; Chinese troops in Mokden; Russianian celebration; UNO delegates look over new home; Arizona graywater for Army warplanes; Mexican spring bath fashion; Dogs with hats; British Grand National. NEWS OF THE DAY (Vol. 17, No. 252)—Grand National, Britain's greatest racing classic; Truman urges strong Army; Mukden tense as nationalists take over. Manchester Capital; Rumania ends Red Army; Greaves of 1888, replaces; 1000 Japs jammed on "hell ship." PARAMOUNT (No. 65)—Boxing ring veterans claim season's catching; the triumphant Army, General Eisenhower tells the salute with President Truman. Chicago, Illinois; Three men launched upon nation to remain formidable in fighting power. UNIVERSAL (Vol. 19, No. 492)—Nation pays tribute to the soldiers; Nation on display; Airplane graveyard in Arizona; Long Shot wins Britain's Grand National. (Released Wednesday, April 10)

MOVISTONE (Vol. 28, No. 63)—UN Council vote ends crisis on Iran question; Tidal waves caused by undersea quakes wreak vast havoc; Erupting volcano in Japan threatens to wipe out towns; Goering testifies on Nazi killings at Nuremburg trial; New rocket soars 450 miles into stratosphere; Tampa holds its annual Tarpon Rodee; Water-skiing experts of Florida. NEWS OF THE DAY (Vol. 17, No. 261)—Tidal waves hit Hawaii; Paved seismologist shows cause of tidal waves; Jap volcano on rampage; Goering defeated in war crimes trial; Exploring unknown world; New GOP chief: Water ski marathon; Belgian villagers hold banquet.

PARAMOUNT (No. 64)—Soft coal miners on strike; Republicans name new chairman; Herbert Hoover Volunteers formation; Water; Carver takes over; Pacific tidal wave; Jap volcano casts loot. RKO PATHE (Vol. 17, No. 16)—Army Day speech; War planes in huge junk heap; French village rises from cinders; Tino hails Creels; 1000 Japs jammed on "hell ship." PARAMOUNT (No. 65)—Boxing ring veterans claim season's catching; the triumphant Army, General Eisenhower tells the salute with President Truman. Chicago, Illinois; Three men launched upon nation to remain formidable in fighting power. UNIVERSAL (Vol. 19, No. 492)—Nation pays tribute to the soldiers; Nation on display; Airplane graveyard in Arizona; Long Shot wins Britain's Grand National.

PIZZBURGH

The industry was saddened to learn of the death last week of Mrs. Claude Robinson, wife of the prominent exhibitor who operates the Robinson-Grand and Opera House theatres in Clarion, Pa. W. Va. Mrs. Robinson died suddenly as the result of a heart attack. Burial will be in her home town of Bridgeport, W. Va. The NATIONAL CIRCUS, which has held a banquet at the hotel has been promoted to district manager over the Pittsburgh and Cleveland offices. It is reported that Mark Goldfinger, associate with Gaumont British and later owner of the Woolworths, will succeed Hendel as local branch manager.

The local Warner exchange gave a Wild West party for the trade last Monday to entertain their annual Wild West Show sales drive.

The "Good Time Cholliess," members of which are exhibitors and representatives of film distributors, will hold a banquet May 2 at the Morgan Hotel, Morgantown, W. Va. Chairman Jack Judd is readying a big entertainment program for this affair.

Mrs. Hilda Alvin of the MGM exchange has announced her engagement to John Nacey of the Harris Amusement Co.

Columbia Pictures held a special press show of "Gilda," followed by a cocktail party, at the Variety Club last Sunday.

Albert E. Schiller, assistant to Walter L. Titus, Jr., Republican vice-president in charge of branch operations, arrived here for a week's visit at the local Republican branch.
A Bird in the Head (Fair) Col. (7404) The Three Stooges 17 mins.

The zany trio, their jobs as paperhangers, are employed, with evil intent, by a hair scientist. The scientist is trying to transfer a human brain to a gorilla's skull, and discovers that Curly's grey matter is just the proper quantity and quality. The boys have to四级 their way out, aided by the gorilla, who it seems, has developed a curiosity. Adults will find this short pretty silly, but children will be greatly amused by the antics of the nutty group.

Community Sing No. 5 (Good) Col. (7655) 10 mins.
Dick Leibert and The Song-Spinners present a diversified program of songs that will provide good entertainment for the average audience. Songs include Along the Navajo Trail, I'd Do It All Over Again, I Don't Know Why, Paradise Street, and No Can Do.

Service With a Guile (Fair) Para. (E5-3) Popeye Cartoon 6 mins.

The familiar routine of Popeye and Bluto batting for Olive Oyl's hand still provides fair entertainment. Popeye and Bluto, now in the Navy, appear on a 24-hour pass and try to outdo each other in getting Olive Oyl rowing. Needless to say, they get into plenty of trouble when the Admiral appears on the scene, but all ends well. A fair Technicolor cartoon.

Along the Rainbow Trail (Excellent) 20th Century-Fox (6258) Magic Carpet 8 mins.

This Movietone Adventure in Technicolor takes audiences through scenes of breath-taking beauty starting at Mexican Hat, in southern Utah, through a dangerous trip down the rapids of the San Juan River, a tricky mountain climb, a long trek along the Rainbow Trail to the Rainbow Bridge, a natural wonder of the Great Southwest.

Unusual Occupations (Interesting) Para. (L5-4) 10 mins.

Five unusual occupations are portrayed in the interesting color short. First is the mountain climbing school for 8- and 10-year-olds, run in Canada's Rocky Mountain Park by Swiss expert Ernie Niederer. Then Herb Wood is shown at his hobby of fashioning sturdy and beautiful furniture from Cholla and Saguaro cactus, generally considered worthless. Lilliputian objects made from rough quartz is the unusual occupation of M. M. and M. L. Friend. Larry Friend indulges in his pastime of searching the heavens for comets with his homemade telescope. Next is the miniatures in the photograph of a miniature amusement park fashioned by Billy Burke, all done with toothpicks, and which, to everyone's amazement, really works. Any group will find this good entertainment.

Flicker Flashbacks No. 5 (Good) RKO (64,205) 7 mins.

Following the usual pattern of previous Flashbacks this film provides good entertainment. A 1908 Biograph drama, “The Usurer,” will provide many laughs for the modern audience, with its tale of a hard-hearted money lender and how he meets an untimely end. Another Biograph film, “The Lesser Evil” with Blanche Sweet, portrays 1909’s stark drama as the heroine becomes involved with a band of smugglers, almost meeting a “fate worse than death.”

Wanted for Murder (Reviewed in London)
20th-Fox Drama 103 mins.

AUDIENCE SLANT: (Adult) A workmanlike British offering which should please the thriller addicts.

BOX-OFFICE SLANTS: Of adequate quality and interest to double-feature programs.

Cast: Eric Portman; Dulcie Gray; Derek Farr; Roland Culver; Stanley Holloway; Barbara Everest; Conor Collecut; Edna Wood; others. Credits: Screenplay by Emeric Pressburger and Rodney Ackland. A Marcel Hellman production directed by Lawrence Huntington.

Plot: Portman, the great-grand son of Queen Victoria’s public hangman, inherits homicidal tendencies. In appearance, he is smart and businesslike with a charming manner. He lives with his mother and wishes Dulcie to marry him. After a series of murders in London, the chain of evidence leads Culver, a detective, on his trail. Tricking him into visiting Scotland Yard to identify suspects, and convincing him of his guilt, the detective murders Culver, a detective, on his trail. Tricking him into visiting Scotland Yard to identify suspects, he is found guilty of murder. A murder trial is set. In the meantime the murderer escapes, and Culver is murdered. A murder trial is set.

Comment: The thriller addicts will enjoy this, for there is no shortage of murders and the suspense is well maintained. Others may consider it no more than average fare, since only the police and not the audience are in the dark regarding the villain’s identity.

Street of Shadows (Excellent) RKO (63,105) This is America Series 16 mins.

Set in the shadow of the Third Avenue Elevated in New York City, this subject describes the Bowery as it has been, as it is today, and no longer the great showplace of years gone by. The present-day inhabitants, how they exist, eat, sleep, dress, etc., is dramatically and effectively presented. One also sees the contrast of modern houses and shops interspersed with slums and smoke-filled tenements.

Hop Harrigan (For Juveniles) Col. Serial 15 Chapters 18-20 mins.

The first chapter (27 minutes) of this Hop Harrigan serial shows the adventures of his two daughers coming back for more. After getting a contract to fly gold from a mining center to his airport for bank delivery, Hop sublets the job in order to fly a secret job for a prominent aviation financier. The first shipment of gold is stolen, and Hop is in trouble as his chief suspect is based on the secret mission and carrying a crazed scientist. Appears certain to crash into a mountainside. At this point, as in all serials, the chapter ends.

The Hop Harrigan character has already won fame on the radio and through comic books, so smart showmen have an opportunity here to make every weekly showing of the serial a profitable box-office event.
<table>
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<tr>
<th>Title</th>
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<td>Captain Tugboat Annie</td>
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<td>Cat on a Hot Tin Roof</td>
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<td>Centennial Summer</td>
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<td>Coward's Crown</td>
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<td>Criminal Code</td>
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<td>Dakota</td>
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<td>Dalton's Ride Again</td>
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<td>Danger Signal</td>
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<td>Dangerous Business</td>
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<td>Diary of a Woman</td>
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<td>Dick Tracy</td>
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<td>Dick Tracy Versus Cockeye</td>
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<td>Ding Dong</td>
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<td>Dimples,</td>
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<td>Doll Face</td>
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<td>Don't Fence Me In</td>
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<td>Don't Mess with Strangers</td>
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<td>Double Forged</td>
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<td>Down to Earth</td>
<td>Col.</td>
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<td>Dragonwyck</td>
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<td>Drifting Along</td>
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<td>Dual in the Sun</td>
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**MONOGRAM**

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<td>404</td>
<td>Divorce (D)F.</td>
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<td>405</td>
<td>Shanghai Cobra (My)F.</td>
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<td>408</td>
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<td>409</td>
<td>Show of Strength (D)F.</td>
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<td>410</td>
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<td>411</td>
<td>Three Wise Fools (D)F.</td>
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<td>412</td>
<td>Two in a Fighting Mood (D)F.</td>
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<td>413</td>
<td>We're Not Married (D)F.</td>
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<tr>
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<td>Wallace Beery-Margaret O'Brien.</td>
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<tr>
<td>Black Sheep</td>
<td>James Craig-Skippy Homeler.</td>
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<tr>
<td>Blue Sierra</td>
<td>James Craig-Skippy Hameler.</td>
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<td>Boy's Ranch</td>
<td>L. Ball-Johnson-J. Williams.</td>
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<td>Easy to Wed</td>
<td>Donna Reid-Tom Drake.</td>
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<td>Faithful in My Fashion</td>
<td>L. Ball-Johnson-J. Williams.</td>
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<td>Fiesta</td>
<td>Esther Williams-John Carroll.</td>
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<td>Green Years</td>
<td>C. Cohorn-T. Drake-S. Royle.</td>
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<tr>
<td>Holiday in Mexico</td>
<td>W. Pfieger-J. Mersey-J. Powell.</td>
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<tr>
<td>Hoodwink (D)A.</td>
<td>M. O'Brien-J. Williams.</td>
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<td>Little Queenie</td>
<td>E. G. Harrison-J. Meehan.</td>
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<td>My Brother Who Talked to Horses</td>
<td>M. O'Brien-J. Williams.</td>
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<td>Postman Always Rings Twice (D)F.</td>
<td>B. Skelton-M. Neagle-M. Main.</td>
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<td>Show Off</td>
<td>Marshall-Thompson-Jim Davis.</td>
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<tr>
<td>Star From Heaven</td>
<td>Marshall-Thompson-Jim Davis.</td>
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<tr>
<td>Three Wise Fools</td>
<td>E. Johnson-M. Blyth-J. Arnold.</td>
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<tr>
<td>Two Sisters From Boston</td>
<td>Kathryn Grayson-June Allyson.</td>
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<td>Two Smart People</td>
<td>J. Hodiak-L. Ball-L. Nolan.</td>
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<td>Undisclosed</td>
<td>M. Hodiak-L. Ball-L. Nolan.</td>
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<td>Woman of My Own</td>
<td>Greer Garson-Robert Montgomery.</td>
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**COLUMBIA (Continued)**

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<tr>
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<tr>
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<td>Behind the Mask (My)F.</td>
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<td>407</td>
<td>Sidney Toler-Tom Sen Yung.</td>
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<td>408</td>
<td>Don't Gamble With Strangers</td>
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Prod.:

502 Gay Cavalier
503 Hot Money
504 In Past Century
505 Joe Palooka, Champ
506 Jumpin' Joe
507 Lost Trail (W.F.)
508 Riders of the Dawn (W.F.)
509 Border Bandits (W.F.)
510 Lonesome Trail
511 Moon Over Montana
512 Drifting Along
513 Frontier Feud
514 Midnight Manhunt (My).A.
515 Northwest Mounted Police *T.
516 Junior Fren (W.M.)
517 This Gun For Hire
518 You Came Along (C.D.F.)
519 Indiency Blonde *T (C.D.F.)
520 Hold That Blonde (C.F.)
521 Kitty (D.A.)
522 Love Letters (D.A.)
523 Masquerade in Mexico (M.C.F.)
524 People Are Funny (C.M.F.)
525 Stork Club (C.M.F.)
526 Tokyo Rose (D.A.)
527 Redhead (My).A.
528 Raging Moon (D.A.)
529 Outlaw (My).A.
530 Mountain Man (My).A.
531 Sweet Sixteen
532 Fights Texan
533 Under Arizona Skies
534 West of the Alamo

MONOGRAM

Title

Galloping Thunder Col.
Gang of the Western Col.
Gay Blades Rep.
Gay Cavalier Col.
Gay Senorita Col.
Gentleman in Arms Col.
Gentleman in the Arms of George White's Scandal of 1944 RKO
Getting Gertie's Garter UA
Ghost Goes Wild WB
Ghost Steps Out Univ.
Gilda Col.
Girl of the Limberlost Col.
Girl on the Front Line Col.
Girl Rush RKO
Girls Are Probation WB
Glass Alix Republic
Great News Warner
Great Highway Col.
Green Years MGM
Guest in the House UA
Guest Wife UA
Gunfight for Vengeance Gun Town Univ.
Guns and Guitars Rep.

PARAMOUNT

No.
519 Indiency Blonde *T (C.D.F.)
6 Midnight Manhunt (My).A.
6 Northwest Mounted Police *T.
7 Junior Fren (W.M.)
6 This Gun For Hire
6 You Came Along (C.D.F.)

PARAMOUNT Block

Title

Betty Hutton-Barry Fitzgerald... 112 8/31/45 126/16/45
William Bargan-Ann Savage... 63 7/27/45 8/6/45
G. Cooper-M. Carroll-P. Goddard... 123 8/30/45 Reissue
Fredric Stein-Donny-Dorothy Y. Lake... 96 7/13/45 8/6/45
A. Ladd-V. Lake-R. Preston... 80 8/25/45 Reissue
Robert Cummings-Lizabeth Scott... 105 9/14/45 b7/7/45

PARAMOUNT

Title

Crosby-Ed Gardner-M. Reynolds... 96 9/20/45 5/8/45
William Cargan-Glen Cavagner... 56 8/26/45 Reissue
Edgar Barrier-Veronica Lake... 77 11/23/45 10/13/45
Paulette Goddard-Ray Milland... 101 8/30/45 10/13/45
Ben Hendry-J. Wynn-W. Garity... 101 8/31/45 8/3/46
J. Jones-C. Cotten-A. Richards... 101 10/26/45 8/25/45
D. Lamour-PLedina-K. Knowles... 96 2/22/45 b12/1/45
W. Dufy-T. D. LeB. Fitzgerald... 89 8/30/45 10/21/45
J. Haley-W. Walker-R. Vallee... 93 11/16/45 10/18/45
Betty Hutton-L. B Kinney... 62 12/9/45 12/9/45
Betty Hutton-Barry Fitzgerald... 98 12/8/45 10/6/45
Byron Barr-Lotus Long... 69 2/2/46 b12/8/45

COMING

Philip Reed-Hillary Brooke... a2/9/46
A. Ladd-W. Lake-Bendix...
Blue Skies *T
Bing Crosby-Paul Draper... a8/18/45
Bride Wore Boots (C.F.)
St. Bantywyk-C. Cummings-D. Lynn... 85 3/22/45
Calcutta...
Barrymore-W. Barrymore-D. Bendix... a7/4/46
California *T
Missil-Stanwyk-Fitzgerald... 84 6/6/45
Come Easy, Come Go...
Habronton-Stevenson... 81 8/10/46
Hot Spots
W. Gargan-J. Rogers-P. Reed... 83 11/1/46
Imperfect Lady, The...
R. Milland-T. Wright-V. Field... 66 10/11/45
Lady From Texas
B. Bracken-D. Field... 67 11/1/45
Monte Beaurea...
Bob Hope-Joan Caulfield... 67 11/1/45
O.S.S.
A. Ladd-G. Fitzgerald-P. Knowles... 67 11/1/45
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L. Young-D. Niven-V. Field... a3/23/46
Perils of Pauline...
Betty Hutton-Lund...
Six White Horses-A. Ricci... 100 a2/2/46
Seven Were Saved...
Richard Denning-Catherine Craig... a2/2/46
Strange Love of Ma-L. Hee (D.A.)
Henry Fonda-J. Blyton... 116 a8/14/45
Suddenly It's Spring...
F. Macmurray-P. Goddard... 120 3/20/45
Swamp Fire...
Johnny Weissmuller-Virginia Grey... a11/24/45
T. Wright-D. Donley-M. Milland... a6/20/45
They Made Me a Killer (D.A.)
Robert Lowery-Barbra Britton... 64 b1/26/45
To Each His Own (D.A.)
Olivia de Havilland-John Lund... 122 b1/16/46
Two Good Be True...
B. Steele-D. Lynn-A. Farnsworth... b12/1/46
Two Years Before the Mast...
Donley-Ladd-Bendix... 70 1/4/46
Under the Tint (W.I.)
J. Milner-Leona-Donnie... 34 10/26/45
Wishing Stranger...
Ring Crosby-Barry Fitzgerald...
R. Milland-O. de Havilland-S. Tufts... 75 b2/2/46
Where There's Life...
B. Hope-S. Hase-W. Bendix...

PRC

Title

Dick Savage-Hugh Beaumont...
61 8/27/45 b8/6/45
Arson Squad (My).A...
Club Havana (D.M.F.)
Tom Neal-Margaret Lindsay... 65 2/10/45 b12/7/45
Detective of the High and Holy Ann
E. Harvey-B. Baur-D. Curtis... 55 12/11/45
Dangerous Intruder
Charles Arnt-Voila Anderson...
Dannny Boy (D.F.)
Robert "Buzzy" Henry-Eva March...
Dancing with Love (Un)
Ralph Lewis-George Zucco...
Flying Serpent, The (H.A.)
Ralph Bellington-Harry Von Zell...
How Do You Do (C.F.)
G. Hillier-Donnelly...
Lady Confesses (My).A...
M. B. Hughes-Hugh Beaumont...
Man Who Walked Alone (C.F.)
Kay Aldridge-Dave O'Brien...
Mask of Dillon (D.A.)
Eric von Stroheim-Jeanne Bates...
Romance of the West (W.F.)
Eddie Dean...
Shangri-La (My).A...
Dietrich-Scott-Hefflin...
Silver Fleet (D.F.)
Ralph Richardson-Googie Withers...
77 7/1/45 b3/31/46

PRC

Title

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J. Brown-Raymond Hatton...
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J. Brown-Raymond Hatton...
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J. Brown-Raymond Hatton...
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J. Brown-Raymond Hatton...
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J. Brown-Raymond Hatton...
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J. Brown-Raymond Hatton...
57
J. Brown-Raymond Hatton...

...
**REPUBLIC**

**Producers**

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<tbody>
<tr>
<td>446</td>
<td>Along the Navajo Trail (W)</td>
<td>Roy Rogers-Dale Evans</td>
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<tr>
<td>429</td>
<td>Behind City Lights (D)</td>
<td>William Terry-Lyne Roberts</td>
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<td>421</td>
<td>Tension in the Tropics (D)</td>
<td>Paul Landau</td>
<td>9/2/15</td>
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<td>445</td>
<td>Don't Fence Me In (W)</td>
<td>Rogers-Evans-Hayes</td>
<td>8/2/15</td>
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**Title Company**

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<tr>
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<td>Col. Photoplay-Radys</td>
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<td>Little Giant</td>
<td>Col. Photoplay-Radys</td>
</tr>
<tr>
<td>Little Laddie</td>
<td>UA</td>
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<td>Little Miss Ant</td>
<td>UA</td>
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<td>Little Miss Big</td>
<td>Univ.</td>
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<tr>
<td>Love on the Radio</td>
<td>MGM</td>
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<td>Live Wires</td>
<td>Monogram</td>
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<td>Loneliness</td>
<td>Monogram</td>
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<td>Lovely Hearts Club</td>
<td>Rep.</td>
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<tr>
<td>Lost Weekend</td>
<td>Para.</td>
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<tr>
<td>Love &amp; Goodbye</td>
<td>Rep.</td>
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<tr>
<td>Love Lives Breezing</td>
<td>Para.</td>
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<tr>
<td>Lover Come Back</td>
<td>Univ.</td>
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</table>

**M**

- Madonna of the Seven Moons: Univ.
- Make Mine Western: RKO
- Mama Loves Papa: RKO
- Man Who Dared: Col.
- Man Without a Gun: PRC
- Meet Me on Broadway: Col.
- Men in Her Diary: Univ.
- Metro Goldwyn Mayer: RKO
- Midnight Manitou: Para.
- Mildred Pierce: WB
- Miss Susie Slagle: UA
- Mr. Ace: UA
- Moon Over Montana: Monogram
- Moonlighting: Republic
- nab Hill: WB
- Nobody Lives Forever: WB
- No Time for Love: MGM
- Northwest Mounted Police: Para.
- Notorious: RKO
- Noted Gentleman: Univ.
- Noted Lone Wolf: Col.

**N**

- Naughty Ninnies: Univ.
- Navy Blockade: PRC
- Never Say Goodbye: WB
- Night Editor: Col.
- Nobody Lives Forever: WB
- Our Missing Man: WB
- Our Lives Have Tender Grapes: MGM
- Outlaws of the Rockies: Col.
- Out of the Past: WB
- Over the Hill: WB

**O**

- Of Human Bondage: WB
- Open City: Misc.
- One Exciting Week: Rep.
- One Romantic Night: Astor
- Only Angels Have Wings: WB
- Our Vines Have Tender Grapes: MGM
- Outlaws of the Rockies: Col.
- Over the Hill: WB
- Over the Hill: WB
- Over the Hill: WB
# REPUBLIC (Continued)

<table>
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<th>CURRENT 1944-45</th>
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<td>427</td>
<td>Fatal Witness (D.A.)</td>
<td>Evelyn Ankers-Richard Fraser</td>
<td>60.5/9/45</td>
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<td>428</td>
<td>Gangs of the Waterfront (D.A.)</td>
<td>S. Bachelor-R. Armstrong</td>
<td>55.7/3/45</td>
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<td>429</td>
<td>Hit Man</td>
<td>Roy Roberts-P. Dupont</td>
<td>77.11/3/45</td>
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<td>431</td>
<td>Jealousy (D.A.)</td>
<td>John Loder-Janet Randolph</td>
<td>71.7/23/45</td>
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<tr>
<td>432</td>
<td>Love, Honor and Goodbye (CMF)</td>
<td>Virginia Bruce-Robert Ashley</td>
<td>87.9/3/45</td>
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<tr>
<td>434</td>
<td>Miss America (CMF)</td>
<td>George Blossmer-Stephen Dunne</td>
<td>10.7/1/45</td>
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<td>435</td>
<td>Non-Sporting Girls (CMF)</td>
<td>Rod Bergen-Thelma Todd</td>
<td>72.9/2/45</td>
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<td>436</td>
<td>Sunset in El Dorado (W.F.)</td>
<td>Roy Rogers-Dale Evans</td>
<td>66.9/2/45</td>
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<tr>
<td>437</td>
<td>Swings' On A Rainbow (CMF)</td>
<td>Leon Errol-Jane Greer</td>
<td>72.9/2/45</td>
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<td>438</td>
<td>Tell It to a Star (CMF)</td>
<td>Ruth Terry-Robert Livingston</td>
<td>67.8/15/45</td>
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<tr>
<td>439</td>
<td>Tiger Woman (My.A)</td>
<td>Kane Richmond-Lorna Gray</td>
<td>57.11/15/45</td>
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## 1945-46

### COMING

<table>
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<tr>
<th>Title</th>
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<tr>
<td>Catman of Paris (II.A)</td>
<td>Carl Emond-Lenore Aubert</td>
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<td>Ear Carroll's Sketchbook</td>
<td>Constance Moore-William Marshall</td>
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<tr>
<td>Fingers of the Menace</td>
<td>Harry Hutton-Duane Capizzi</td>
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<tr>
<td>French Key</td>
<td>Albert Dekker-Evelyn Ankers</td>
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<tr>
<td>Ghost Goes Wild</td>
<td>Maris Wrixon-Douglas Fairbanks</td>
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<tr>
<td>Home on the Range</td>
<td>Mary Meek-William Marshall</td>
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<tr>
<td>House of the Arrow</td>
<td>Monte Hale-Adrian Booth</td>
</tr>
<tr>
<td>Inner Sanctum</td>
<td>Constance Moore-William Elliott</td>
</tr>
<tr>
<td>I've Always Loved You</td>
<td>Catherine McLeod-Philip Dorn</td>
</tr>
<tr>
<td>In Old Sacramento</td>
<td>Janet Waldo-Lynn Loring</td>
</tr>
<tr>
<td>Man From Rainbow Valley</td>
<td>Jeanette MacDonald-Charles Starrett</td>
</tr>
<tr>
<td>My Pal Trigger</td>
<td>R. Rogers-Evans-G. Hayes</td>
</tr>
<tr>
<td>Night Rider (W.F.)</td>
<td>Gene Autry-Sylvia Adair</td>
</tr>
<tr>
<td>One Exciting Weekend</td>
<td>Al Pearce-Arline Harris</td>
</tr>
<tr>
<td>Picnicker to Danger</td>
<td>Stephanie Bachelor-Adele Mara</td>
</tr>
<tr>
<td>Plainsman and the Lady</td>
<td>Warren Douglas-Vera Ralston</td>
</tr>
<tr>
<td>Rainbow Over Texas</td>
<td>W. Elliott-V. H. Ralston-D. Barry</td>
</tr>
<tr>
<td>Rendezvous With Annie</td>
<td>Eddie Albert-Gall Patric</td>
</tr>
<tr>
<td>Specter of the Rose</td>
<td>Michael Chekhov-Judith Anderson</td>
</tr>
<tr>
<td>Valley of the Zombies</td>
<td>Kane Richmond-Adele Mara</td>
</tr>
</tbody>
</table>

### Westerns (1945-46)

<table>
<thead>
<tr>
<th>Title</th>
<th>R Company</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bandits of the Badlands (W.F.)</td>
<td>Sunset Carson-Peggy Stewart</td>
</tr>
<tr>
<td>Blue Mountain Skies</td>
<td>Gene Autry-Smiley Burnett</td>
</tr>
<tr>
<td>Cherokee Marshal</td>
<td>Sunset Carson-Linda Stirling</td>
</tr>
<tr>
<td>Colorado Pioneers (W.F.)</td>
<td>Wild Bill Elliott-Bobby Blake</td>
</tr>
<tr>
<td>Gold Mine in the Sky</td>
<td>Gene Autry</td>
</tr>
<tr>
<td>Given a Chance</td>
<td>Roy Rogers-Dale Evans</td>
</tr>
<tr>
<td>Hitchhiker's Handbook</td>
<td>Warren Douglas-Vera Ralston</td>
</tr>
<tr>
<td>Indestructible</td>
<td>Sunset Carson-Peggy Stewart</td>
</tr>
<tr>
<td>Under Fists Stars</td>
<td>Gene-Autry-Smiley Burnett</td>
</tr>
<tr>
<td>Wagon Wheels Westward</td>
<td>Wild Bill Elliott-Bobby Blake</td>
</tr>
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</table>

### Westerns (Coming)

<table>
<thead>
<tr>
<th>Title</th>
<th>R Company</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alias Billy the Kid</td>
<td>Sunset Carson-Peggy Stewart</td>
</tr>
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</table>

### 20TH-FOX

<table>
<thead>
<tr>
<th>Title</th>
<th>R Company</th>
</tr>
</thead>
<tbody>
<tr>
<td>329</td>
<td>Nob Hill (T.M.A)</td>
</tr>
<tr>
<td>330</td>
<td>Within A Woman's Walls (W.F.)</td>
</tr>
</tbody>
</table>

### 20TH-FOX (Cont.)

<table>
<thead>
<tr>
<th>Title</th>
<th>R Company</th>
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</thead>
<tbody>
<tr>
<td>610</td>
<td>A Bell for Adano (D.F.)</td>
</tr>
<tr>
<td>612</td>
<td>A Bell for Adano (D.F.)</td>
</tr>
<tr>
<td>614</td>
<td>A Walk in the Sun (D.F.)</td>
</tr>
<tr>
<td>615</td>
<td>A Yankee in London</td>
</tr>
<tr>
<td>617</td>
<td>A Yankee in London</td>
</tr>
<tr>
<td>618</td>
<td>Captain Eddie (D.F.)</td>
</tr>
<tr>
<td>619</td>
<td>Captain Eddie (D.F.)</td>
</tr>
<tr>
<td>620</td>
<td>Col. Effingham's Raid (CMF)</td>
</tr>
<tr>
<td>621</td>
<td>Doll Face (CMF)</td>
</tr>
<tr>
<td>622</td>
<td>Dragonwyck (D.A)</td>
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### Current 1945-46

<table>
<thead>
<tr>
<th>Title</th>
<th>R Company</th>
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</thead>
<tbody>
<tr>
<td>601</td>
<td>A Bell for Adano (D.F.)</td>
</tr>
<tr>
<td>602</td>
<td>A Bell for Adano (D.F.)</td>
</tr>
<tr>
<td>603</td>
<td>A Yankee in London</td>
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<tr>
<td>604</td>
<td>Captain Eddie (D.F.)</td>
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<tr>
<td>606</td>
<td>Col. Effingham's Raid (CMF)</td>
</tr>
<tr>
<td>607</td>
<td>Doll Face (CMF)</td>
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<tr>
<td>608</td>
<td>Dragonwyck (D.A)</td>
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UNIVERSAL (Continued)

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<tr>
<th>Prod. No.</th>
<th>CURRENT 1944-45</th>
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<tbody>
<tr>
<td>506</td>
<td>Senorita From the West (C)</td>
</tr>
<tr>
<td>517</td>
<td>Roper Jerry (My)</td>
</tr>
<tr>
<td>518</td>
<td>Two Night With You (CM)</td>
</tr>
<tr>
<td>519</td>
<td>This Love of Ours (D)</td>
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COMING

<table>
<thead>
<tr>
<th>Title</th>
<th>Cast</th>
</tr>
</thead>
<tbody>
<tr>
<td>Brief Encounter (D)</td>
<td>Celia Johnson-Trevor Howard</td>
</tr>
<tr>
<td>Brute Man</td>
<td>Rondo Hatton- John Adams</td>
</tr>
<tr>
<td>Cat Creeps</td>
<td>Lois Collier-Noah Beery, Jr.</td>
</tr>
<tr>
<td>Cheyenne</td>
<td>Joan Leslie- Robert Oakes</td>
</tr>
<tr>
<td>City For Conquest</td>
<td>James Cagney-Ann Sheridan</td>
</tr>
<tr>
<td>Confidential Agent (D)</td>
<td>C. Boyer-L. Baccall-F. Lorre</td>
</tr>
<tr>
<td>Dr. Doolittle (D)</td>
<td>Fay Emerson-Zachary Scott</td>
</tr>
<tr>
<td>Dr. Doolittle</td>
<td>Humphrey Bogart-Anne Sheridan</td>
</tr>
<tr>
<td>Mildred Pierce (D)</td>
<td>Joan Crawford-Jack Carson</td>
</tr>
<tr>
<td>No Time For Comedy</td>
<td>James Stewart-Rosalind Russell</td>
</tr>
<tr>
<td>Pride of the Marines (D)</td>
<td>Garfield- E. Parker-D. Clark</td>
</tr>
<tr>
<td>Rhapsody in Blue (M)</td>
<td>Joan Leslie- Robert Alida</td>
</tr>
<tr>
<td>San Antonio (T)</td>
<td>Errol Flynn-Alexis Smith</td>
</tr>
<tr>
<td>Three Strangers (D)</td>
<td>Gary Cooper-Lilli Palmer</td>
</tr>
<tr>
<td>Too Young to Know (D)</td>
<td>Jean Leslie-Robert Hutton</td>
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Westerns Current 1945-46

<table>
<thead>
<tr>
<th>Title</th>
<th>Cast</th>
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</thead>
<tbody>
<tr>
<td>240</td>
<td>Christmas in Connecticut (C)</td>
</tr>
<tr>
<td>419</td>
<td>Corn Is Green (D)</td>
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Current 1945-46

<table>
<thead>
<tr>
<th>Title</th>
<th>Cast</th>
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</thead>
<tbody>
<tr>
<td>Appointment in Tokyo (W)</td>
<td>Van Johnson-Paye Emerson</td>
</tr>
<tr>
<td>Burma Victory (W)</td>
<td>Documentary</td>
</tr>
<tr>
<td>City Conquest</td>
<td>James Cagney-Ann Sheridan</td>
</tr>
<tr>
<td>Confidential Agent (D)</td>
<td>C. Boyer-L. Baccall-F. Lorre</td>
</tr>
<tr>
<td>Dr. Doolittle (D)</td>
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<td>James Stewart-Rosalind Russell</td>
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<td>Errol Flynn-Alexis Smith</td>
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<td>Three Strangers (D)</td>
<td>Gary Cooper-Lilli Palmer</td>
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<td>Jean Leslie-Robert Hutton</td>
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COMING

<table>
<thead>
<tr>
<th>Title</th>
<th>Cast</th>
</tr>
</thead>
<tbody>
<tr>
<td>A Very Rich Man</td>
<td>S. Greenstreet-M. Victoria</td>
</tr>
<tr>
<td>Beat With Five Fingers</td>
<td>R. Alda-A. King-P. Lorre</td>
</tr>
<tr>
<td>Big Three</td>
<td>J. Bogart-Eliza;Cheyenne</td>
</tr>
<tr>
<td>Closet and Dagger</td>
<td>Dennis Morgan-Jane Wymant</td>
</tr>
<tr>
<td>Escape Me Never</td>
<td>Gary Cooper-Lilli Palmer</td>
</tr>
<tr>
<td>Her Kind of Man</td>
<td>Z. Scott-F. Emerson</td>
</tr>
<tr>
<td>Humorescope</td>
<td>J. Crawford-J. Garfield-O. Levy</td>
</tr>
<tr>
<td>Janie Gets Married</td>
<td>Joan Leslie-Robert Hutton</td>
</tr>
<tr>
<td>Never Say Goodbye</td>
<td>Errol Flynn-Eleanor Parker</td>
</tr>
<tr>
<td>Night and Say</td>
<td>J. Grant-A. Smith-J. Wymant</td>
</tr>
<tr>
<td>Nobody Lives Forever</td>
<td>J. Garfield-G. Fitzgerald</td>
</tr>
<tr>
<td>Of Human Bondage</td>
<td>E. P. Henrieid-E. Parker</td>
</tr>
<tr>
<td>One More Tomorrow</td>
<td>Ann Sheridan-Dennis Morgan</td>
</tr>
<tr>
<td>Open Verdict, The</td>
<td>S. Greenstreet-P. Lorre-J. Loring</td>
</tr>
<tr>
<td>Shadow of a Woman</td>
<td>Andrea King-William Prince</td>
</tr>
<tr>
<td>The Man I Love</td>
<td>B. Davis-G. Fleur</td>
</tr>
<tr>
<td>The Woman, The Place &amp; The Girl *(T)</td>
<td>D. Morgan-J. Carson-J. Wymant</td>
</tr>
<tr>
<td>Thirty Days From Milwaukee</td>
<td>Dennis Morgan-Jean Leslie</td>
</tr>
<tr>
<td>Two Mrs. Carroll</td>
<td>H. Bogart-B. Stanwyck-A. Smith</td>
</tr>
</tbody>
</table>

MISCELLANEOUS

<table>
<thead>
<tr>
<th>Title</th>
<th>Cast</th>
</tr>
</thead>
<tbody>
<tr>
<td>A Boy, a Girl and a Dog (D)</td>
<td>Harry Davenport-Sharyn Moffett</td>
</tr>
<tr>
<td>Adventure Two (D)</td>
<td>Laurence Oliver-Penelope Ward</td>
</tr>
<tr>
<td>Battle for Music (Doc)</td>
<td>F. London Philharmonic</td>
</tr>
<tr>
<td>China (D)</td>
<td>French Cast</td>
</tr>
<tr>
<td>Dark Is the Night (D)</td>
<td>Irina Radechenko-Ivan Kuznetsov</td>
</tr>
<tr>
<td>Dark Mirror</td>
<td>ol. deHolland-Lew Ayers</td>
</tr>
<tr>
<td>The Drunken Hussar</td>
<td>A. DeCosta-P. Haber</td>
</tr>
<tr>
<td>Fall of Berlin (D)</td>
<td>J. J. de Martin</td>
</tr>
<tr>
<td>I'mغني (D)</td>
<td>Ed. G. Robinson-Bessie Love</td>
</tr>
<tr>
<td>Journey Together (D)</td>
<td>Claire Raine-Mrs. J. Smith</td>
</tr>
<tr>
<td>Love on the Dole (D)</td>
<td>Deborah Ker-Carradine</td>
</tr>
<tr>
<td>Open City (D)</td>
<td>Aldo Fabrizi-A. Magnani</td>
</tr>
<tr>
<td>Strange Holiday (D)</td>
<td>Claude Rains-Robbe Stebbins</td>
</tr>
</tbody>
</table>

THE HOLLYWOOD PRODUCTION FRONT
'Father' Casting Ends

Signing of Martin Milner, John Calkins and Derek Scott for the roles of the three younger sons of Irene Dunne and William Powell completes the casting of the current Warner Bros. Technicolor version of "Life With Father," which was scheduled to start this week.

Child Wins Top Role

Jo Ann Marlowe, veteran of 11 dramatic portrayals at the age of 10, wins a top role in "The Diary of a Madman," starring Brian Aherne and Robert Mitchum in RKO Radio's "What Nancy Wanted."

Down to Two

Number of Warner Bros. players, writers, directors and other contract personnel in military service, totaling more than 50 at one time, is now down to two. Still in uniform are Jeffrey Lynn, star player, and Richard Ball, featured artist.

Murray Leonard Set

Murray Leonard, stage and screen actor, has been signed to a long-term contract by Lewis Maley and Robert Dinerstein, two executives at Warner Bros. Presents.

Dean in 'Hayride'

Eddie Dean, star of NBC's Cinecolor outdoor films, has been signed for a leading role in the studio's forthcoming Martha O'Driscoll starring film, "Missouri Hayride."

Gaylord Sponsors Funnies

The Theatre Guild, for the first time, is sponsoring a meeting under the famous theatrical credit—"The Theatre Guild presents"—makes its debut for the British-made "Henry V."

Added to 'Divorce'

William Forrest, Arthur Space and Harry Chisholm, playing on films, have added to the cast of RKO Radio's "Child of Divorce."

NEW EQUIPMENT

NEW DIMMERS HALF PRICE—Navy Supply—2450W, $22.50; 2000W, $19.95; 1650W, $15.05; 1350W, $13.50; 900W, $7.50. Westinghouse 9/150V AC volutes, $20; 400W Baby Spots, $7.45; Dual Television set, $35. Panic Bulbs, $22.50; 25-40W Colored Lamps, 165s; Beautiful Stage Feathers, $95.00. Spring Catalog ready. S.O.S. Cinema Supply Corp., 449 W. 42nd St., New York 18, N. Y.


SIMPLEX TYPE DOUBLE BEAKING MOVEMENTS, new, $9.50; Rear shutters, new, $7.50; Holiday Shutters, new, $6.25; Light Controls, new, $5.50. John S. Murray, Detroit, Mich., Illinois, North Carolina Co., 3505 N. Lockwood Ave., Chicago, Ill.

POPCORN

BEE-HIVE POPCORN IS BEST BY Popping TEST, certified to pop $100 in bags, $1.05 per hundred pounds. Blevins Popcorn Co. at Nashville, Tenn., Michigan, Ohio, New York, and Chicago, have signed the contract. You're Going to Want."


SITUATION WANTED

MANAGER AND ASSISTANT TEAM, both war veterans and now employed, Desire change of location. Both single and experienced. Anywhere. Samuel G. Thompson, Jr., Cowan, Tennessee.

VETERAN, ten years' experience theatre manager—cursorian, $97.50; Coin Op, $91.25; Your Booth.
Radio's famed WHISTLER is back

...whistling a new tune in MYSTERY!

Millions of thrill fans eagerly await the latest adventures of THE WHISTLER ...based on the shock-filled CBS suspense show!

COLUMBIA PICTURES presents

Richard DIX

in

Mysterious Intruder

A "WHISTLER" PICTURE

with BARTON MacLANE - NINA VALE - REGIS TOOMEY MIKE MAZURKI - PAMELA BLAKE

Story and screenplay by Eric Taylor
Produced by RUDOLPH C. FLOTHOW Directed by WILLIAM CASTLE
SKYWAY THEATRES. Showing of motion pictures on airplanes traveling a regular route from America to Europe began this week with the presentation of Universal's "So Goes My Love" to 34 passengers aboard a Pan American Airways Constellation plane enroute from New York to London. The presentation was by 16-mm. film, and inaugurates a regular Pan American service for passengers of overseas planes.
"The Green Years is a wonderful motion picture!" (M-G-M, of course)
and packed audiences at the Radio City Music Hall World Premiere are also saying it!

AT PRESS TIME: "The Green Years" breaks M-G-M's own 1st week record in Music Hall history!
Walt Disney’s
HAPPY COMEDY
MUSICAL
Make Mine
Music!

Presenting the talents of
BENNY GOODMAN
DINAH SHORE
ANDREWS SISTERS
NELSON EDDY
JERRY COLONNA
ANDY RUSSELL
STERLING HOLLOWAY
THE KING’S MEN
THE PIED PIPERS
WORLD PREMIERE ENGAGEMENT BEGINS APR. 20 AT B'WAY's GLOBE THEATRE!
Darryl F. Zanuck presents

GENE TIERNEY

The Star of "Leave Her To Heaven" in

DRAGONWYCK

From the Novel by Anya Seton—with

Walter Vincent Glenn

HUSTON · PRICE · LANGAN

Written for the Screen and Directed by

JOSEPH L. MANKIEWICZ

WORLD PREMIERE ENGAGEMENT

ROXY, NEW YORK CITY—NOW!

Century-Fox best-seller is set to set records Easter Week from coast to coast.
Current Observations

The Cancer Collection Drive is on.
After the many war years exhibitors cannot be condemned because not all are inclined to wax enthusiastic about these collections. But from all indications this will be the last collection campaign for this year and possibly for many years to come.

None will deny the importance of the Cancer Drive and its possible benefits to humanity everywhere. Therefore, let’s live up to the pledge our industry has made and back this drive with the same effort as was shown during the war years.

Regardless of your own personal feelings, Mr. Theatreman, here is a drive worthy of your best efforts. Don’t let it bog down now. You can make an excellent showing and wind up four years of drives in a blaze of glory. What do you say?

* * *

On Saturday, May 18th, in the Grand Ballroom of the Hotel Astor, New York, the Variety Clubs of America will present their annual Humanitarian Award to an outstanding personality selected by the Board of Judges.

At this dinner, which will climax a four-day convention of the Clubs, the dais will be graced by a most illustrious group of people assembled to pay tribute to the latest winner of this high honor.

This function will not only be a tribute to the Humanitarian Award winner but also to the motion picture industry, because the Variety Clubs are integral with and an intimate part of our industry.

In November 1944 in Washington, our industry was signally honored through the Humanitarian Award dinner at which the Award was given to the Honorable Cordell Hull, then Secretary of State. On that occasion most of the officials of Washington were present and through the medium of the Clubs our industry was in a most favorable spotlight.

This year the dais will include the Who’s Who of our industry, government, state, municipal, welfare and other groups. It will be an occasion long to be remembered and one that all who attend one day will recall in pleasant retrospect.

The Variety Clubs have done a magnificent job for the under-privileged children who are their chief charity and consideration. In so doing they have reflected much credit on an industry not too favorably treated by the press and numerous other groups.

The industry should be greatly indebted to the officers and members of the Variety Clubs and should encourage them to not only continue their fine work but to expand their activities and their organization.

* * *

Monogram’s Steve Broidy has just announced that his company will release about thirty-two pictures during the coming season.

Included in the present schedule are additional high-budget pictures, and in this classification alone Monogram is showing the kind of courage that should pay off dividends in the form of greatly increased revenue for the company and its exhibitor customers.

Many exhibitors complain that the present market is too cramped and restricted. If this is true then theatre owners everywhere should back up Monogram’s efforts by booking and playing Monogram product. Only through encouragement can the independent companies and producers be induced to launch ambitious production schedules and thus break the deadlock of limited feature picture supply.

* * *

It’s the exhibitor who pays . . . and pays . . . and pays . . .

The recent bombshell that James C. Petrillo tossed at the major studios in the way of demands that even the newspapers of the country had to admit were “something,” simply serves to emphasize what suckers this industry is for all kinds of slugging.

Rest assured, Petrillo will get practically everything he has asked for. Just because he’s demanding several hundred times more than any other union has demanded and got to date, is no reason for us to believe that he’ll take a compromise very much short of what he’s demanding.

Whatever the final settlement (and we don’t doubt there will be one to his entire satisfaction), it will mean just that much more expense added to the already fantastic production cost as now prevails in the equally fantastic city of make-believe. In the final analysis this must lead to higher percentages and flat rentals for pictures.

Although this and other recent increased costs may bring about an increase of a few more percentage points to the major circuits, it will cost a hell of a lot more to those independent exhibitors who are already pretty well burdened down with picture costs.

Yep, it’s the exhibitor who pays . . . and pays . . . and pays . . .

"CHICK" LEWIS
Continue 16mm. Film Probe
In Wake of 9 FBI Arrests

A 16-mm. film racket based on the illegal sale and rental of stolen feature pictures furnished gratis by the industry for the entertainment of community forces appeared to be under continued investigation this week after the Federal Bureau of Identification in New York had cracked down on " petty thievery" and "a million dollar ring" and had arrested nine persons.

The FBI, whose attention to the racket was reportedly called by Copyright Protection Bureau attorneys Edward Sargoy and Joseph Stein, said the investigation was "pending." It would not say how many films had been stolen or what the ring's profits were, but it did state that some 20,000 features had been reported stolen from the Army Signal Corps Photographic Center in Long Island City. Whether all this amount was stolen by those arrested in the two raids the FBI conducted, or whether a greater number of persons are involved, was not stated.

Stolen by Civilian

According to the FBI spokesman, the films were apparently stolen by a former Signal Corps civilian employee and distributed throughout the nation for rentals of $5 to $15 a showing or outright sales of $100 to $125. Titles in some, but not all instances, were changed with the result that "Song of Bernadette" emerged as "Messanger of the Blessed Virgin," "Cinderella's Jones" became a "Modern Cinderella," and "Bridge of San Luis Rey" got its racket distribution under title of "Bridge to Peru."

One title was said that "Cured" to "Beautiful But Broke" to "Swing it Girls"; "Seven Days Ashore" to "Three Gobs On Leave"; "Tahiti Nights" to "Under Tahitian Skies"; "National Barn Dance" to "Barn Dance;" "The Falcon in Mexico" to "Mexican Mystery;" and "Blonde Trouble" to "Double Trouble.

FBI raiders found 60 productions in possession of the ring as well as some film cans bearing Army Identification marks. They arrested: Joseph Bitto, 49; Melvin Baker, 34; Arthur Schwartz, 35; Abe Robert Goldstein, 31; Mortimer Van Brink, 31; Milton Cohen, 35; Nicholas Peter Peruso, 31; George John Sinnigalli, 27; Frank Raymond Tiroliilo, 32—all of Greater New York and vicinity.

Asks $150,000 Damages
For Alleged Conspiracy

Suit for $150,000 damages against four majors, a real estate companies and the owners of Detroit's 1,500-seat Radio City Theatre was filed in that city's federal district court Wednesday by Thomas H. Eland, proprietor of the Fordland Theatre.

Eland claims that the defendants—Paramount, M.G.M., United Artists, Radio City's Charles Slocane and Charles Koner, and the Smith-Marketing Company—had "conspired and are conspiring" to prevent him from getting first runs.

Para. Won't Renew Deal

Paramount reportedly will not renew its deal with Films, Inc., for the distribution of 16-mm., which is to expire in the next few months.

Ga. Judge Rules 'Scarlet Street'
Censor Ban Subject to Court Review

In what may be a precedent setting judgment, Judge Bond Almand of the Fulton County, Ga., Superior Court, ruled last Saturday that the producers, and exhibitors of "Scarlet Street" are entitled to an injunction which would retrain the city, Censor Christine Smith and the Board of Censors from banning the picture in Atlanta.

The judge, however, postponed the effective date of the injunction for 30 days.

The court found that under the censorship ordinance, Miss Smith has no power to prohibit the showing of a motion picture, but "only the authority to order the deletion of such scene or dialogue that is obscene, lewd, licentious, profane or adversely affects the peace, health, morals and good order of the city."

The authority to ban a picture, Judge Almand held, is reserved solely to the Board of Censors. He found that the 4 to 4 tie vote of the board, which threw the case into court, did not constitute an affirmative finding against "Scarlet Street."

In postponing the effective date of the injunction against the defendants for ten days, Judge

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**Coyne Is ATA Executive Head**

Forty-two-year-old, energetic Robert W. Coyne, former field director for the Treasury War Finance Division and one-time New England Division Internal Revenue head, moved into the post of executive director of the American Theatres Association in New York Tuesday as the association began setting up its nation-wide organization.

Coyne, whose possible selection for the post was first reported in Showmen's Trade Review (April 6, p. 14) said that former TAC Secretary Walter Brown would remain as his assistant in the New York office.

"The exhibitors know these people," he declared. "I also plan to have an economical organization. We will add office help as needed, not before. There won't be any wasting of funds." "I'm learning the ropes. I can see every reason that this organization can serve as a vehicle for all exhibitors to work together for the general good of the entire industry. We're going to start slowly and we're going to seek advice.

**MPTOA May Seek Gov't Control If Industry Won't Agree to Mediate**

The motion picture industry will either have to set up some system to mediate exhibitor grievances or it will be faced with federal and state regulation, Ed Kuykendall, president of the Motion Picture Theatre Owners of America declared from Hollywood last week.

Kuykendall's warning, which was issued in a statement announcing an MPTOA Directors' meeting for June 10 and 11, hinted that MPTOA might seek a hand in such federal and state legislation if other methods failed.

"If" he declared, "there is no other way to prevent abuses and injustices in our commercial practices (than state of federal regulation), then the more responsible independent exhibitors represented in and by MPTOA must have a hand and a voice in the framing of such legislation, and we intend to do so, as this is the only sort of legislation that really concerns exhibitors. It can't be separated from trade practices. To say it can is nonsense."

Kuykendall said that the expected New York anti-trust decision would reopen exhibitor problems. If, he added, it concerned itself only with "divorcement" it will seek a more complete trade problems or abuses, because divorcement is obviously a false issue, whichever it is decided.

"The question now we have to face is whether to resume the long and generally unsuccessful efforts we have made to get distributor cooperation for a . . . program for the effective self-regulation of unfair commercial practices and for organized mediation and industry arbitration of exhibitor grievances.

"The inevitable alternative is the regulation and control of our business practices by a federal commission, or by state and federal laws, as is working for so many other industries . . . ."

Kuykendall listed as questions which would come before the forthcoming MPTOA board meeting.

The federal admission tax; unfair state and city taxes on theatres; efforts to continue War Activities Committee-sponsored theatre collections information or propaganda films; checking and other current exhibitor problems or grievances.

**CIEA Will Consider Trade Practices; Stern Sees Slim Chance for ATA Union**

Trade practices, especially those arising from various government and private industry suits, and moveovers, will be the principal topics he expects to arise before the Conference of Independent Exhibitors' Associations' meeting in Chicago, May 23, President Jesse Stern said in New York this week.

Stern said the conference might be able to work with the American Theatres Association on a few matters, such as use of the screen and annual collections, but that on the whole the differences between circuits and the small independent were too vast to be met on common ground, especially in the matter of trade practices, which he considers no organization can ignore.

"Freedom of the screen," Stern said, "started with us in Washington. The CIEA also passed a resolution urging only one theatre collection a year.

"These originated with us and were taken over by the ATA at the St. Louis meeting. On these matters they see eye to eye with us, so I don't see why we couldn't work together on them."

"But it is questionable whether on matters of legislation or trade practice that we can work together. I think that he contemplated the difficulty the setup. There will come a time when there will be a definitive line of demarcation between independent exhibitors, as such, and circuit operations."

"Personally, I have no axe to grind with the ATA, but we don't feel that we can be assimilated by any group which necessarily is going to be dominated by circuit interests."

Stern said the CIEA consisted of the PCCTIO units, the Allied units, the Independent Theatre Owners of Minnesota and Wisconsin, of Washington and other groups which gave it a total of 21 regional organizations.

The Chicago meeting will be the fifth that has been held and will seek a more complete organization. Present officers, which he considers temporary, are Stern, president; P. J. Wood, acting secretary; Nathan Yamins, treasurer; Abram Myers, general counsel.

**KC Exhibitors Hit Moveovers**

The Kansas City Independent Theatre Owners Association this week demanded that some action be taken on moveovers and other practices which they claimed were holding up pictures in the city. The move was suggested that they be given right to reject pictures held up on extended runs, staggering availability dates, starting early playing time and starting of availability at the end of the second week of first runs.

**Allied May Reconsider Audience Collection Ban**

Back in Chicago from a Florida vacation, Allied Theatre Owners President Jack Kirsch said this week that the national organization's board which meets in Chicago on May 23 might revoke the ban it had raised against audience collections and might approve one collection yearly.

Kirsch, who was one of the original advocates of a single yearly collection with all organizations participating, said that he believed $30,000,000 could be raised annually in such a manner if everyone worked together.

Concurring with Kirsch on the drive angle was Jack Rose of the Manta-Rose circuit who told Showmen's Trade Review that he thought one drive yearly was sufficient to raise needed funds.

Kirsch took an indirect slap at the American Theatre Owners Association's committee to allocate the funds to established charities by saying that the public should determine to whom the money went.

"The money collected at theatres is the public's money," he declared. "The public should say where it should go. The exhibitors are only custodians. Neither they nor any industry representative who handles the money can tell you how to spend it until they have secured the best expert advice available. We should solicit the help of foundations, leading doctors and outstanding professors."

**Carolina Showmen Vote To Unite With ATA**

The Theatre Owners of North and South Carolina, Inc., this week unanimously voted to join the American Theatres Association, President Ben Strozier announced. The following directors were elected: F. H. Beldingfield, Charlotte, N. C. (unaffiliated); George D. Carpenter, Valdese, N. C. (unaffiliated); H. F. Kincaid, Charlotte, N. C.; W. B. Irvin, Columbia, S. C. (affiliated); Ben L. Strozier, Rock Hill, S. C. (unaffiliated).

**'Room for All'—Fabian**

Differences of opinion within the industry necessitate different exhibitor organizations to represent these varying viewpoints, but this need be no bar to a united exhibitor front on matters of common interest, ATA President Si Fabian said in New York Wednesday.

Fabian, in answer to ATA platform critics, said that these differences of opinion are "properly being represented by a variety of organizations."

"The American Theatres Association, however," he continued, "seeks to represent a united exhibitor opinion . . . . It must inevitably eschew the field of controversial inter-industry relations and concentrate on co-operation agreements where all right-thinking theatre men feel and can act alike."

There are committees, regardless of the specialized interests which other exhibitor organizations are designed to serve, these . . . interests do not preclude such organizations moving into a friendly affiliation with the ATA . . . . on matters in which all exhibitors are interested." There is a place in this plan for every exhibitor and every exhibitor organization."
**Celebrating 'Birth of Sound'**

For story and pictures of sound see page 15)

A four-month international program to commemorate the 20th anniversary of sound pictures was announced this week by Warner Bros., who with scientific leaders and seven American industries, are sponsoring the event.

In announcing the series of celebrations which are to start this week and will terminate on August 6, 1946 with local celebrations in key cities of the United States, Canada, England, South America and available sections of Europe, Warner President Harry M. Warner said:

"The talking picture, like other revolutionary technological achievements, was the product of invention and research by many different scientists over a long period of years. We intend to make this anniversary the occasion for honoring all of those far-seeing pioneers who contributed much in the scientific research that made the talking cinema possible, bringing information, education, culture and entertainment to people all over the world."

The program to date is:

A series of special events, international in scale, to commemorate the pioneers and to honor them.

Exhibits of early communications and photographic equipment. National and international science-industry conferences on future progress in the use of sound pictures to teach arts and sciences, the use of sound films to better international understanding.

Discussions and experiments to set new and higher standards for recording and development of new public service methods.

The sponsors: Warner Bros., the Bell System, American Telephone and Telegraph Company, Western Electric, Bell Telephone Laboratories, RCA Victor Corporation, Thomas A. Edison, Inc., Eastman Kodak Company, as well as the Society of Motion Picture Engineers.

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**Nation’s Exhibitors Line Up Solidly Behind Easter Week Cancer Drive**

A minimum of 1300 theatres throughout the nation cooperating in the cancer week drive which opens April 21 was predicted for the end of this week by the industry cancer campaign headquarters in New York late Wednesday.

Pointing out that it already had 1250 theatres pledged for cooperation, the headquarters asserted that despite the fact that the cancer drive followed on the heels of the Red Cross campaign and came at the end of a series of such moves within the industry, it had found shownmen throughout the country willing to cooperate.

In addition to pledges of cooperation, the committee reported that in many instances theatres were making cash donations. A partial list of theatres and areas lined up to date follows:

- New York metropolitan area—1050 out of 1169 theatres have pledged collections, according to Chairman Ray Moon.
- Southern California—414 theatres pledged to audience collections, Chairman J. J. O’Loughlin said.
- Michigan—450 theatres pledged for collections with a total of $25 assisting in the drive, Chairman Milton E. Cohen announced.
- Midwest—400 Kansas and Western Missouri theatres will take up audience collections, Sam Lawler, assistant national campaign director, reported.
- Eastern Missouri, Southern Illinois—Chairman Fred Washenbrock claims 191 theatres all making collections.
- Western Pennsylvania—Chairman D. Kinell reports 284 theatres collecting in the Pittsburgh area.
- Nebraska—"212 houses participating in the cancer drive"—Chairman J. T. McBride.
- Northern Ohio—197 theatres will take collections, Chairman M. A. Mooney said.
- Colorado—Chairman R. C. Hill: "We have 170 pledges."
- Southern Ohio—Chairman W. S. Shartin wires that 100 theatres will take up collections.
- Texas—Chairman Fred Larson has enrolled 123 theatres.
- Eastern Pennsylvania—177 theatres, according to Chairman M. Magill.
- Iowa—Chairman S. J. Mayer: "101 theatres will take up collections or place receptacles in the lobby."
- Connecticut—B. A. Simon: "113 houses will take audience collections, while 62 will make collections in the lobby."
- Northern Ohio—E. H. Booth: "Add 138 theatres for Ohio."

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**John LeRoy Johnston, 49, Dies of Heart Attack**

International Pictures ad and publicity director John LeRoy Johnston, who publicized such personalities as Mickey Rooney, Deanna Durbin and Lana Turner, died of a heart attack in the Hollywood Presbyterian Hospital on April 15 after a brief illness.

Mr. Johnston, who was 49, was born in Bloomfield, Ind. At 14 he was reporting for The Pioneer Press at 16 he entered publicity as press agent for the St. Paul Symphony Orchestra. Other positions and posts he held were with Universal, Famous Players, First National, Warner Bros., Walter Wanger, and Hunt Stromberg. He also served as Wampa president, chairman of the Producers Association publicity committee, public relations of the Academy of Motion Picture Arts and Sciences and managing editor of Fawcett magazines. He is survived by his widow, Mrs. Gladys Johnston, two sons, John LeRoy, Jr. and William Alden Johnston, and a daughter, Mrs. Patricia Jeanne Gold.

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**Advance Registration Heavy for Variety Meet**

A heavy advance registration which this week passed the hundred mark and was estimated at possibly reaching 400 was announced for the forthcoming Variety Club convention in New York's Astor Hotel from May 15 to May 18 by National Chief Barker J. R. O'Donnell and Big Boss John H. Harris.

Tents representing Pittsburgh, Columbus, Cincinnati, St. Louis, Detroit, Cleveland, Buffalo, Albany, Indianapolis, Washington, D. C., Minneapolis, Philadelphia, Des Moines, Omaha, Dallas, Baltimore, Memphis, Atlanta, Boston, Char- lotte, Chicago and Grand Rapids, are among those which have filed their list of delegates.

In making his estimate of attendance, O'Donnell said that actual present figures were only for delegates; there would be numerous visitors who came along in addition to the regularly selected delegates. For this reason, O'Donnell said, he has made arrangements, to take care of an overflow crowd in other New York hotels besides the Astor.

The convention will hear the report of organization work during the war and plans for future expansion. Date for the Humanitarian Dinner, to be held during the meeting, has not yet finally been set.

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**Cleveland Ups Prices In Circuit Operations**

Cleveland’s theatre admission prices went up slightly this week as Warner and RKO eliminated the 45-cent matinee admission in their downtown houses and now maintain only two prices—one 65-cents for general; 65 cents for evenings. This affects the RKO Allen and Palace; the Warner Hippodrome and Lake.

Loew’s three downtown houses have raised their minimum five cents to 50 cents and left the 65-cent top unchanged. In the neighborhoods Warners Colony and Uptown went up five cents to 45-cents top along with the independent circuit-operated Shaker and Fairmount. Other subsequent-run houses are considering price boosts.

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**Republic Resumes Sales Meets Starting May 20**

Republic General Manager James R. Grainger announced this week that his company would resume its policy of holding three yearly regional sales meetings to be attended by salesmen, district sales managers and branch managers.

The first meeting, for the western division, will be held May 20-22. The second, for the mid-western, southern and southwestern and prairie districts, will be held May 24-26. The third, covering the eastern, New England and central divisions, will be held in the New York Athletic Club May 27-29.

President Herbert J. Yates, Vice-President Edward L. Walton, and Branch Operations Vice-President Walter L. Tito, Jr., will attend all conferences.

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**One Front, 2 Houses**

Two theatres with one box-office, one front, and one box-office construction at Galva, Ill., when work on the property adjoining the present 400- seat Galva Theatre is completed early next fall.

Manager Wayne Maxwell plans to convert the second theatre to the Galva into a 200-seat house, probably to be used for overflow shows and to operate three or four nights a week.
Town Buyer Gets Bids

The recent purchase of the town of Arlington, Mo., lock-stock-and-barrel, at a public auction, for $10,000, by uptown Theatre Owner Rowe E. Carney, Rolla, Mo., has caught the attention of motion picture production companies way out in California. He has received offers for all or parts of the village to be used as motion picture sets. Officials of one Culver City, Calif., film company indicated that they might use Arlington as the locale for future pictures.

Doherty Defends Newsreel Policy in SMPE Talk

Declaring that the newsreel is one of the "most vital units in the industry," Dan Doherty, assignment editor of Fox Movietone News, told the Society of Motion Picture Editors Wednesday that much criticism against that medium arises from a misunderstanding of its purposes and its problems.

Doherty, principal speaker at the SMPE meeting in the Movietone studios, stated he was asked again and again why the reel did not attempt coverage like the newspapers and cited the fact that the newsreel job was one of selection, that it must cover the world in 1800 feet a week. Consequently this limitation, he noted, prevented coverage of all the news. "While, the newsreel," he said, "at times can be the most complete reporter—witness the UNO coverage, the battles of World War II, the assassination of King Alexander—it cannot cover every item presented in the New York Times."

The editor defended the practice of presenting the same annual—horse races, football games, etc.—year in and year out on the grounds that audiences wanted them. He said mail from exhibitors poured in for coverage of local interest events which were not news.

"For instance, exhibitors in the Michigan area want to see the Hollands, Mich., which shows the goodly descendants of those highly hygienic Dutch burglers turning out en masse to clean their city streets. This is a Mcgrath, however, to which they are rather overzealous, they want it every year. So we make a special of it for the Michigan territory."

Doherty added, the reel must be able to cut news sense even in embarrassing situations, and said that in a recent strike cameramen had asked both the steel company and union spokesman for statements. The union compiled, the company refused. Later the company decided to give an interview but the newsreel felt the story was dead and refused to consider the steel company's interview even under protest. Other Movietone speakers were: Foreign Editor Harry Lawson, Cameramen Timms, Sound Engineer Warren M. McGrath, Stylist Vyvyan Domer, Unit Director Jack Gordon and Librarian Bert Holst. Col. Frank Cahill presided.

Resume AFM Talks

Conferees between motion picture producer representatives and American Federation of Musicians President James C. Petrillo were resumed late this week and appeared to be proceeding amicably as all questions of wage employment increases were left as the last matters to be discussed.

Producers had asked that Wednesday's conference be cancelled so they could meet with NLRB spokesmen Eric Johnston to discuss the Hollywood studio-CSU situation. Past Petrillo conferences have touched only on working conditions.

Hollywood Police Alerted As CSU Demands Are Refused

N. Y. Conference Refuses To Oust AFL Machinists; NLRB Election Possible

Hollywood police were alerted Thursday as the labor situation continued jittery despite Conference of Studio Union President Charles K. Sorrell's assurance that he had set strike deadline and that the machinist jurisdictional dispute, which the producers would accede to Sorrell's demand for an exclusive contract with the International Machinists' Union. The producers decided that they could not grant this.

The main difficulty in the coast matter, beyond wages, which it was reported could be successfully negotiated in view of the studio announced wage raise plans, was jurisdictional.

According to New York sources during the recent Conference of Studio Union strike, the International Machinists, then an American Federation of Labor and Congress, walked out with the CSU and "seceded" from the AFL machinists who did not walk out but continued to work with the IATSE then organized and got an AFL charter. This is the union which is now employed in the studios.

Sorrell is allegedly demanding that the AFL union be shut out in favor of the CSU International Machinists. What further blurs the picture are reports that while the IATSE is standing behind the present AFL machinists, other AFL unions seem to be in favor of the non-AFL group.

Strike Possible

A strike over this subject is still possible, though Sorrell's suggestion of an NLRB election would derivate this.

Prior to the New York discussion the producers had come out with a flat offer of wage increases for regular employees, a proposal which would amount to 18½ cents and hour or 10 per cent over the current wage scales, whichever happened to be the larger amount.

The provision, a statement reportedly, would affect 473 different job classes and some 17,000 workers. It would not apply to actors, writers, extras; musicians at present are only eligible to act largely independent unions and non-organized employees. However, it was taken to indicate a producer willingness to negotiate contracts on a higher, wage scale than hitherto.

IATSE Wants to Open Detroit Labor Talks

The IATSE this week reportedly was seeking in New York to reopen negotiations between its local Detroit back room employees union and the exchanges to put an end to a labor situation which has resulted in a several-week shutdown of all majors but Paramount.

No progress was reported and the Detroit area continued to be served largely from Chicago. The situation originally developed when the local union went out on an unauthorized strike. The New York IATSE office procured a temporary injunction which set a wages and working conditions when the building services employee's union began picketing the exchange building to compel the employment of janitors.

The back room employees refused to cross the picket lines and the exchanges, which claimed that the building owners and not they were involved in the building service picketing, closed down.

CIO Making Short

The CIO this week started work on its first motion picture propaganda as United Productions in Hollywood began preparation of a 12-minute short dealing with the annual wage and its operation in shops where it is practiced. Zack Schwartz is directing and the short is said to combine entertainment with information in the style of "The Brotherhood of Man."

Financial Expansion for Cinecolor Corporation

Financial expansion of Cinecolor Corporation as a prelude to expansion of its studio facilities was announced by General Manager William Lose of that company in Hollywood this week.

The expanded financing obtained through the sale of common stock to private interests was accomplished by H. Hents and Company, a New York stock exchange firm. The company is now putting into effect its new process which uses three instead of two basic colors. The new system is in effect on PRC's "Enchanted Forest" and its first MGM job, "Star from Heaven."

Earnings Justify 2 RKO Dividends, Says Odlum

RKO this week announced that its Directorate had authorized two dividends of 30 cents each per share to be paid on its common stock. The first, payable May 15, is authorized to holders of record as of May 6, 1945; the second, payable July 1, is to those of record as of June 15, 1945.

RKO Board Chairman Floyd B. Odlum said the declaration of two dividends was "in accordance with the present policy of the board to place the stock on a $1.20 annual basis to long as doing so justifies such dividend. Profitable operations . . . and the consummation in January of the refinancing plan have created a strong working capital position adequate to meet foreseeable requirements. . . . Also, a preferred stock has now been retired and earnings continue to improve."

La. Indies Won't Affliate

Louisiana's Independent Theatre Owners Association will not affiliate with any national organization but will work with them in carrying out relief purposes. This was said in New Orleans. The Association, recently formed, reportedly canceled a convention because of hotel room scarcity.
SAMUEL GOLDSYN presents

DANNY KAYE

in The Kid from Brooklyn

IN TECHNICOLOR

with

VIRGINIA MAYO • VERA-ELLEN • THE GOLDwyn GIRL

WALTER ABEL • EVE ARDEN • STEVE COCHRAN

FAY BANTER • LIONEL STANDER

Directed by NORMAN Z. McLEOD

Adapted by DON HARTMAN and MELVILLE SHAVELSON

From a Screenplay by GROVER JONES, FRANK BUTLER and RICHARD CONNELL

Based on a Play by LYNN ROET and HARRY CLORK
"The Samuel Goldwyn-Danny Kaye combination has outdone itself . . . Looks certain to bring in top grosses wherever played."

—Variety

"Loaded with pay-off ingredients for a luxury-hungry public and for laugh-hungry audiences."

—M. P. Daily

"Danny Kaye is better than twice before . . . A money-maker of girth and proportion."

—M. P. Herald

"Samuel Goldwyn has rung the bell again . . . A whiz of a show for any theatre anywhere."

—Showmen’s Trade Review

"First rate entertainment of top B.O. calibre . . . Danny Kaye again a wow."

—Film Daily

"Solid fun . . . geared for high box-office returns . . . lavish production."

—Daily Variety

"Hilarious Kaye vehicle will prove very popular."

—The Exhibitor

"Sure to do capacity business in all playdates."

—Boxoffice

"Call out the auditors and total up another bonanza."

—The Independent

WALTER WINCHELL says:
"Danny Kaye is at his funniest in 'The Kid From Brooklyn'."

LOUENNA O. PARSONS says:
"I never in my life enjoyed a picture more . . . How much funnier can a picture get?"

JIMMIE FIDLER says:
"For a fun festival, take the family to see 'The Kid From Brooklyn'."
Washington Halts Theatre Construction in New Move

CPA in Washington this week halted construction on nearly two score theatres as part of a nation-wide “compliance” drive.

Builders of all types of constructions were “put on formal notice” not to proceed with construction jobs without specific government authorization.

The theatre projects proceeding “illegally” were among 3,000 commercial and industrial buildings throughout the country halted by CPA.

Many of theatres construction jobs, Morris S. Verner, chief of CPA’s compliance division, who announced the crackdown, told SHOWMEN’S TRADE REVIEW, were not actually proceeding in violation of the construction order, but owners had told Government investigators they intended to go ahead.

In addition, many theatres on which construc-

tion had not yet started will not be allowed to proceed with their plans.

Although no complete list of theatre construc-

tion ordered halted was immediately available, CPA said the stop was put on picture houses in many sections of the country. Verner mentioned one in Washington and one in Dayton, Ohio, as among the theatres.

Meanwhile, it was learned that if proper steps are taken, construction of some theatres may be permitted under the classification of “community service.” Stands to be located in the midst of new housing projects of some size may be approved, as well as new theatres for already established areas where the need for screen facilities can plainly be shown.

In the near future, all clarification of the ruling on production sets was due from CPA this week—permitting cost up to $15,000 per set, rather than per picture.

TRIO BUYS INTO SCREEN GUILD AND CLASSICS

A three-party syndicate this week had bought the interest of Frank Harris in Film Classics of the Southeast and in the National Screen Guild Productions, Inc., according to Film Classics Managing- Director John W. Mangham.

The syndicate, which consists of Louis Deau, Harrison Robinson and Attorney Ray Edmon-

son, will expand the purchases of outside product in addition to the current distribution of Guild classics.

The features will increase by 38 an-

nually, breaking down into 12 more for Film Classics and 20 features for Screen Guild. Mangham is founder, vice-president and director of the latter company.

WANGER REORGANIZES

Walter Wanger this week, reported reorganiza-

tion of Walter Wanger Pictures so as to ex-

pand his interests to cover participation in a network of separate corporations. Companies slated for development under the new plan are Diana Corporation, the En Corporation, Young America Films (which produces 16-mm. pic-

tures for schools and colleges), and Walter Wanger Productions. Vice-President Robert S. Taplinger will be in charge of management.

EDUCATORS SEEKS CENSORSHIP

Application by the Toronto Board of Educa-

tion to have the provincial government give it control of the Motion Picture Censor Board was made this week. The Education Board asks that the censors be removed from the Treasury.

'TOMORROW' TRADESHOW MAY 13

National trade showing of “One More To-

morow” has been set by Warners for May 13.

HAPPY DAYS ARE HERE . . .

Happy merchants welcomed the re-

opening of the Dixie Theatre at Benton, Mo., this week as the lights on its mar-

quee shone for the first time in more than two years when the small communitys inhabitants return to the house.

One local tradesman told Exhibitor A. W. Mustin that loss of trade, which resulted when the house was closed by fire on Dec. 19, 1945, amounted in his case to $25 a week. Other mer-

chants echoed his statement, for with no movie house, the trade went to other nearby towns to buy—and see a show.

START THEATRE BUILDING AS CANADA LAW FAILS

Theatre building projects were again under way in the Dominion, following Toronto's lead, refused to enforce the government order to restrict building to housing projects.

The Toronto Control Board decided that the government edict was unworkable in that it did not allow for materials intended for theatres to be used for housing projects. They would be prohibited to the extent that they would not be needed for housing projects.

The 800 seat Theatre would be built with a collaboration of the Board and the city of Toronto.

Large circuits however, have adopted the policy of waiting on building new theatres until the housing shortage has been relieved.

8 HOUSES FOR MONTREAL

Montreal is sure of eight new theatres shortly, as attempts at building control are muddling along and pleasing no one. Four of the houses will be in the city's own more on the outskirts.

A new exchange building is also contemplated.

Howard Dietz and the boys and girls in the MGM publicity sections are running around with glad smiles these days. Reason: They made life's movie section of a full page and three half pages twice in two weeks with "The Green Years" and "Vacation from Marriage."

Enterprise Productions Vice-President A. Pam Blumenthal, former partner of the Wentz banking house, arrived in New York this week.

Liberty Films Ad and Publicity Director Lou Smith is in New York for advance conference with RKO's S. Barret McCormick on the campaigns for "It's a Wonderful Life," first of the Liberty Films to be distributed by RKO.

Frank A. Ungro assistant treasurer of West-

rex, Western Electric's export outfit, has been elected treasurer of the company.

Dave Bader quit his new trade paper venture "The 16 Millimeter Reporter" this week to take a trip to the West Coast and to settle down and complete his book "The Spectacular Film in War and Peace" to which he has devoted a year's research. Bader's interest in the report were acquired by a syndicate headed by Martin D. Greenwald, Jr., New York publisher.

Universal Short Subject Sales Manager E. L. McEvoy is wearing the glad face these days over the preliminary results of the two-reel "Roosevelt, Man of Destiny" which he says is shaping up as a record breaker, San Francisco which usually books nine prints, ordered 26; Philadelphia already is up to 23, he says.

Edward J. Montagne has rejoined RKO Pathé as assistant publicity director after his release from the Army where he produced such news shots as that of Mussolini's death and rioting Milanese crowds.

MGM Ad Manager Si Seidler is due back from the coast Monday while Studio Manager Jerry Mayer is on his way out there. Studio Publicity Head Howard Strickling is going to vacation at Tuscon, Ariz. United Kingdom Manager Director Sam Ekelman, Jr., is on his way here from London.

R.S.V.P.?

Millionaire producer Howard Hughes could not be reached late last week to learn whether he would appear before the Motion Picture Association Board hearing which is to consider outing him for alleged bad taste in newspaper and billboard advertising on "The Outlaw."

MPPA Pres. Eric Johnston had sum-

moned him for allegedly using the ads after they had been disapproved by the association.

EASES WAY FOR NORMAL DISTRIBUTION IN ORIENT

Gen. Douglas MacArthur this week prepared the way for a normal resumption of film dis-

tribution in Korea and Japan as he ordered relaxation of Army controls.

Under the new setup MPEA Representative Mike Berger will distribute films in Japan and Korea subject to army supervision, but actual control of the distribution is in his hands.

Hitherto the army had been handling distribu-

tion. Approximately some 50 or more American features are involved. The MPEA setup does not include the films shipped to Japan and Korea for the entertainment of servicemen. These films are part of the industry's free ser-

vice to the armed forces. MPEA is to cover the civilian use only.

Meanwhile in New York, PRC, Monogram and Republic remained outside the MPEA or-

ganization, presumably to study their needs in connection with the foreign field.

PRC President Harry Thomas said he was awaiting return of the company's attorney from London for a further consideration of the matter.

Monogram President Steve Brody indicated it would be some time before his company would take any action when he said their policy would be governed by the survey he and Monogram International President Norman Ritchey are making of Europe. Brody said Monogram might set up its own foreign distribution system or continue with franchises.

Republic said: "No comment."

THE PERSONAL SLANT
Violin Music Announced the Birth of Sound 20 Years Ago

To the public they were new. Actually they were not. Grandpa and grandma could have seen them. Maybe they did, but what they saw then was not sufficiently impressive to overthrow the silent pictures of Napoleon's campaigns or the pie-throwing antics of Charlie Chaplin in an era when nickelodeons began charging a dime.

Thomas A. Edison, the man who made silent movies, had the idea that since the screen could be given movement it might also be given speech. By combining attempted synchronization of his motion picture projector with a specially-made record of his phonograph, he did produce a sort of talking picture which was the "Kinetophone.

The new novelty which was shown to paying audiences in 1913, did not catch on as did Edison's silent films, largely because of production difficulties and the fact that the record was not sufficiently impressed with the fact that it should synchronize with the lip action of the actors. As a result scenes which were not only heart-breaking to the projectionist, but infuriating to the exhibitor and howl-provoking to the audience, were not to use restraint, unusual.

But the faith of Edison that pictures would talk and sing as well as move fascinated scientists who devoted time and experiment to the subject over the mounting years which followed.

Dr. Lee DeForest, who developed the audion tube, designed a system for recording sound on film. The results of his experiment under the title of Phonofilm were shown in his High Ridge Laboratory in 1921. By 1923 and 1924, De Forest had made sufficient progress to produce shorts.

Meanwhile Western Electric and the Bell Laboratories were perfecting a sound-on-disc system which they demonstrated in 1925 to Warner Bros. This quartet—Jack L., Sam L., Albert W. and Harry M. Warner—who in a span of 40 years had built a small house at New Castle, Pa., into a motion picture producing and exhibiting business, were again looking for something new.

They saw, heard—and acted.

As a result, on August 6, 1920, in Broadway's Warner Theatre (now the Republic), a somewhat skeptical audience heard as well as saw, Metropolitan Opera Star Giovanni Martinelli and such outstanding concert artists as Violinist Mischa Elman. Vitaphone vaudeville had made its bow.

Then when the feature picture, which starred the late John Barrymore in "Don Juan," started, instead of a pit orchestra playing incidental music, there welled from the screen a deep volume of sound as a symphony orchestra played a synchronized score of "mood music."

Sound pictures were making themselves heard. While crowds went to see Vitaphone vaudeville and "Don Juan," William Fox and inventor Theodore Case were working with a sound-on-film idea which was to emerge six months later as the first sound newsreel—Movietone News.

It was distributed to theatres wired for sound and presented in a two-a-day policy at a 42nd Street theatre in New York playing ahead of the feature "Sunrise" which presented musical accompaniment especially arranged by the late Erno Rapée who had delved into the music of Richard Strauss and other masters for his material.

But it was not until Al Jolson sang in "The Singing Fool" that the strains of revolution, first heard when Elman played, rose to a furious fugue.

Then there was a new era began in motion pictures. Houses throughout the nation began to wire for sound, orchestras and organists began getting their two weeks' notices.

The smaller exhibitor, faced with the necessity of making expensive changeovers and the lack of available equipment, thought he was being forced to the wall.

Other companies came out with sound systems. A wave of patent litigation was instituted and threatened. Showmen who had to have sound pictures and couldn't get them began using phonographic accompaniment, in many cases ingeniously handled, and advertised "sound" pictures.

But the chaos which existed was the chaos of any period of change. Eventually it subsided into ordered and careful production.

Warner Bros., had produced "Glorious Betsy," the tale of the American Betty Patterson who married a king of Napoleon, with a talking sequence. They were to follow it with the gangster film "Lights of New York" and others.

The public gradually demanded pictures that talked. The industry had faced a gigantic task of change and achieved that task.
The Falcon’s Alibi
RKO Radio Mystery with Songs 63 mins.

AUDIENCE SLANT: (Adult) Pleasing program picture that holds up the pace previously set by the Falcon series.

BOX-OFFICE SLANT: Should maintain the box-office pull already established by previous releases in its series.


Plot: The Falcon, aided by his not-too-brilliant partner, does the impossible and helps a jewel thief raise his faith that he may not be just as the murderer jockey for the local radio station, is about to make her number three on the list.

Comment: Very satisfactory offering of its type, measuring up to the standard previously established by this detective series. Tom Conway continues to be effective as the suave, smooth-witted Vincent Price does well as his dumb aside. Best performance, and one that marks him a top-notch villain, is given by Richard Haymes as Joe J., who portrays the well-meaning record spinner who kills and robs for the love of a woman who isn’t worth it. Cook’s eyes, particularly un-unusual when getting the feeling of sheer drama as the camera closes up. Direction by Ray McCarthy helps keep the picture moving. Cook sings several songs in a nice voice and looks very attractive as Cook’s unhappy wife.

Do You Love Me? (Color)
20th Century-Fox Musical Comedy 91 mins.

AUDIENCE SLANT: (Family) More than enough romance, comedy, singing, musical and swing music to entertain all types of audiences.

BOX-OFFICE SLANT: Marquee names are potent enough to provide initial draw. Music and word-of-mouth advertising will continue to build business as the picture plays later runs.


Plot: Maureen O’Hara, great-great-grand-daughter of a woman of a miss-covered school of music, goes to New York on business. On the way she meets Harry James, whom she impresses with her impersonated frigidity by James and upon arrival in New York shops for new clothes and a complete change of image. James, feeling this, falls in love with her, plays at a jazz session and is fired by the music school trustees. James, Haymes and others conspire, however, through a combination of classical and swing music at the college’s con-

The Gay Cavalier
Monogram Western with Songs 63 mins.

AUDIENCE SLANT: (Family) Gilbert Roland, as the new Cisco Kid, proves a dazzling hero who dresses up an otherwise ordinary Western.

BOX-OFFICE SLANT: Will be satisfactory offering in the average Western spot.


Plot: A land-poor Spaniard plans to marry his daughter to a rich American, not knowing an imposter is an imposter. Up rides the Cisco Kid to rescue the girl. She does not see him before he is framed in a robbery and has to fight a duel with the Cisco Kid. He wins.

Comment: Fairly good songs, and Gilbert Roland, manages to lift this Western out of the mediocritie class. What it needs is momentum and plot but Roland is perfect as the Cisco Kid, playing his role with aplomb and dexterity. In the feminine lead, Ramsay Ames works well with Roland, and looks beautiful. Nacho Galindo provides good comedy relief. If provided with more action and better scripts, the series might have box-office possibilities.

Strange Conquest
Universal Drama 63 mins.

AUDIENCE SLANT: (Family) This fair drama of scientific attempts to find a cure for tropical fever will hold some interest for all members of the family. The story has been done before and better, its attempts at heroics fall flat in spots, but there is nothing in it to displease any audience.

BOX-OFFICE SLANT: Jane Wyatt’s name should draw some attention and the science research angle can be exploited. However, the film is suitable only for the lower half of a double bill.


Plot: Deep in Java’s jungle, attempting to discover a cure for Black Grass Fever, Drs. Harris and Sommers fight and go separate ways to attain the solution. Harris arrives at a supposed cure, and Sommers, believing his theory failed, heroically injects the disease into himself as a test of Harris’ serum, dies, as it fails. Harris and Sommers’ identity to continue working on Sommers’ theory, correctly after all, in Sommers’ name. Dr. Harris then arrives, works with the pseudo-Somers, and falls in love with him. Sommers’ wife enters the scene, exposes Harris and accuses him of foul play when the laboratory burns down. Pennsylvania, to prove Harris’ altruistic actions, becomes a

The Crime Doctor’s Warning
Columbia Mystery 69 mins.

AUDIENCE SLANT: (Family) Easy-to-portray mystery fans will be satisfied with this offering.

BOX-OFFICE SLANT: Should be ample program in any substantial house, and top filler wherever mysteries are popular, especially where this series has a following.


Plot: While investigating the mysterious slaying of a young artist’s model, Dr. Ordway comes across two other murders. All three girls had been models for the same painting. When the model’s memories of lossy, arouses suspicion. When Dr. Ordway uncovers the reason for the crimes, this makes it easy to solve the case and nab the culprit.

Comment: This is program fare with no outstanding elements, but the Crime Doctor family is a close one and is mildly entertained by its suspense and mystery, although the plot appears choppy in spots and the abundance of suspense heightened by the best of armchair detection. Warner Baxter gives his customary effortless portrayal of Dr. Ordway; this time with a double as a substitute which involves tracking down the killer and at the same time probing the twist- mind of an artist. Coulter Irvin is good as the model who suffers from amnesia. In small roles, Dusty Anderson and Alma Kruger give noticeable performances. In fact, all members of the supporting cast give good and able direction. By William Castle.
self-inflicted victim of the fever. Sommers’s notes are found, Palmer is cured, and Mrs. Sommers avows her belief in Dr. Harris.

Comment: The story moves along at a fast pace, and the plot is well constructed. Characters are well-developed, and the setting is appropriately atmospheric. The film is a good example of the mystery genre.

The Truth About Murder
RKO Radio Mystery 63 mins.

AUDIENCE SLANT: (Adult) This murder mystery should satisfy those who like the classic whodunnit genre.

Plot: A wealthy woman is murdered in her home, and the police are called to investigate. The murder is solved by a detective who uses his deductive skills to uncover the culprit.

Comment: The film is well-made and entertaining, with a good cast delivering strong performances. It is a classic example of the mystery genre.

A Night in Casablanca
United Artists Comedy with Music 85 mins.

AUDIENCE SLANT: (Family) Back again after a long absence, the Marx Brothers deliver plenty of gags in fast and furious tenements.

BOX-OFFICE SLANT: Should gross heavily at the nation’s box-offices. How figures will compare with past Marx Brothers offerings only time can tell.

Plot: In this film, the Marx Brothers return to their old vaudeville routines, with each of them taking on a different role. The film is a fast-paced comedy with plenty of laughs.

Comment: The film is a fun and entertaining watch, with the Marx Brothers delivering their usual brand of humor. The film is a classic example of the vaudeville genre.

Dangerous
to
Horseback

PRC Western 55 mins.

AUDIENCE SLANT: (Family) Lacks the usual amount of action, but Western fans will enjoy the film.

BOX-OFFICE SLANT: Should do well wherever Westerns are liked and Crabble and St. John are a draw.

Plot: A young cowboy is accused of a murder and must find the real killer to clear his name.

Comment: The film is a typical Western, with plenty of action and adventure. It is a good choice for fans of the genre.

Ding Dong Williams
RKO Radio Musical Comedy 62 mins.

AUDIENCE SLANT: (Family) Will please the average fan, especially the younger teen-age crowd.

BOX-OFFICE SLANT: Plenty of good songs to get the considerable segment of moviewgoers into the house, fairly good name appeal.

Plot: A young girl isख लेना चाहते हैं। इसलिए, फिल्म का प्रदर्शन अच्छा है।

Comment: The film is a good choice for fans of the musical genre, with plenty of catchy songs and a good story.
USES and RKO Radio in Cooperative Promotion

The United States Employment Service and RKO Radio Pictures have jointly entered upon a promotion in connection with the showing of RKO Radio’s “From This Day Forward” with Robert C. Goodwin, Director, USES of the Department of Labor, Washington, issuing an official bulletin to all regional directors of USES on behalf of the picture, recommending that state and local offices contact RKO Radio exchanges and the theatres playing the picture and urging that they cooperate in any way which will be helpful in directing attention to the services which the USES performs in assisting veterans and in developing job opportunities for them.

Promotional material on “From This Day Forward” will be posted in all USES offices throughout the country with the plan also including joint cooperation of USES and theatre managers in planning lobby and window displays; press releases and radio interviews; slides or film trailers; advertising posters and other display material, following the theme, “To Employers—‘From This Day Forward’ please list your job opening with USES to give every veteran a chance for a job.”

Plot of the new film develops as veteran Mark Stevens is questioned on his pre-war experiences and ends with the ex-GI securing a job with the aid of USES. The producers received full cooperation from USES while making the picture with film credits reading, “Technical assistance from the U.S. Employment Service.” Interiors are a replica of USES offices in New York.

**RKO Offers ‘Pic-Tour’ As 1-Sheets for Display**

Latest coordinating advertising stunt of RKO’s S. Barrett McCormick is a one-sheet blow-up of the “Pic-Tour” ads which appeared in the April 2 issue of Life and the May Woman’s Home Companion. The ads present a tour through the studios with stills of “Heartbeat,” “Worlds Smallest Park,” “Lady Luck” and “Till the End of Time.” They can be used as one-sheet advance lobby displays. RKO exchanges carry them.

**WORTH REPEATING.** An 11-year-old Pearl River, N. Y., school student, Joan Zabriskie, wrote a letter to Columbia’s home office telling them how eager she was to see “The Bandit of Sherwood Forest.” So the publicity boys got busy, invited her to the Criterion in New York as Columbia’s guest, clicked their cameras, and got nice publicity breaks. With perhaps a variation or two, this stunt could be worked out in other cities.

**Wins New York Trip For ‘Vacation’ Letter**

In a contest sponsored by MGM and the Uptown Theatre, Toronto, Mrs. W. J. Fulton of that city won first prize for writing the best letter on the subject, “Why I Want a ‘Vacation from Marriage.’” As her prize, Mrs. Fulton was awarded a two-day vacation in New York with all traveling, hotel, entertainment and incidental expenses paid by the theatre and MGM.

Contest judges represented various women’s organizations and editors of Canadian publications.

Stanley Gosnell, manager of the Uptown, was assisted in his campaign by Dewey Bloom, MGM promotion representative.

**Passes for Book Sales**

For his showing of MGM’s “Adventure,” Louis St. Pierre, Coronado Theatre, Rockford, III., offered passes to the book salesman selling the most copies of “Adventure.” Sales people naturally pushed sales of the book and talked about the film. A good idea for any film based on a book.

**Ballyhoo, Sky Writer Sell ‘Outlaw’ to Los Angeles**

Circumventing the local restrictions against moving bill boards in the streets, Cliff Giessman, district manager for the Blumac-United Circuit in Los Angeles, made arrangements with the local transportation company for a 30-passenger bus to tour the streets fully banneled with a sign stating, “Free transportation to The Outlaw,” stopping at Hawaii and Hollywood Music Hall Theatres.” The bus ran a regular route for the first four days of the engagement, picking up crowds of moviegoers and carrying its moving message before hundreds of others.

Other highlights of the extensive campaign included a sky-writing airplane which spelled out “The Outlaw” in the sky during the city’s busiest business hours. In addition, Giessman plastered the town with posters, including 650 six-sheets, 500 street car and bus cards, 100 snipped 24-sheets and 10 painted 24-sheet boards.

He also kept up a steady radio barrage, starting two weeks in advance of opening date.

**Honor Long-Wed Couples In Waco ‘Devotion’ Tieup**

An effective stunt arranged by Buster Scott, manager of the Waco Theatre, Waco, Texas, in cooperation with C. H. Stewart, city manager for Interstate Circuit, and George Dannan, Waco field manager for 20th-Fox, was a campaign on “Devotion.” was a radio tieup with WACO to honor the ten local couples who have been married longest.

Search for “couples who have showed their devotion’ by being together 25 years or more” was carried on for a period of six days, and the selected couples were guests at a dinner in the Roosevelt Hotel, in addition to being congratulated over the radio and taken to see “Devotion.” The oldest married couple also put on a 15-minute radio broadcast.

A newspaper “Devotion Quiz,” store displays of “Gifts of Devotion” and various other tieups also were made in the advance campaign.

**Dye Tieup for ‘Follies’**

One of the most extensive promotions in recent years has been concluded by MGM with Pack & Tilford’s Tintex dyes by which nearly 80,000 stores throughout the country can be utilized by local theatres in connection with MGM’s “Ziegfeld Follies” and its Technicolor photography. The product is sold by 58,258 drug stores, 16,946 variety stores and 4074 department stores.

**New ‘Green Years’ Edition**

Arrangements have been concluded with Little Brown and Co., publishers of “The Green Years” by which Grosset & Dunlap will publish a movie edition of the novel. First printing of 65,000 is expected to reach book stores by May 1st with subsequent sales expected to reach 300,000 copies, opening additional exploitation vistas for the MGM production.

**Record Window**

An attractive record window promoting the music angles of RKO Radio’s “The Bells of St. Mary’s” was arranged by the Fifth Avenue Theatre, Seattle, for the showing of the film there.
Walter Wanger

presents....the screen's most tempting
tribute to that sly old feeling....
That different kind of story that makes great entertainment...

that magnificent kind of showmanship that makes great box-office!

Walter Wanger presents

MERLE OBERON TURHAN BEY

Night in Paradise

in TECHNICOLOR

A UNIVERSAL PICTURE with
THOMAS GOMEZ • GALE SONDERGAARD
RAY COLLINS • ERNEST TRUEX
GEORGE DOLENZ • JEROME COWAN

Directed by ARTHUR LUBIN • Produced by WALTER WANGER • Associate Producer: Alexander Golitzen
Screenplay: Ernest Pascal • Adaptation: Emmet Lavery • From the Novel "Peacock's Feather" by George S. Hellman
That Garson-Gable Line Theme of Levy Campaign

A four-week advance teaser ad campaign led off the exploitation coverage for the run of MGM's "Adventure" at Loew's Colonial Theatre, Reading, Pa., planned by Manager Larry R. Levy and his assistant, Bill Riding. The Tuesday before opening 10 small reverse teaser ads, spread throughout the local paper, drew attention to the main ad which used "Garson's back and Garson's got him," starting in small print and growing larger every line, with the playdate and name of the theatre, in large print, at the bottom.

A tie-in with a local bottling company headed the co-op ads, one of which read: "For a thrilling taste adventure try . . . . . . . . " "Adventure," with Clark Gable and Greer Garson at . . . . . . . . .

In addition, all five company trucks were bannered and 300 special window cards were distributed to all their outlets in the county. Other co-op ads were run by a clothing store, a jewelry store, a paint store, an optometrist and a man's hat shop, all using the adventure theme, or the "Garson's got him!" copy. Window displays were also promoted from many of these merchants, plus local department and 5 and 10 cents stores, with the paint store using a special window of Gable photos and 3x40 colored blow-ups. This same store distributed 5,000 8x10 autographed photos of Clark Gable, which carried a plug for the local showings.

Besides the regular spot announcements and plugs, new stunt, Warners' Feb. feature a contest for the best Welcome Back Letter to Clark Gable. Guest tickets were the prizes offered, and the huge response plus the free announcements and generous plugs proved this to be among the leading stunts.

Car cards placed on all public conveyances in Reading and vicinity, teaser cards placed in strategic spots, bannered trucks, and 34 counter displays, further spread news of the film throughout the area. A converted street car carrying a 24-sheet on each side, sniped with theatre and playdate, traversed all street car lines in Greater Reading.

Two blow-ups, seven feet high by ten feet wide, of the Gable-Garson clinch, topped both sides of the marquee, using "Gable's back and Garson's got him!" copy. Uberras were ashes carrying the same copy, starting two weeks in advance, and continuing through the run. The special MGM teaser trailer was shown for two weeks in advance of playdate. All the stunts and available outlets used added up to a magnificent exploitation campaign, the result of which was additional revenue at the box-office.

SHOWMAN SAM SAYS: They're talking an awful lot in some places about how box office takes are easing off, but they're still raising the price of tickets, ain't they?

Selling the Picture

Display Shoes Suitable For 'Walk in the Sun'

Shoes suitable for "a walk in the sun," with appropriate credits for the film, were displayed in leading Cleveland shoe stores through blow-ups arranged by Harry Weiss, 20th-Fox exploiter, for the showing of "A Walk in the Sun" at the RKO Palace. Weiss also tied in with several optical concerns for displays of sun glasses. Movie critics were provided with the dark-colored optics, accompanied by a note applicable to the picture.

'Very' Stunt Sponsored By Toledo Newspaper

Outstanding stunt of the exploitation campaign essayed by Manager Ted Teschner, Loew's Theatre, Toledo, for United Artists "Diary of a Chambermaid" was the selection of a Toledo chambermaid who was wired and dined at the Commodore Perry Hotel.

The stunt was sponsored by the Toledo Blade with generous publicity treatment for the film. A complete new wardrobe, donated by Toledo merchants to the local gal, insured additional tieups in window displays and other publicity.

Bulls Eye! A novel method of gathering those loose coins for the Red Cross and at the same time giving his theatre's next picture, Warners' "Saratoga Trunk," some potent lobby attraction value, Manager Fred Reeths of the Capitol, Wisconsin set up this display above his exit doors and invited patrons to aim at the small bullseye with their coins. The sign said, "This is no gamble. Edna Ferber's story of stories, etc. . . . . All the Coins You Pitch will be given to the local Red Cross. Sign on the left reads, 'Pitches a Coin! If you hit the bullseye and ring the bell you will be our guests for the picture you'll remember forever.' The starting date is just below the target and that, at least, could not be missed. Incidentally, Reeths picked up more than $35 for the Red Cross during the first few days of the display's exhibition.

Gould Returns to UA

Joseph Gould, recently discharged from the Army with the rank of Captain after serving for four years, has returned to United Artists' home office advertising and publicity department.

He will be in charge of national tieups which had been handled for the past eight months by Beatrice Spence, resigned.

Gould entered the service in June, 1942 and was later assigned to the Office of Strategic Services in London and the Allied Military Government in Berlin.

'Devotion' Brochures Issued by Warners

Two new Warner Bros. brochures, now ready for distribution, have been compiled on "Devotion." They are a comprehensive discussion guide, with contents including feature articles by leading authorities in the library and educational fields, and a special folder in the format of Young America magazine featuring an article by a leader in youth activities.

Distribution will reach several million through mailing lists to educators, newspapers, colleges, libraries, community groups and other channels as well as the company's field public relations staff.

20 Stores in 2-Page Ad Exploiting 'Reputation'

Twenty local merchants of Metropolis, Ill., joined the Massac Theatre in that town in promoting the engagement of Warner's "My Reputation." The merchants ran a double-truck newspaper advertisement, each one featuring "My Reputation" as part of the copy.

A contest on "Why I Patronize Businesses with Good Reputation" was run concurrently, with ten cash prizes and ten consolation awards.

No Tickets for Minors!

A false theatre front for Monogram's "Black Market Babies" at Fabian's Granby Theatre, Norfolk, Va., was given heightened ticket selling interest by the prominently displayed information that the film was "For Adults Only . . . Positively No Tickets Sold to Minors." While the idea is not new, it highlighted a campaign essayed by Manager Tom W. Mansolli in which he took over all of Norfolk's newspapers, away from the amusements, with just the title "Black Market Babies—the truth about fake doctors," and gave the theatre and playdate. Another aspect of the campaign consisted of the distribution of 5000 special heralds containing a verbatim report of the Readers Digest article which had originally appeared in Woman's Home Companion and on which the film reportedly is based. Results were excellent.
SELLING THE PICTURE

3-Way Tieup Sparks ‘Breakfast In Hollywood’

An unusual three-way tieup with the four Los Angeles Music Hall Theatre, the Broadway-Hollywood Department Store and the Braille Institute for the Blind resulted in an enormously successful exploitation campaign for the Golden-United Artists film, “Breakfast in Hollywood” resulting in 4000 women jamming the Little Theatre of the department store to see the more than 1000 contest hats submitted from every state in the union.

The hat contest is similar to others conducted in connection with the film and was used by the department store as a springboard to sell its own millinery creations to Hollywood women. The Broadway-Hollywood store plugged its Springtime Millinery Frolic and “Breakfast in Hollywood” in special newspaper ads and on all of its radio time. It also placed cards about the event in every elevator in the store and set up one-sheets in strategic locations on every floor and in every department.

Five full window displays facing Hollywood Boulevard displayed the contest hats and announced the personal appearance at the store of Hedda Hopper and Tom Brennan, star of the film. After two weeks in Hollywood the displays were moved to the Broadway’s downtown store.

Additional publicity benefited the film when Miss Hopper and Brennan auctioned the contest hats for the benefit of the Braille Institute, the first hat placed on sale bringing $1000 to the charity.

Newspapers and radio commentators gave considerable space and time to the event, with Brennan covering it in his own way on his own program.

The campaign was handled by Aurel Macie for the theatres.

HATS! HATS! HATS! This is a partial display of the more than 1000 hats made by amateur milliners from every state in the Union and sent to the “Breakfast in Hollywood” jamboree at the Broadway-Hollywood Department Store, Los Angeles, in connection with the film’s showing at the Hollywood Music Hall Theatres. Hats were displayed in five windows facing Hollywood Boulevard, then auctioned by Hedda Hopper and Tom Brennan with receipts going to the Braille Institute. More than 4000 women jammed the store’s Little Theatre during the auction.

Newspaper Imprints

Newspapers in Chicago, wearing imprinted aprons crediting the picture, theatre and playdate, distributed free imprint editions of the Herald-American, plugged Universal’s Abbott & Costello comedy, “Little Giant.”

Contests, Tunes, Hotel Plug Film for Stranger

White Plains, N. Y., Loew’s State Theatre Manager Michael Stranger came through with a comprehensive promotion for the showing of MGM’s “Harvey Girls” at his theatre. His advance publicity and advertising built up interest throughout Westchester County.

Music stores with window displays plugging the hit tunes from the film, drug stores came through with counter displays and perfume tieups, and the local hotel cooperated with a lobby display and dining room table cards plugging the picture.

Attractive 24-sheet posters were put up along the main street flanked by colorful three-sheets, and six-sheet displays were put up in 150 downtown parking areas. At the theatre a record player in the street lobby played the film’s songs a few days before opening, and steps leading to the balcony and mezzanine were sniped with attention-getting copy.

Heralds Announce ‘Ross’ At Rosetta in Miami

An 8½ x 11-inch paper, folded in quarters, was used by Edward C. May, manager, to announce the engagement of “My Name Is Julia Ross,” at the Rosetta Theatre, Miami, Fla. The cover was headed, “Help Wanted For Murder,” followed by “Help Wanted” by “Your Young Girl” as secretary. Must be attractive-unmarried. High salary — apply Rosetta Theatre. More interest-arousing copy, the name of the picture and the theatre, and the dates and days of the film’s run, were spread across the inside pages.

Thousands of these heralds were distributed to peddlers, in newspaper, on counters, and over drug counters and newsstands, in advance of the opening date.

Promotes ‘Harvey’ Co-ops From Santa Fe Road

Fox West Coast Fresno City Manager George Sharp, operating the Wilson theatre there, placed two cooperative ads on “Harvey Girls,” in a tiein with the Santa Fe Railroad. They were both four-column, 18-inch ads, appearing as an advance and opening-day layout, respectively, absolutely gratis to the theatre. Santa Fe also placed bulletins in their ticket offices and stores.

The tiein produced much extra business and also served to spike the current theory that cooperative space was not to be obtained at this time in the west coast region.

Windows on ‘Journey’ Promoted in Milwaukee

Many window tieups were effected in connection with the engagement of 20th Century-Fox’s “Sentimental Journey” at the Palace Theatre, Milwaukee.

One of the windows, promoted from the Travel Shop, showed a large display of luggage, together with stills from the picture and a card bearing this tiein copy: “Help wanted in ‘Sentimental Journey’ Now with Luggage From the Travel Shop . . . See John Payne, Maureen O’Hara in ‘Sentimental Journey’ at the Palace Theatre (playdate).”

‘Trunk’ Trunk Tieup

Jim Barnes, manager of the Warner Theatre, Memphis, made a tieup with Gayoso Trunk & Bag Co., local luggage shop, in connection with “Sentimental Journey,” in addition to window displays and other promotion Gayoso ran large newspaper ads featuring a still of Gary Cooper and Ingrid Bergman.

There’s a Story Behind This Front

The London Pavilion suffered badly during the war from bombing blast. Recently some of the ornamental ballustrade around the roof fell to the ground and the Westminster City Council, the local authority, erected a tubular steel support for the front of the house, thereby blowing out the normal sign frame.

Not to be outdone, Ernest Dudman, United Artists advertising manager, decided to use the steel frame as a support for the largest display ever erected in Piccadilly Circus for a film. The Council immediately drew his attention to a law which prohibits the attachment of signs of more than two by six feet to such structures.

Meanwhile, with the present shortage of labor, the sign awaits removal as Londoners become truly “Ablene Town-conscious.”

Comparing the size of the sign with the pedestrians or the double-decker bus will permit the reader to judge for himself whether the limits of the city ordinance have been exceeded. Obviously the work of a true showman.
SELLING THE PICTURE

Gilman’s Double Truck Helps Sell ‘Adventure’

Manager Sam Gilman, Loew’s Regent Theatre, Harrisburg immediately hopped on the wagon when the lifting of adverse space restrictions in his city and sold more than a double truck of cooperative advertising on MGM’s ‘Adventure.’ Two center pages of the Harrisburg Telegram the night before opening were filled with four and six-inch ads using either names of the stars, the picture title or both, including ‘Gable’s Back and Garson’s Got Him!’ Another 30-incher had to be placed on an adjoining page.

Another interesting highlight of Gilman’s campaign can be duplicated by a little hard research locally. Gilman dug through the files of the Telegram, found the date of Gable’s enlistment in the Army, outlined the front-page item in a heavy circle, added some art work including the famous slogan and painted an arrow to the paper’s dateline. He added a weeping young woman before the word ‘Gable’ and a smiling one beside the notation of the return. Gilman had the transformed front page photographed and made 10,000 heralds of the page and distributed them.

Other items in the excellent campaign included a series of tear sheet cartoons, the use of a cartoon which appeared in the Philadelphia paper, blockers announcing the playdate, souvenir pencils distributed to offices and 100 souvenir programs. Everything Gable had to be given to the first 100 women to enter the theatre opening day.

Ushering managers waited three weeks in advance of opening and cashiers, answering the telephone, said, “Hello, Loew’s Theatre. Do you know that Gable’s back, etc.”

Critics in the trade were working with Gilman by sponsoring a contest in which citizens were asked to write letters welcoming Gable back to the screen. One hundred twenty letters were received with ten winning guest tickets.

Harrisburg dairies distributed 3000 milk bottle hangers on opening day and Clark Gable Souvenirs, printed at Kresge’s Restaurant and fountain, with free photos of Gable to every woman ordering one of the concoctions.

Bowman’s Drug, Harrisburg, distributed fan photos of Gable to every young customer for a limited time and advertised the give-away in Harrisburg newspapers.—HA.

Meet to Map Plans To Advertise ‘Devotion’

Harry Goldberg, national director of advertising and publicity for Warner Brothers’ Theatres, met in Philadelphia last week with Warner managers of the Philadelphia zone to discuss exploitation and advertising plans for ‘Devotion.’ Those present were: Elmer Pickard, Boyd, Philadelphia; Isadore Perlman, Stanley, Camden; Paul Harvey, Snow’s, Ray O’Connel, Capitol, Lancaster; Jack Van, Warner, Atlantic City; Ray Powell, Warner, West Chester; Birk Binnard, Warner, Reading; Walter Leach, Stanley, Chester and Lew Black, Warner, Wilmington. Also attending were District Managers Bill Morgan, Mort Levine and Joe Bergin, and Everett Callow, advertising head of the Philadelphia area and his assistant, Irving Blumberg.

Ding Dong Williams

(Continued from Page 17)

in the mood to play heartfelt music. This is solved and the day is saved when the musician gets his big inspiration at the last, crucial moment.

Comment: RCA could have done a lot worse in this offering, but by the same token they could have done a good deal better. The film gets out of a hole shown on page 40 by bringing down badly toward the middle because of improbable situations contrived by the scenario. The final sequence, however, which is shown on the page, is brilliant. A sequence at a children’s concert, which is shown on the page, is brilliant. A sequence at a children’s concert, as brilliant as any in the picture. The result is sheer glibberish. Much of the music, otherwise, is fine, however, and little Marcy Mc Guire turns in a swell job as the girl with ideas. Tom Noonan and Cliff Nazarro make a very fresh comedy team, with Noonan being boosted a little further up the popularity ladder. Picture will please juveniles everywhere.

Make Mine Music

(Color)

RKO Radio Musical Fantasy 75 mins.

AUDIENCE SLANT: (Family) A beautiful film that should delight everyone from four to 100—infant, short, everyone.

BOX-OFFICE SLANT: This has everything to make it a hit—give it a shot.


Plot: This is a living animated film, none of the parts having anything to relate to the other.

Comment: Walt Disney and his artisans have breathed life into the most fantastically beautiful picture ever brought to the screen. The imagination, the gorgeous beauty of color, of movement, of conception and of execution is wondrously lovely—absolutely stunning in color harmony, with one effect after another being produced in easy to delicate, graceful form. Irresistible touches of comedy permeate the various episodes, sending audiences into gales of hysteric and sometimes symathetic laughter. Briefly, the episodes include the King’s Men singing the Martins and McCloys, with the feud depicted on the screen; the adventures of a handsome, beautifully blended voices to the charm of Disney’s interpretation of Blue Bayou; a jazz interlude sung by Heisel and his orchestra in which the rug-cutter antics of the juvenile set are pictured; Without You, sung by Andy Russell accompanied by a kaleidoscope of Indian music; the desert and the valley at the Bat, sung by Jerry Colonna; Two Silhouettes, danced by Tania Riabouchinskio and David Lichine, and sung by Dinah Shore and Peter and the Wolf, a fairy tale told by Sterling Holloway; After You’ve Gone, played by the Benny Goodman Quartet; Johnny Fevera and Alice, Blue bonnet, sung by the Andrews Sisters, and finally, The Whale Who Wanted to Sing at the Met, in which Nelson Eddy “makes like a whale.” In none of the episodes do any of the artists listed here appear. Their voices are heard and Disney’s vivid imagination leads audiences delightfully through a fantasmagoria of colorful beauty. The picture is—if anything is—out of this world. It should spell plenty of action at the nation’s box-offices.

Badman’s Territory

RKO Radio Western 97 mins.

AUDIENCE SLANT: (Family) Should please the average patron and probably deli- bates a dyed-in-the-wool Western fan. Plenty of action.

BOX-OFFICE SLANT: When word gets around, this includes the Walbridge, the Daltons, as well as Randolph Scott, Lawrence Tierney and Gabby Hayes, it should do better than average.


Plot: Through a faulty survey made in 1850, a strip of land between Texas and Oklahoma was left out of statehood and became the haven for the criminals of the time. It was called Badman’s Territory. Sheriff Randolph Scott and his brother and deputy, James Walth, are in love with Miss Daisy. Through a ruse they are freed, the lawless marshal is killed after murdering a citizen and Scott and Miss Richards are about to get married at the close.

Comment: An air of authenticity is lent to this at the opening when a narrator explains the origin of Badman’s Territory, explaining how that no law was permitted in the town. The James Boys and the Daltons went their way through the film, lending assistance to Scott when he needed it and otherwise being built up as rather nice guys, even though they do stick up a bank or two and kill a few people once in a while—just in the course of business, though. The picture is well produced out just as tightly directed as it could have been, its over-length being its main drawback. There is plenty of action and hard riding, but the inter- scenes drag, detracting from the ac- tion effects. It is a better than average Western film, however, and should do better than average at the box-office.

Check Your Guns

Youngsters were invited to check their cap guns and water pistols at RKO Radio’s acclaimed Charm City, L. I., before seeing Warners’ “San Antonio.” Response to the invitation, extended by Manager Jack Heinz and Home Office Publicists Pat Grosso and Ray Malone, was immediate and pro- ductive. Even the adults were amused. All it required were two small tables and a 40x60 poster, and the kids did the rest.
The Brass Tacks of Efficient Picture Theatre Management

THE POSTMAN AS AN AID TO SHOWMEN

By Jack Jackson

High up on the list of important advertising activities of every theatre is the direct-by-mail medium which has such special purposes and particular advantages as to make it a vital factor in the general showmanship scheme. The basis of every direct-by-mail campaign is the mailing list—the latter being the element which is responsible for the success or failure of this method of contact with the public. In this article the author gives a valuable step-by-step plan for compiling an efficient mailing list.

Looking over the list of coming attractions I see “The Postman Always Rings Twice” coming up from MGM and the title calls to mind an important phase of theatre advertising that has so far been omitted from this series—direct mail, which offers a sure-fire method of reaching inside the house and jolting those stay-at-homes and once-in-a-whilers out of their easy chairs and away from their bridge or gin rummy tables.

And, if you're one of the many managers who have been plugging sewers, papering vacant lots or stuffing those edifices made famous by Chick Sales, with your handbills, you can mark the postman down in your book as the most accurate and reliable distributor to be found any place or anytime. Of course the delivery charge is slightly higher, but with the cost of printing ever spiraling you'll find the difference in cost more than balanced in the thoroughness of coverage and elimination of waste. Mailing permits for printed or mimeographed material in local distribution are free, and any normal sized piece of advertising literature can be mailed for a penny. Addressing of the pieces involves much or little time and labor, depending on the thoroughness of your setup. If you have an orderly file of names—properly cross-indexed to prevent duplication—you are in position to get out a general circularization of your community in short order and at trifling expense. A slight investment in a hand-mailing device and the cost of having a couple of hundred copies of your mailing list made by the local printer will cut the time and cost of addressing to a negligible figure. Getting a complete mailing list for your community properly compiled is a job demanding considerable effort as well as meticulous attention to detail. But, on completion, you'll have at your finger tips a most valuable asset to your advertising department—one that will enable you to "pick your shots" on any particular attraction and give you a perfect "bull's eye" score on features of "class" or "factional" content. I'll try to outline—in chronological order—the steps necessary to perfect an all-purpose mailing list in the fastest and easiest manner.

Contact Civic Clubs, Clergymen, Educators, Others

Begin by contacting the Chamber of Commerce for a list of all organizations in your community as well as a list of their own members. Then go after all the civic clubs—Lions, Rotary, etc.—and follow this move by securing a complete list of clergymen of all faiths and the kindergarden, grade, high, preparatory, parochial, business and private school teachers. If there happens to be one or more institutions of higher learning, get a list of the faculty and professors, together with the subjects they teach and the number of pupils in their respective classes. Next in line would be the music, dancing, elocution, drama, singing teachers. A complete list of all women’s clubs—bridge, social, sewing, etc., is highly essential. Don't overlook the political organizations and the fraternal groups—Eagles, Elks, K of C, Masons, etc. and their distaff branches. The labor unions are a highly important factor in today’s contemplations and your operators can set you in with the secretary of the Central Labor Council, who can in turn supply you with a list of the officers of all local unions.

With this foundation properly laid you can start to build on the lengthy name list by calling—in person preferred but a delegated representative will do (and get a smart looking intelligent woman if possible) either in person or by phone—the secretaries of the organizations and request permission to copy a complete list of their memberships. In making your requests don't be evasive. Just build yourself a strong argument on the actual premise of how you intend to make use of the list and you'll find most of the organization executives willing to cooperate. Of course you might have to copy the list yourself and you might get those who are a trifle reluctant to go along by promising them a new copy for their own use.

When the complete—or any considerable number—of lists are on hand you are in position to start the compilation of a master list. In the welfare and betterment of destroying the group lists when the master list is compiled as the group lists each possess high value as individual units. Your master list should be alphabetically arranged and it is best to start off with a full page devoted to each letter to provide room for added names as each list comes up for attention and is checked against the master to avoid duplication. A complete file of this kind provides the theatre with group listings for approach when the attraction at hand contains subject matter of factional interest as well as an all-coverage list for use when the feature possesses general appeal yet demands intensive advertising of a personal nature. In addition you have a list of merchants, organization leaders, teachers, clergymen, etc. that will save you and your staff plenty of time when situations arise where the support of others is required.

Edward Purcell Haied as "Outstanding Virginian"

Edward Purcell, III, manager of Warner Bros. Strand Theatre, Staunton, Virginia, has been named the "outstanding young Virginian of the year" by the Virginia State Junior Chamber of Commerce, according to a report in the Catholic Virginian. Purcell received a gold key signifying the honor from Governor Colgate Darden.

In awarding the honor to Mr. Purcell, Governor Darden cited "his outstanding civic con- tributions to the welfare and betterment of the State of Virginia, to its community and its people." The governor called attention to the fact that, in the past three bond campaigns, the Strand Theatre has been the first to go over its quota and in one drive was first in the nation. Purcell, who has been manager of the Strand Theatre since 1935, was born in Harrisonburg, Virginia and attended Bridgewater College. During the war he served on the Staunton Ra- tioning Board and received a special citation for his work. He has been active in Red Cross and March of Dimes campaign and is chairman of the Augusta county chapter of the National Foundation for Infantile Paralysis—WA.
Attract Folks from Fireside via Direct Mail

(Continued from Preceding Page)

or cooperation of the factions they head or institutions they manage is needed, and you are enabled to eliminate lost motion and reach the top man direct.

To accomplish a job such as is recommended here requires anywhere from two to six months of effort and frequent checking to keep the lists up to date. But it should not be necessary to draw any maps to convince a smart showman of the many, many ways in which such a list can be of service to the theatre and pay for itself many times over in arranging amateur nights, special holiday children shows, drama playlets, etc. As a salesman in the short subject department of the theatre it has no equal. Instead of paying the excessive linage rate of newspapers in hopes of getting those few hundred people who are interested in unusual activities or the segments of foreign extraction who will surely want to see a subject dealing with their native land, just get out a postal card and give Uncle Sam the job of contact at a fraction of the expense—and for sure-fire results.

A few suggestions for the best manner and method of making use of your mailing list might be of service to those who have not engaged in this type of customer approach—and those who have gone about it haphazardly. The amount of investment in necessary equipment depends on the size of the theatre and the population of the community. However, I'd say that every theatre will find plenty of use for a postcard duplicating device. This inexpensive unit allows for the printing of copy (written or typed) with illustrations (traced from press books, etc.) either on the regular penny post cards, or on paper or board of similar size. The stencils are low in cost and the operation so simple that any staff member can turn out any desired quantity on short notice.

What to Do—and Why

In larger situations the more expensive mimeograph machine may be required, but the average theatre will find it more profitable to make use of a mimeograph agency when the occasion demands social distinction or "class" approach. Whenever the required coverage runs into the thousands, turn the job over to the local printer making use of the type variations and cuts that will emphasize your message. In instances where you happen to be depending on the "burning curiosity" or "pseudo recommendation" angle, a hand-written message can be turned over to the local engraver and the printer will do the rest.

The handbill, in its usual form, is a highly overrated customer magnet except in very rare instances where the message it carries is of particular appeal to the selected crowd to whom it is distributed and when the message is brief and forceful enough to be conveyed at a glance—advertising the exhibition of football or baseball pictures to the crowds attending a game is an illustration in point. For the average town or community coverage it would be far better to solicit cooperation from other merchants and turn out a tabloid-size newspaper using plenty of illustrations and a smattering of local news items to intrigue interest.

Contact Local Newspaper

If there happens to be a neighborhood newspaper in your vicinity contact the publisher and strike a deal where you absorb the cost of printing and mailing extra copies to hit the homes of the people you desire to contact. The make-over job on the front page to "sell" your attraction over everything else in the paper is comparatively inexpensive and more than pays for its cost in the prestige given the theatre and its program. The mailing cost will be the same (unless the publisher has a second class permit and can list your coverage as samples which will bring the postage to a ridiculously low figure.) Your rural route customer potential is the simplest of all direct mail coverage. All you have to do is to get a list of the number of subscribers on each of the routes emanating from your local post office and a PL&R permit from the postmaster. Your message is then addressed to "Box Holder, Route No., (1-2-3 etc.)" and the units tied in bundles of fifty when the route coverage exceeds that number of deliveries. Always try to get your messages off to the ruralites not later than Wednesday so they can make their plans to attend your theatre when they come to town on Saturday and Sunday.

Utilize Handbills

There is much more to be said about direct mail advertising and its advantages to the theatre but this article is running a trifle long and some discussion is due to other forms of distribution that can—and frequently do—add to the pile of coin in the cash drawer at the close of the day's business.

This is where the handbill—or a glorified modification thereof—comes in. I have yet to see the community where one or more merchants do not engage in the periodic distribution of full or half-page circulars to call attention to end-of-the-month, dollar-day, clearance, white-goods, drug specials, week-end bargains, etc. The theatre can get aboard this commercial band wagon at a price far below usual handbill cost and in a more effective manner (while at the same time placing the burden of distribution and its cost on the merchant) by the easy means of selling the merchant on the idea of "dressing" his public appeal with the "glamor" that is part and parcel of every motion picture. You can make the cooperative effort irresistible and probably dodge all part of the cost by allowing the circular to be numbered and accepting certain numbers as paid admissions to the theatre. If you do this make sure the circular demands that the holder examine the board in the lobby of the theatre to ascertain the status of the number he holds. You'll be surprised how many will dig in their jeans for the admission price when they find their number not recorded among the winners.

Burden on Other Fellow

REMEMBER, you can't use the mails on this. It's a lottery. On tiups like these the burden of distribution, its cost and contingent worries (street littering, nuisance, etc.) are on the other fellow and if you do a good job of selling you'll not have enough money invested to be bothered about the quantity consigned to "Chick Sales" houses or thrown down sewers and into vacant lots.

But, when you have a job that is solely theatre, turn it over to your Uncle Sam's mailmen and be sure of 100 percent accuracy in delivery as well as courteous acceptance and considerate reception by the addressee.
CHECK-UP ON PRODUCT IN WORK

Labor Storm Clouds, Studio Space Shortage Fail to Slow Production as 10 New Pictures Start Shooting: Big-Budget Westerns, Musicals Lead Films in Work

Despite labor storm clouds and a acute shortage of studio space, Hollywood this week shows an increase over last, of 10 productions in work. The trend, as one farsighted RKO producer so aptly predicts, is running strong to toward light fare. This is best illustrated by the present shooting schedules, which show that nearly every studio currently has a musical before the cameras. Also, an unprecedented trend is evident in the emphasis on big-budget Westerns. It used to be that the so-called little companies had the field almost to themselves when it came to the horse opera flickers, but now Selznick is completing "Duel in the Sun," Paramount has "The Virginian" in release, Howard Hughes is establishing amazing grosses with "The Outlaw," and Enterprise is getting ready to spend over $2 million on "Ramrod." Virtually every lot has a Western epic in preparation or already shooting.

Such veterans of World War II as Jimmy Stewart and Ronald Reagan re-entered the Hollywood scene last week, with the start of new pictures in which they star. Like other phases of American life, the studios can now just about report that every former male player of note is back from combat to continue interrupted careers.

P.R.C. Hits Its Stride
P.R.C. finally came into its own this week with a trio of films going. Alexander-Stern kept up its Tajiud production pace with "Secrets of a Sorority Girl." Josef Berne started his "Missouri Hayride" on the 11th; and "Ghost of Hidden Valley," the fifth Buster Crabbe, began Monday (15th).

Brisk Action at Burbank
After more than 110 days of shooting, Warner's "Fumorassou" was completed this week, but the Burbank studio finally got "Life With Father" rolling to counterbalance that defection from the shooting schedule. Currently the Warner lots are as busy as they've been in over four years, with six features rolling and several more ready to go before the end of the month. "Life With Father" co-stars Irene Dunne and William Powell. Robert Buckner produces and Mike Curtiz directs. It's in Technicolor.

Senior of the Warner lot now is "The Sentence," which figures to be ended in about 30 days by other films before the cameras are "A Very Rich Man," "Cherry and Digger" (a United States Pictures production), "Cheyenne," and "Stallion Road.

Warners has set "Deception" (Bette Davis, Paul Henreid, Claude Rains) and "Cry Wolf" (Barbara Stanwyck) as its next two starters. The films will undoubtedly roll at the end of this month or at least by the 1st of May.

For a change, a studio can boast of a picture being ahead of schedule. Such is the case with "Cheyenne," which is five days out in front.

RKO Is Busiest Studio
RKO Radio maintained its record of being the most active lot in town by balancing the completion of "Dick Tracy versus Cueball," with the start of "It's a Wonderful Life," Liberty Films' first offering. The picture is provided with a strong cast headed by Jimmy Durante, who is playing Donny Reel, Lionel Barrymore, Thomas Mitchell, Henry Travers, Beulah Bondi, Frank Faylen and H. B. Warner.

After several false starts, Samuel Goldwyn's "Days of Our Lives" began Monday (15) with William Wyler directing. This makes the Goldwyn lot more active than it has been in a long while because Danny Kaye's "The [Continued on Page 28]"

Summary of The Hollywood Feature Production Situation

COLUMBIA
IN PRODUCTION, 4
Sing While You Dance; Rio; Down to Earth; Hit the Hi Jinx
COMPLETED — RELEASE DATE NOT SET, 2
Coffin; The; Blindside Knowes Best; Dangerous Business; Benegades; Return of Rusty; Jolson Story; Walls Came Tumbling Down, The
METRO GOLDWYN MAYER
IN PRODUCTION, 5
Pieta; My Brother Who Talked to Horses; Tenth Avenue Angel; Undercurrent; Woman of My Own
COMPLETED — RELEASE DATE NOT SET, 17
Black Sheep; Blue Giant; Boy's Ranch; But Not Goodbye; Easy to Weed; Painful in My Fashion; Green Years, The; Holiday in Mexico; Last Chance, The; Little Mr. Jim; No Leave, No Love; Show-Off; S.H. From Heaven; Three Wise Fools; Till the Clouds Roll By; Two Smart People; Yelling, The
MONOGRAM
IN PRODUCTION, 1
Jade Lady
COMPLETED — RELEASE DATE NOT SET, 7
Gas Cavalier; Hot Money; In Past Company; Joe Palooka, Champ; Jumpin' Joe; Romance of the Ranch; Sweet Sixteen.
PRC
IN PRODUCTION, 2
Secrets of a Sorority Girl; Missouri Hayride
COMPLETED — RELEASE DATE NOT SET, 23
Avondale; Larceny in Her Heart; Murder Is My Business; Once and For All; Queen of Burqoqua
PARAMOUNT
IN PRODUCTION, 6
Fear in the Night; O.S.S.; Perils of Pauline; Suddenly It's Spring; Welcome Stranger; Where There's Life
COMPLETED — RELEASE DATE NOT SET, 24
Blue Skies; Blue Dahlia; Blue Skies; Bride Wore Boots; Calcutta, California; Easy Come, Easy Go; Hot Cargo; Imperfect Lady, The; The Ladies Man; Monseur Besancare; Our Hearts Were Growing Up; Perfect Marriage, The; Searching Wind; Seven Were Saved; Strange Love of Martha Ivers; Swamp Fire; The Trouble With Women; They Made Me A Killer; To Each His Own; Too Good to Be True; Two Years Before the Mast; Virginia, The; Well Jromed Bride.
RKO RADIO
IN PRODUCTION, 8
Best Years of Our Lives, The; Dick Tracy Versus Cueball; Honeymoon; Secret Life of Walter Mitty; Sinbad the Sailor; What Nancy Wanted; Falcon's Adventure; It's a Wonderful Life.
COMPLETED — RELEASE DATE NOT SET, 23
A Likely Story; Badlands Territory; Bamboo Blonde; Bedlam; Clud of Divorce; Criminal Court; Crack-Up; Derivable Woman; Ding Dong William; Fabrons Alibi; Genius at Work; Heartbreak; Lady Luck; Make Mine Music; Notorious; Suspicion; Step Miss; Stranger, The; Sunset Pass; Till the End of Time; Truth About Murder; Vacation in Reno; Without Reservations.
REPUBLIC
IN PRODUCTION, 4
Stagecoach to Denver; Plannamans and the Outlaw; G. I. War Brides.
COMPLETED — RELEASE DATE NOT SET, 23
Earl Carroll's Sketchbook; Fabulous Suram; Georgia Grey; Glass Alibi; The Ghost Goes Wild; Inner Circle; In Old Sacramento; I've Always Loved You; Invisible Informant; Last Crooked Mile; Lonely Hearts Club; Man From Rainbow Valley; My Pal Trigger; Night Train to Memphis; One Racing Week; Paskey to Danger; Pilgrim Lady; Bow Over Texas; Rendezvous with Annie; Starter of the Race; Traffic in Crime; Under Nevada Skies; Valley of the Zombies.
20th CENTURY-Fox
IN PRODUCTION, 7
My Darling Clementine; Carnival in Costa Rica; Thats For Me; Claudia and David; Forever Amber; Home Sweet Homelode; Ramona's Edge.
COMPLETED — RELEASE DATE NOT SET, 14
Anna and the King of Siam; Black Beauty; Centennial Summer; clay Brown; Deadline for Murder; It Shouldn't Happen to a Dog; Miracle; Rendezvous 24; Shocking Miss Pilgrim; Smoky; Somewhere in Strange Triangle; These Little Girls in Blue; Wake Up and Dream.
INDEPENDENT
IN PRODUCTION, 4
Dark Mirror (United World); Bacelvy (Hal Roach); Accent on Horror (Screen Guild).
UNITED ARTISTS
IN PRODUCTION, 5
Abies Irish Rose; Little Iodine; Red and White; The Angel and the Outlaw; G. I. War Brides.
COMPLETED — RELEASE DATE NOT SET, 18
Appointment in Tokyo; Beast With Five Fingers; Big Sleep; Escape Me Never; Homerooses; Janie Gets Married; Rover Car Gourd; Evening; Never Had a Woman; Nobody Lives Forever; Of Human Bondage; One More Tomorrow; Open Vendit; Thed; Shadow of a Woman; Stolen Life; The Man I Love; The Time, the Place and the Girl; Two Guys from Milwaukee; Two Mrs. Carrolls.
UNIVERSAL
IN PRODUCTION, 5
Michigan Kid; Cuban Pete; Black Angel; She Meant No Harm; Laughing Raccoon
COMPLETED — RELEASE DATE NOT SET, 25
Brief Encounter; Broke Man; Canyon Passage; Children of Night; Dressed to Kill; Fandango; Inside Job; Kelly's Kids; Miss Big; Lover Comes Back; Night in Peril; Noxious Gentlemen; Tongue; Wicked Lady.
Cited for Production On Training Films

Four Hollywood directors and writers are among the Army officers on active and inactive status who have been awarded citations for meritorious and conspicuous service by the Military Order of the Purple Heart for their production of training films during the war.


Britisher in Field Story

Phyllis Calvert, J. Arthur Rank British star, has been loaned by Universal Pictures and comes to America within the next few weeks to play the lead in the Hollywood production of Rachel Field's story, "Time Out of Mind," scheduled as one of Universal's most ambitious productions. Jane Murfin will produce and Robert Siodmak will direct.

Sacramento Chosen

Following a nationwide screen test during which a cast of 900,000 was photographed, 20 prominent American towns of approximately 100,000 population, Samuel Goldwyn has chosen Sacramento, Calif., to portray the imaginary Boone City in "The Best Years of Our Lives," which will star Myrna Loy, Fredric March, Dana Andrews and Teresa Wright.

Vanguard Signs Agar

John Agar, 25-year-old husband of Shirley Temple, has been signed to a contract by Vanguard Films, and will be intensively coached before making his first screen appearance. A series of screen tests have revealed him to be a potential leading man, according to Daniel T. O'Shea, president.

Republic Buys 'Dearest'

Republic has purchased "Dearest," an original story by Byrnes Arthur, and the property has been assigned to Allan Dwan for preparation. The picture will be produced by Dwan following completion of his present chores on "Rendezvous with Amos," now being edited, and the forthcoming "Calendar Girl" and "Heaven for Jenny," previously announced.

'WIND' Screenplay to Koch

Howard Koch will do the screenplay of RKO Radio's film version of Robert Wilder's new best-seller, "Written on the Wind." Koch recently did the screen script of "Earth and High Heaven" for Samuel Goldwyn. His work on "Casablanca" won him an Academy Award.

First Lead for Fulton

Joan Fulton, former New York model, has been given her first feminine lead in Universal's "Cuban Pete," starring Desi Arnaz, with Fred Brady and Jacqueline DeWitt. Joan Yarbrough directs the film with Will Cowan as associate producer.

Set Dolores' First

Dolores Moran, recently signed to a long-term contract by Beneditt Bogues, will co-star with Fred Brady in "Jonathan Loves Them All," which United Artists will release. It's an Arch Oboler original.

Cotten's New Pact

Joseph Cotten has signed a new long-term contract with David O. Selznick.

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**STUDIO NEWS & PROGRAM NOTES**

Loy and Powell Resuming Thin Man Series for MGM; 'No Other Man' Screenplay Assigned to Swerling

Myrna Loy and William Powell will co-star again as Nick and Nora Charles in the popular detective series, with the latest entry, "Song of the Thin Man," Nat Perrin will produce.

Allyn Joslyn was borrowed by Columbia from 20th-Fox to play the chief comedy role in "Rio," Latin-American musical now in production with S. Sylvan Simon directing. Evelyn Keyes, Lee Bowman and Ann Miller are starred.

Lambert Hillyer has been signed to direct "The Roaring Range," next Monogram western to star Johnny Mack Brown with Raymond Hatton.

Roscoe Arbuckle has been given a featured role in PRC's "Missouri Hayride," Martha O'Driscoll, star of which Joseph Berne produces and directs. Cast includes William Wright, John Carradine and Eddie Dean.

Jo Swerling has been signed to a long-term contract by Liberty Films and his first assignment will be the screenplay of the Alfred Noyes novel, "No Other Man," which Liberty has purchased for production by Frank Capra.

Republic has lifted its option for another year on the services of Stephanie Bachelor, who recently completed a leading role in "Passkey to Danger," produced by William J. O'Sullivan and directed by Phil Ford.

Peggy Ann Garner will co-star with Lon McAllister in the 20th-Fox picture, "Scudda Hoo, Scudda Hay," which Walter Morosco will produce.

Joan Fulton, former New York model, was given her first feminine lead in the Universal Desi Arnaz starrer, "Cuban Pete," which will soon be in production with Jean Yarbrough directing. Will Cowan is the associate producer.

"Whiplash," an original story by Kenneth Earl, has been acquired by Warners and plans are being made on the production schedule of Arnold Albert. Earl has been signed to write the screenplay for his prize-fighter yarn.

Returning to the screen after a two years' absence, Aline MacMahon will be Wallace Beery's new feminine sparring partner in MGM's, "The Mighty McGurk," which will be produced by Nat Perrin.

Ted Donaldson, 11-year-old actor, was signed by Columbia for an important role in "His Face Was Their Fortune," comedy-drama which goes into production next week with Anita Louise and Michael Duane in the top adult roles.

George Meeker, Jan Wiley, William Ruhl, George Lloyd, Mike Lally and Bud Wolfe have been added to the cast of "Jumpin' Joe," Monogram drama featuring Ramsay Ames and Warren Douglas. Lindley Parsons produces with William Beaudine directing.

Lilian Fontaine has been given an important supporting role as a titled English matron in "What Nancy Wanted," RKO drama starring Laraine Day, Brian Aherne, Robert Mitchum and Myrna Loy, John Braliam directs, Bert Granet produces.

June Duprez and William Marshall were signed by Republic for important roles in the high-budget drama, "That Brennan Girl," which will star James Dunn and Mona Freeman, and which Alfred Santell will produce and direct.

June Haver has been given the feminine lead in "Hello, My Baby," based on the life of Joe E. Howard, famous vaudevillean and songwriter, George Jessel will produce in Technicolor for 20th-Century-Fox.

Edgar "Cookie" Fairchild and Jack Brooks have written four songs which will be introduced in Universal's "The Black Angel," which stars Dan Duryea, June Vincent and Peter Lorre. Duryea, in the part of a honky-tonk pianist, will play the new tunes.


Peggy Knudsen and Patti Brady were set by Warners for roles in "Stallion Road," starring Ronald Reagan, Alexis Smith and Zachary Scott. James V. Kern is directing and Alex Gottlieb producing.

J. Benton Cheney was assigned by Columbia to write the screenplay of "Trigger Law," set as the fourth of the Durango Kid Westerns co-starring Charles Starrett and Smiley Burnette, to be produced by Colbert Clark.

Chesterfield Classic

The classic Lord Chesterfield's "Letter to his Son" will be brought to the screen by Enterprise Productions with David Lewis producing. Ronald Colman is being sought to play the role of Lord Chesterfield.
HOLLYWOOD

CHECK-UP ON PRODUCT IN WORK

(Continued from Page 26)

Secret Life of Walter Mitty” is also shooting there. However, “Best Years” is not at the lot yet, getting its start on location at the Long Beach airport.

Home Lot RKO efforts rolling are “Sinbad the Sailor,” “What Nancy Wanted,” “Honey Moon,” and “The Falcon’s Adventure.”

Also reported on is “The Big Angle,” Pat O’Brien-Anne Jeffreys vehicle, for which director Ted Tetzlaff and a camera crew are shooting background scenes. The group left Sunday (14th) for the Canal Zone.

P-T Unit Starts New Pact

Pine-Thomas celebrated the signing of a new two-year deal with Paramount by starting another film this week called “Fear in the Night.” (Formerly titled “Nightmare.”) The two Bills have turned out more than 35 features since their arrangement with the studio five years ago, and are one of the few action picture units with a major studio in the United States.

A typical P-T mystery thriller, features DeForest Kelly, Nancy Scott and Ann Doran.

Otherwise, the situation remains constant at Paramount, with four big ones going. Bing Crosby’s “Welcome Stranger,” Bob Hope’s “Where There’s Life,” Betty Hutton’s “Perils of Pauline,” and Fred MacMurray-Paulette Goddard starrer, “Suddenly It’s Spring.” Added scenes were shot last week on “O.S.S.” for location shots, with 400 extras participating.

Several announcements issued from Paramount, one being the signing of Claudette Colbert and Gary Cooper to do “State of the Union” and the other concerning the new double Technicolor camera method in which filming time is greatly speeded. The two cameras were used last week on “Perils of Pauline.”

6 United Artists Units Busy

This week marks a high for United Artists, with a sextet of films rolling and more to come in the next few days. Sol Lesser, dormant for some time as far as production is concerned, put “The Red House” into action last week; and Bing Crosby’s unit started “Able’s Irish Room” on June 11th at the Los Angeles studio, where Roach, himself, is active, with “Curley,” now in its second week. The other three films are home’s “The Bachelor’s Daughters” which will probably finish this week at General Service; Benedict Bogart’s “The Short Happy Life of Francis Macomber” and Comet Production’s “Little Iodine.”

The Lown-Lewin production, “Bel Ami” is due to roll next Monday at Enterprise’s lot, with Lew producing and Lewin directing. Added scenes are being shot for the Hunt Stromberg production, “The Strange Woman,” starring Hedy LaMarr.

Independents Active

International, which is linked with the Rank organization in the United-World releasing organization, moved over to the Universal lot to occupy its new quarters this week. “Bella Donna,” being produced by Edward Small and directed by Irving Pichel, is the first Universal to be shot at the new quarters; it started Monday, with Merle Oberon, George Brent, Cheryl Walker, Haloker and Lenore Ulric in the cast. (“Dark Mirror” was the first Universal release.) The picture is set for a 58-day shooting schedule.

Producer Harry Sherman pushed back starting date on “Ramrod” to May 1, and is meeting this week with Andre De Toth, director, and Joel McCrea, star. Another important conference in session is with director Lewis Milestone and writer Irwin Shaw, who are working on David Lewis’ “Arch of Triumph.”

The third Golden Gate picture, for Screen Guild release, will be “Yosemite,” where action will center. Arthur Jones is writing the screenplay.

Production Slow at MGM

Metro, to all intents and purposes, finished pictures this week that have been shooting the longest in active phases. “Fiesta,” which started shooting in early December was wrapped up except for minor egging; and “Till the Clouds Roll By,” all-star musical, was completed after more than 11 weeks of activity. This leaves the following still going: Undercurrents’ “Tenth Avenue Angel,” My Brother Who Talked to Horsey, and “A Woman of My Own.”

There is a strong possibility that Metro’s atom-bomb special, “The Beginning of the End,” will start next week. The script is completed and Robert Walker and Beverly Tyler are set for the top roles. Another film scheduled to start next week is “The Mighty McGurk,” starring Wallace Beery. Nat Perrin will produce.

3 Features Roll at Republic

Herbert Yates’ studio is in high gear this week, with more money being expended on pictures than ever before. “The Plainsman” and the Lady,” which has been on location at Lone Pine Range, has three-quarters of a million dollars invested in it. The cast has excellent outdoor names, including William Elliott and Donald Barry, known as “Wild Bill” and “Red” respectively, before their switch to high bracket fare. “GI War Brides” started this week, with Armand Schaefer producing and George Blair directing; and the second Magnicolor Western co-starring Montie Hale and Adrian Booth bagged “Santa Fe Sunset,” started Saturday (13th).

Next Friday (20th) Roy Rogers begins “Shine On Texas Moon.” Rogers finished “United Under Nevada Skies” last week. Other features finishing this week were “Stagecoach to Denver” and “Earl Carroll’s Sketchbook.”

Six Shooting at Universal

Universal stepped out of its production dol drums this week, with the start of two new features both of which boast name values, and give the company a total of six films now rolling. Leading starters are “The Michigan Kid,” a Cinicolor Western with just one woman in the cast, and “Cuban Pete.” “The Michigan Kid,” cast includes Jon Hall, Victor McLaglen, Rita Jal part, Arleen Davis and Anne Gwynne. “Cuban Pete” stars six-year-old Beverly Sue Simmons, Desi Arnaz, Ethel Smith, JoAnn Fulton, Fred Brady, Jacqueline Varga and the Stars of the Screen.

“The Black Angel,” started last week; Abbott and Costello’s “The Ghost Steps Out,” “The Runaround,” and “She Meant No Harm,” are other features on the go.

Scheduled to start next week are “Pirates of Monterey,” with Maria Montez and Rod Cameron in Technicolor; and “Oh Say Can You Swing,”

Top Activity at Columbia

Four of the five pictures now before the cameras at Columbia are musicals. Such a preponderance of song-and-dance fare is unusual. Top musicals in production include the starring star, Rita Hayworth, in “Down to Earth.” Today marked the end of more than a week’s location shooting for this Technicolor special at the Westwood ice rink. “Down to Earth” is a musical comedy with a few two-type offerings are “Sing While You Dance,” which started last week, and “Cowboy Blues,” musical Western.

The only non-musical in operation is “The Great Highway.”

Columbia is using stroboscopic lights for production stills on “Down to Earth.” The technicians claim these lights permit photographs to be made at an exposure of 1/50,000 of a second, permitting unusually fast dance routines to be caught without stars.

20th-Fox Back in Stride

With seven features before the cameras, including two big specials, 20th Century-Fox is stepping out with one of the best production records in Hollywood. “Carnival in Costa Rica,” being produced by William Bacher, started Monday (15th), and “That’s For Me,” being produced by Brian Foy, began the next day. Both are musicals, “Carnival” is in Technicolor, making a total of two color productions—“Forever Amber” is the other. “Carnival,” being directed by Gregory Ratoff, features Ce Ce Penley, Vera-Ellen, Dennis King, and Cesar Romero (in his first film since being discharged). Background camera work was done in the Costa Rica jungles, and Cesar Romero’s character being meeged by Lewis Selzer, includes Harry James and his band, Vivian Blaine, Carmen Miranda, Perry Como and Phil Silvers.

“Forever Amber,” in its fifth week, “The Razor’s Edge,” “Claudia and David,” “Home Sweet Homicide,” and “My Darling Clementine,” are others in production.

Monogram Has One Going

Just one picture is being shot at Monogram at the present time, but several are scheduled to roll next week and background shots are being readied on another. “Jade Lady,” the third in the “Shadow” series, opens before the cameras. Kane Richmond and Barbara Reed star, with Joe Kaufman producing and Phil Karlson directing.

Rafit Film Starts May 1

Producer Joan Harrison has set May 1 as the starting date for RKO Radio’s George Raft-Marilyn Monroe-Michael Hordern-Deanna Durbin thriller, “We Don’t Live Here.” Edwin L. Marin returns to this studio to direct it.

Buy ‘African Queen’

“The African Queen,” best-seller by C. S. Forester, has been acquired by Warners as a co-starring vehicle for Ida Lupino and Paul Henreid.
INDIANAPOLIS

Three prominent film men, long identified with the industry here, are leaving Indianapolis. MGM Salesman Whitey Wagner is retiring because of poor health; Film Classics Manager William (Bill) Sherman is taking over the PRC exchange in St. Louis; and MGM Executive Norman Linz is being transferred to another territory.

Universal Explotee William Schultman made his first business trip to this territory last week. Affiliated Theatres, Inc., have moved their offices from 946 Illinois Building to 932.

The Baden Theatre, West Baden, has closed for complete remodeling and renovation, and some installation of equipment. Visitors on Film Row included E. H. Austin, Versailles; Mrs. Hilda Long, Sheridan; Nick Paikos, Terre Haute; S. W. Goodin, Postage; K. Maurice, Wabash; A. McCarty, Pendleton; J. B. Stein, Terre Haute; A. B. Thompson, North Vernon; William Studebaker, Logansport; John Mice and A. H. Borkenstein, Ft. Wayne; Harry Watts, Knightsmith, R. L. Hudson, Richmond; and K. H. Sink, Union City.

Hans Kott, of the Greater Indianapolis Amusement Corp., operator of the Indiana, Circle and Lyric Theatres, is on his way to Los Angeles, for some business and pleasure trip.

Max Page has returned to the Film Classics sales organization after being away for 60 days.

Universal Traveling Auditor Ben Rapaport has completed his audit and departed. Variety Club’s Ladies Night, April 12, was a huge success. Carl Nisse, of the Vogue Theatre, was in charge and lavish some very attractive gifts on the chosen “Queen” of the evening, Mrs. B. Peterson, whose husband is National Theatre Supply branch manager here.

The Indiana State Board of Health advised state residents in a recent bulletin to consult physicians about smallpox vaccinations, due to the outbreak of the disease on the west coast and its eastern shores, stores in Indiana who have not been vaccinated in the past five years are especially cautioned. This was not meant to cause alarm, but to interest in good health practices which should be observed.

ATLANTA

The Monroe, Ga., post of the Veterans of Foreign Wars, has petitioned the city council to permit showing of Sunday movies after an agreement has been reached with the Troy Theatre management in part of the Sunday receipts would go to the post for the erection of a clubhouse and community center.

Dobbin, Ga., Police Chief J. W. Robertson reported Tuesday, May 1, that he had bought the 400-pound safe after the Dobbin Theatre. Daily Theatre Operator W. H. Hale, Daisy, Tenn., is opening the new Soddy at Soddy, Tenn.

Ben S. Rivers has purchased the Municipal Theatre, Apopka, Fla., from Earle Fain.

The Brighton, Brighton, Ala., purchased by H. G. Moore and George Stripling, is closed for remodeling and will be reopened about May 1 as the Fox Theatre.

The Southeastern Theatre Owners Association will hold its annual meeting in Jackson- ville, Fla., June 2-4. President Nat Williams, of Thomasville, Ga., promises the largest and most important session since the war.

United Artists Prairie Division Manager Ching Allen is visiting Henry Krumm, who

succeeded him as Atlanta manager. UA Executive Ben Hill, of Dallas, Texas, is another visitor.

MGM Head Booker Roy Hall is resigning. Monogram Southern Exchanges President Arthur C. Bromberg is in New York on business.

Jacques Kopfstein, of Astor Pictures, New York, is visiting N. E. Savini here.

Film Classics Partner Frank Harris has sold his interests to his partners, Harry Dean and John W. Mangum.

Paramount Pop Club’s new officers are Paul Morgan, president; Don Adcock, vice-president; Edward Ashmore, treasurer; and Howard Wycoff, chairman of the entertainment committee.

Paramount Tennessee Representative N. T. Towler and Florida Special Representative Jack Price are visiting the local exchange.

PRC Franchise Holders Ike and Harry Katz entertained at a luncheon at the Mayfair Club. Guests included Columbia Southeastern Sales Manager Bob Ingram, Universal Southeastern Sales Manager Harry Graham, Universal Branch Manager Nick Lamantia, Atlanta Constitution Motion Picture Editor Paul Jones, Atlanta Journal Motion Picture Editor Fred D. Moon and Journal Editorial Columnist Ernest Rogers.

Henry Grady Hotel Manager Jim Page has resigned after nine years to aid the gubernatorial campaign of former Governor Eugene Talmaide. The Henry Grady is the home of the Atlanta Variety Club.

Republic Sales Representative George Jones’ wife, Annie-Laurie, is convalescing in the Emory University Hospital.

Altec District Manager Henry Moog announces that a contract has been signed for the servicing of the 15 theatres of the Beddingfield-Little White Circuit of North and South Carolina.

Film Row visitors were M. C. Moore, Riverside Theatre, Jacksonville, Fla.; Ed Beall, Silverton Theatre, Thomson, Ga.; and R. H. Dunn, Dunn Circuit, Camilla, Ga.

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VANCOUVER

Canadian Picture Pioneers, British Columbia branch, gave a luncheon in honor of CCF President and Canadian Motion Picture Distributors Association Head John Devaney, at the Hotel Vancouver. Devaney, who is also RKO Canadian general manager, gave an interesting speech on the aims and objects of CCF and the Variety Tent. Warner Bros. Sales Head Haskell Masters and Famous Players Head Office’s L. Troyer were guests.

Robert Haley, newly appointed publicity representative for RKO, with headquarters in Seattle, was a local visitor getting acquainted with the trade in British Columbia.

The Province of Alberta will return to the three-month board of censors and the appointment of two persons will be announced shortly. Mrs. Christine McCraig has been the sole censor since Capt. Robert Pearson resigned as head of the board after 17 years.

Bob Cringan, after three years in the Navy in charge of movies for the Jack Tas, is back as booker at 20th Century-Fox, George Hishop, who pitched in for Cringan, is back at his old job as shipper.

Spring weather and hockey finals cut into box-office returns this week. “Blithe Spirit,” in its third week at the Vogue, and the Domino, with the two Jesse James revivals, showed the most strength.

Independent Theatre Owners of Washington, Northern Idaho and Alaska called off their proposed idea of staging the annual convention in Victoria, B. C., because of lack of hotel accommodations.

L. Troyer, of Famous Players head office, is here from Toronto and will spend two weeks in B.C. checking the circuit properties here and in Victoria.

Theatre thievery has become an epidemic and police blame yeats on the safe-cracking. This week four theatres were victims; the Rio suffered the biggest loss, with over $300 taken. It is thought that three or four gangs are operating here.

CLEVELAND

Loew Theatre Publicity Director Ed Fisher put out feelers last week to locate original Follies girls to participate in his campaign on the forthcoming run of “Ziegfeld Follies,” at Loew’s State Theatre. Three responses were received from Mrs. Herman Black (Julia Warner), Mrs. Herman Joseph (Bunny Wendel), and Mrs. George Maschke (Marie Froodel). These three, and any others that come to light, will be guests of honor at a Loew party during the showing of the film.

Bernard Rubin and John Urbanakly, Jr., have added two new pictures to their releases through Imperial Pictures. They are a reissue, with Gary Cooper, and a recent production, “Waltz Time.”

Harry Urbanakly, out of the Navy, has joined his brother, John Jr., and Bernard Payne, in Visual Communications, Inc., local distributors of RCA 16-mm. sound equipment, and also of Standard Screens, which they are stocking in all sizes for home and commercial use.

Republic Vice-President Edward Walton, association branch sales manager, spent most of the week in Cleveland, District Manager Sam Sepiowin was also here. Walton is back at his office in Chicago.

Film Classics Sales Representative Bob (Continued on Page 30)
(Continued from Page 29)

Snyder will attend a company meeting in Chicago on May 9.

Clown and Motion Picture Exhibitors Association Vice-President and Lyceum Theatre owner Albert E. Ptak will have his new Lorain Drive-In ready to open the end of April.

Mrs. M. Zigar, of Lorain, has had Albert Norton as booker for the Elvira and Dreamland theatres, Lorain, and also as assistant to Elias Ziglar, who has taken over supervision of the theatres during the past year.

Funeral services for George Shenker, 63, prominent theatre owner, held in Lorain, Wednesday, April 10. He died at his home from a heart attack.

Monogram's "Black Market Babies," at Lorain's Ohio, and "The Hoodlum Saint," at Lorain's Stillman, were the only two new shows this week. All other first-run houses had holdovers or reissues.

H. H. Manley will open his new Madison Drive-In, Madison, Ohio, on May 3. Booking will be done through Co-operative Theatres of Ohio.

The invitation screening of Columbia's "Gilda" drew a record attendance last Monday at the Colony Theatre.

Hope Guthrie, daughter of John O. Guthrie, owner of the Karolyn Theatre, New London, awaits the arrival of her finance, Sgt. Charles Meyer, recently returned from overseas, and whose homecoming means wedding bells for Hope.

Franny Ellis, another returned veteran, rejoined the Warner Bros. theatre department, was appointed assistant manager at the Hippodrome, where Willie Miller is manager.

Warner Poster Clerk Dick Dowdell, whose job disappeared when NSP took over the Warner accessories department, has been made student booker andDave Yellen, on the same department, is now in Lou Ratener's theatre department.

Universal's "Seventh Veil," after a record five weeks day-and-date run at the downtown Mall and uptown Alhambra, will break in the city on May 5th.

Greek War Relief Association Vice-President George Skouaras addressed 500 Americans of Greek origin at a meeting in the Statler Hotel last Thursday, urging participation in the drive to send livestock to devastated Greece.

Universal Albany Exchange Manager Gene Worrall and his wife are visiting relatives.

RKO Cashier Dan Cowig is watching the calendar anxiously. His son, Jim, is expected back from the ETO on April 27.

Mary Jane Swisher is the latest addition to the RKO exchange front office secretarial staff.

Blair Mooney, son of Co-Go's Mill Mooney, is expected to land in San Francisco any day, and will be discharged from the Navy shortly thereafter.

David Sandler has changed the name of his company from Sango Electric Company to General Theatre Equipment Company. Under the new name, Sandler, who has been in the theatre equipment business for the past 15 years, is launching what he claims to be the first equipment mail order house. He will handle all types of new theatre and booth equipment, as well as theatre accessories.

Walther Grillo's new and large Domenic Grillo is branching out and has leased the Erie, 450-seat house closed for six years. He plans to remodel and open it late this month with a daily change policy.

United Artists Office Manager Lester Dowdell is back after a six months' leave of absence.

Frank Musto, formerly of National Screen Service, is his new appointed assistant.

By a straw vote of 338 to 200, Fulton, Mo., approved a return to Daylight Saving Time this summer.

MGM District Manager Burtis Bishop, Jr., plans to leave this week, returning to his Dallas headquarters on Sunday.

International Pictures Publicity Manager Arthur Jeffrey came here from New York last week-end in connection with the Dallas opening of "Tomorrow is Forever." He went from here to the Texas city.

Bob Capwell, formerly of Chicago, will host a DeVry sales meeting. He will also visit Louis ville and Pittsburgh before returning to Chicago. O. F. Bolinger, formerly of Marionville, Mo., has reopened the theatre in Billings as the State. A new cooling system, replacing the one destroyed by fire, has been installed in the Uptown Theatre, Sweet Springs.

The new Dixie, Linneus, has been opened recently by Mr. and Mrs. H. Roles.

The Parttime Theatre, Marionville, was re-opened recently, following the installation of a new heating system.

Paul Oetting plans the erection of a new theatre in Concordia. He recently purchased the interests of his partners in the 30-year-old Lyric theatre, located on the second floor of the old Opera House, and plans to remodel that theatre.

The Sheridan Theatre, Sheridan, which has been operated the past few years by the Sheridan Chamber of Commerce, has been taken over by Charles Lindsay, of Hopkins.

The Virginia Theatre, Chatsworth, Ill., operated by Frank White, has been destroyed by fire, which also wiped out the adjoining Baldwin Building. Damage was estimated at $75,000.

The new South Bridge Drive-In Theatre, Miami, Ill., will open at an early date. The interior is now being completed.

Among the improvements planned for the Ewing Theatre, Midlothian, Ill., are a new front and marquee, a ticketed lobby, recessed radiators and blowers, and an automatic drinking fountain, all of which are being worked on at present. Also being installed is a candy counter with popcorn and ice cream equipment.

The AAA unreasonable clearance complaint of H. E. Weiler, Manager Theatre owner, Steelville, Ill., and owner of the Princess Theatre, Perry, Ill., against RKO, Paramount, Loew's, and WB, has been continued by consent until April 26. It was called up by AAA arbitrator Harry G. Erbs on April 11, at which time the continuance was granted.

The staff of Portland, Oregon, Theatre's office has issued a certificate of incorporation to Airshow's, Inc., Chicago, to deal in radio and television shows and programs, to incorporators, W. Bigg Levin, George B. Anderson and James E. Anderson.

The Drive-In Theatre, Manchester Road, two miles west of Lindbergh Boulevard in St. Louis county, will reopen for the season on April 12, according to Manager Sam Taft.

Personal servicios, Margaret Rose Johnson (nee Gardner), Republic Pictures head film inspector, were held Monday, April 15. Mrs. Johnson died April 11, after a long illness.

Harvey Miller, former convict, was found guilty of second-degree burglary and larceny, in connection with the safe-cracking at the Northside Theatre, by a jury in the Circuit Court for Criminal Causes and sentenced to 15 years in the Missouri State Penitentiary at Jefferson City.

ST. LOUIS

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solving juvenile delinquency.

Tex. Ritter and his famous horse, “White Flash,” are making a personal appearance at the Palomar Theatre, Seattle.

The Orpheum Theatre’s showing of “Shock” created lively discussions on the film’s merits or demerits.

MGM, in the filming of scenes of the atomic bomb manufacture at Hanford, Wash., have incorporated many ideas of Public Relations Officer Lt. Milton Clydell.

Plans will be forthcoming shortly for a new theatre to be erected at Veneta, Ore.

Warner Bros. Seattle Manager Vete Stewart announced the addition of Harvey Kelly to the sales staff, and the advancement of Hilton Kelly to checking supervisor.

Film Classics Booker Maxine Dzyacki, spent a weekend at Puget Sound.

Bob Haley has joined the RKO Radio Seattle staff as exploitation representative.

Lloyd Lamb has purchased the Rex and Empress theatres, Spokane, operated by James Pike for many years.

On Easter Sunday the Darrington Theatre, Darrington, Wash., will be taken over by Bud Hamilton.

WASHINGTON

Warner Bros. New York Film Buyer Frank Marshall, 30-year veteran of the industry, was feted here by Warner associates and friends on the occasion of his forthcoming marriage to Blanche Hall, former secretary to MGM District Manager John Allen. The couple will be married April 20.

RKO Keith’s Manager Sol Sorkin is going to have an all-laugh week program at his theatre when he runs Abbott and Costello in “The Little Giant.” It will be a three-hour show including Walt Disney’s Fun Festival—“Ferdinand the Bull,” “Mother Goose Goes to Hollywood” and “Donald’s Golf Game”—an Edgar Kennedy comedy and a Leon Errol short.

Columbia screened “Gilda” April 12 in the National Archives auditorium as part of their Silver Anniversary. This was followed by a buffet supper at the Variety Club, hosted by Columbia Midwest Division Manager Sam Galantry.

Warner Bros. has arranged an archery tournament to ballyhoo the Earle Theatre showing of “Bandit of Sherwood Forest.” It will be sponsored by the Capital, Columbia and Potomac Archers’ Clubs, affiliated with the National Archery Association.

Wade Skinner, secretary to Warner Bros. John J. Payette, chalked up a fine record as Warner Bros. key man in the Red Cross drive of Mrs. Helen Ulman, owner of the Ulman and New theatres, Maryland, advises that work is continuing on the new Boulevard, Salisbury, and should be completed before the end of the year. The New, which burned recently, will be re-constructed.

Universal District Manager S. E. Applegate and Branch Manager Max Cohen visited Baltimore this week, in addition to conferring with local accounts.

Mary McConnell, 20th Century-Fox, gave a shower for Mary McNamara, being married April 20, at which many of the girls of the exchange were present.

RKO Branch Manager J. B. Breechens’s secretary, Verda Lee, returned from a visit to Dubois, Pa., where she took care of her sick mother.

At Universal, Rose Gonnelle is ill with the grippe, and Margaret White, of the inspection department, is recuperating from an appendectomy.

MGM billing department new addition is Judy Jones, of Columbus, N. C. and Portsmouth, Va., a former FBI girl, who now models in her spare time.

Warner Bros. advertising department has

NEW CHIEF BUYER. Al Raymer, left, and President Jim Chrissis of Indiana-Illinois Theatres, important circuit in the Midwest for which Raymer has been named chief film buyer.

added Jane Zink.

Twentieth Century-Fox’s Ann Griffin entertained her niece, Shirley, from Minneapolis, Minn.


MGM’s Victor Wallace, recent Navy dischargee, is back at his desk.

Jean Crilley is new in the Warner Bros. contract depart.

Twentieth Century-Fox Booker Sara Young entertained Mrs. Harriet Gray and her son, Tommy, recently. Mrs. Gray is secretary to Bill Hindeman, vice-president and general manager of United World Co.

Frances McGee has joined the RKO accounting department staff.

New faces at MGM include Mrs. Rachel Birnbaum, sales and exportation dept.; Elaine Gaberault, contract dept.; Helen Hedman, filing dept.; Joyce Thompson, billing dept.; and Betty Wise, accounting dept.

Warner Bros. booking department’s Buster Root reports that his bowling team has gone from last place to fourth in his league.

MGM’s Virginia Stroman’s daughter, Mildred V. Borum, was married to John Fleager at Petworth Baptist Church on April 5.

MEMPHIS

Memphis motion picture theatre owners, assisted by the Memphis Open Air Theatre, beat the idea of Daylight Saving Time here, opposing radio stations in the battle. Mayor Chandler announced that the decision would hinge on the result of a poll taken by the Commercial Appeal.

The radio people got off to a fast start, but petitions circulated by theatre men showed the majority of Memphians opposed to the fast time.

Paramount Exchange Booking Manager Bob Kilgore is recovering from a serious stomach operation at the Baptist Hospital.

Ava Slater, who resigned as secretary clerk at Paramount, has been replaced by June McLeendam.

Out-of-town exhibitors along Film Row this week were W. R. Lee, Heber Springs, Ark.; Nathan Flexer, Waverly and Kinder, Tenn.; J. E. Singleton, Tyronza, Ark.; C. N. Eudy, Ackerman, Miss.; and Jimmy Sharum, Walnut Ridge, Ark.

Paramount Ledger Clerk Ruth Slaton was given a birthday party April 13 at the Peabody (Continued on Page 32)

“SHOOT ‘TILL THE LAST MAN DROPS...”

NO QUARTER - NO PITY - NO MERCY!

“LE’EM HAVE IT

The bullet-by-bullet account of the greatest battle in the crime war of 1935 starring...

RICHARD VIRGINIA BRUCE

ARLEN BRUCE CABOT

Currently Rated A Top Audience Drawing Card!

Book it NOW! AT THESE ASTOR EXCHANGES

Atlanta, Astor

Beaumont, Embassy

Buffalo, Pan-O

Charlottesville, Astor

Chicago, Capitol

Cincinnati, Popular

Cleveland, Imperial

Dallas, Astor

Denver, Commercial

Los Angeles, Astor

Memphis, Astor-Dallas

Milwaukee, Astor

New Orleans, Dixie

New York, Astor

Oklahomas City, Astor-Dallas

Philadelphia, Astor

Pittsburgh, Crown

St Louis, Astor

San Francisco, Astor

Washington, Astor

Canada, Peerless Films, Ltd.
(Continued from Page 31)
by female exchange co-workers.
Variety Club held its regular monthly luncheon meeting April 15 at the Club.
Franke McBride has been appointed bookkeeper at the Warner Bros. exchange, replacing Ruby Cox, who resigned.
Forrest City Exhibitor Louis Haven, Jr., who was ill has gone to Florida to recuperate.
Weiner, Ark., Exhibitor Mrs. Louis Schindler is recuperating at Hot Springs, after spending some time in a Memphis hospital.
Mrs. Ann Hutchinson and Gordon Hutchins are remodeling a building at Corning for a theatre, which will give the town a second house.
J. H. Shum has opened the Tubs Theatre, Jasper, Ark.
Don LANDERS is remodeling his house at Harrisonburg, Ark.

LOS ANGELES
Dick Owen, representing R.J. (Bob) O'Donnell, is in town on behalf of the National Variety Club's meeting next month. He will leave for Dallas shortly after making the rounds to raise funds for the worthy enterprise.

Theatremen in town last week included Paul Gluck, Canoga, Canoga Park; Judge Paul Fei, Inglewood; David Vay, away from San Francisco for the Robert Lippert chain; Les Funk, Bellflower, Bellflower; Art Sanborn, El Monte, El Monte; Ernest Harper, of Fontana; Mrs. Jennie Dodge, Mission and Mayfair, Ventura.

Jess Levin, who operates the General Theatrical Co., and his family are taking an Easter vacation from San Francisco, and are in town.

Kroehler Pushback Seats' Red Williams leaves for Mexico for his next job. The western manager will do the setting for theatrical May, Emo, R.C., which is in Lower California.
The theatre is owned by Adolpho Curto, who had Red do the setting for his new 1710-seat Mexcal city house. Williams also handled setting for Curto's Tijuana Theatre, Kroehler is setting up a factory in Mexico to manufacture their pushback seats.

Kroehler's Secretary Alleni Stout has a chart showing that $3.44 per cent of the public attend movies at least once a week, and 10.04 go at least twice a week.

Warner Bros. Fred Greenberg has fixed his office as a comedy round up to get into the spirit of Warner Bros. Wild West Show, current sales drive.
The Monogram-sponsored entry is going great guns in the Classic League at the Studio Bowling Academy.

Associated Theatre Advertisers' Dale Gable is back from a trip through his territory.
Warner Bros. Office Manager Morrie Ship's secretary Lilian Cramer, is on her vacation. Replacing her is newcomer Clara Denker, who just arrived from New York.

Morely Cypher, San Diego's only woman theatre manager, resigned to get married. Laverne East succeeded her.

Al Galston and Dave Berson were announced as local delegates to the Variety Club convention next month.

Fox West Coast's Andy Krapman, veteran of 17 years with the organization, is now promoting the first feature in the men's showroom. Andy formerly served as Southern California Division supervisor.

Three San Francisco theatremen were named officers of the local chapter of the Motion Picture Institute.

The University of California, Berkeley. A. E. Painter, popularly known as the dean of the Berkeley public relations men, received a plaque in recognition of his "unman and unselfish interest in behalf of the U.C. Student Magazine Post, American Legion," last Tuesday. Commander Harry S. Spangler and Senior Vice Commander John J. Foley make the presentation.

The Western Massachusetts Theatres, Inc., board of directors elected the following officers and directors at its annual meeting in New York last week. President and general manager, Samuel Goldstein; vice-president and head of theatre operations, Harry V. Smith; treasurer, W. J. Althaus; assistant treasurer, W. E. Kennedy. New director elected was James P. Moriarty, to join William A. Cohn, Samuel Goldstein and Harry V. Smith.

"Voice of Theatre Speakers" JOE HORNSTEIN has it!

HEY HAIL COLUMBIA. Theatreman of Washington, D. C., territory, celebrated with Columbia Pictures the 25th anniversary of that company at a party in the nation's capital last week. The event took place at the Washington Variety Club quarters. In photo above are: Harry S. Brown, Baltimore; Ben Caplon, Columbia Pictures Branch Manager; Frank Stover, Alexandria Amusement Co.; Graham Barbee and Bill Hoyle, Lichtman Theatres; Leonard Gordon, Palace Amusement Co., Newport News: Clark Davis, Lichtman Theatres; Sam Galanty, Mideast Division Manager, Columbia Pictures.

The United Artists union members celebrated a 15 per cent raise with a gala Victory Party at the Latin Quarter, Warner Bros. Booker Leo Griffin and UA Stenographer Ruth Carlson worked hard as committee members to aid the diners.

RKO Booker Harry Smith is out of the hospital and convalescing at home.

Veterans Al Longo and Sandy Giampapa, formerly of Loew's State and Orpheum theatres' publicity and advertising staff, are opening their own agency called "Publicity, Inc."

BOSTON
More than 350 film notables attended the banquet co-sponsored by Columbia Pictures, the Massachusetts Federation of Women's Clubs and the Lion International, which included a style show, a dinner and an advance screening of "Omnia," as part of the Silver Anniversary of Columbia Pictures, Columbia Northeast Division Manager L. H. Roskin was toastmaster and introduced the speakers, who included Gov. Tobin, Lt. Col. Maxwell Grossman, penal institutes commissioner, representing Mayor Curley, New England Director of Lions International Russell Porter, Charles Coburn, and Mass. Federation of Women's Club President Mrs. J. P. Bidwell, of Worcester, who spoke. Other guests included Columbia's Harry K. McWilliams and Louis Astor, Boston Chamber of Commerce Managing Director M. J. Lining and Arthur J. Schier, of Jay's Inc. The screening was shown at the Fine Arts Theatre, and the fashion show was put on by the Martini Frock Co., of New York. Music was provided by Ruby Newman's orchestra.

Loew's Theatres Northeastern Division Director Joseph A. DePina, popularly known as the dean of Boston public relations men, received a plaque in recognition of his "unman and unselfish interest in behalf of the 6th Street VOCY Macaye Post, American Legion," last Tuesday. Commander Harry S. Spangler and Senior Vice Commander John J. Foley make the presentation.

The Western Massachusetts Theatres, Inc., board of directors elected the following officers and directors at its annual meeting in New York last week. President and general manager, Samuel Goldstein; vice-president and head of theatre operations, Harry V. Smith; treasurer, W. J. Althaus; assistant treasurer, W. E. Kennedy. New director elected was James P. Moriarty, to join William A. Cohn, Samuel Goldstein and Harry V. Smith.
this will revive it.

On April 7, Paramount had every employee at work, for the first time since Jan. 1. As many as five had been out at one time, due to illness or injury.

Norma Nelson held an MGM shower for Dorothy Biesendorf Gibson, recently married MGM employee.

Howard Federer is back as manager of the Variety and State theatres, Lincoln, succeeding Milton Overman, who has been transferred to Colorado. Alvin Hindricks, recently out of the armed forces, is Federer’s assistant.

A redecorating job has been done on the 20th Century-Fox office.

Griswold, Ia., Exhibitor Mervin Neely reports that a baby girl has arrived in the family. Warner Bros. Branch Manager Frank Hau-

on spent several days at White Horse Ranch, Napier, Neb., the subject of a new two-reel film by Warner Bros.

Veteran RKO Office Manager Norman Nielsen will be honored during the April 14 to May 9 section of the Ned Depinet Drive. The local office is aiming for 100 per cent sub jects to “help us celebrate Norman’s 18th anniver-

sary with RKO.” Special stationery will go to exhibitors in the emergency squad and to Columbia screened “Gilda” at the Dundee Theatre on April 15.

HARRISBURG

State Board of Motion Picture Censors Chair-

man Mrs. Edna R. Carroll, of Philadelphia, speaking before the Business and Professional Women’s Club here, last week, said that during 1945 the three-member board reviewed 129 movies, and pointed out that Pennsylvania houses one-tenth of all the motion picture the-

atres in the country. She also praised the excellent war record, both in production and extra activities, of all persons in the film industry.

Transfer of the Strand Standard theatres, with two adjoining storerooms, both in Steelton, from Harry Chertcoff, Lancaster, to Steel

Theatres Corp., Lancaster, was recorded in a deed filed at the Dauphin County Courthouse, for a price of $43,827.56. Work on the new $150,000 house in Steelton, near the present Strand, has been started. Chertcoff owns the new site as well as properties in the vicinity.

Visitors last week were Carter Barron, of the Loew’s office, Washington, D.C., and Fabian Home Office Attaches J. D. Egan, Lou Golding and Herman Nowalsky.

State Cashier Gloria Oyler and usher Roger Ulrich were out of work due to illness.

Another Saturday all-cartoon show was held at the Senate last week by Manager Bob Sidtan. He facilitated easier entrance by selling tickets in advance, stating that with so many children in line it takes much longer to handle the money and tickets.

COLUMBUS

One of the most unusual bookings ever made here has been announced by RKO Theatres. Warner’s “Saratoga Trunk,” which opens April 22 at the Grand. After playing a week and a half there, the picture shifts over to the Palace, then moves back to the Grand the following week for another run of two weeks. This will give the picture an unbroken run of approxi-

mately one month on its local first-run showing.

Oak Theatre Manager Robert Benders Leon Haertel lost his baton over a dispute in the projection booth. He was revived by members of the emergency squad and taken to White Cross Hospital for observation. Oak Theatre Manager A. A. Abel had the audience of 400 file out in an orderly manner when the show could not be resumed.

Charles F. Barrows, of Barrows Candy Co.,

and associate member of the Variety Club, died suddenly.

Frank Ferguson and his daughter, Jean, are busy settling the affairs of the Avondale The-

atre, operation of which they relinquished April 1 to Leo Hofheinzer and Al Sugarman.

The return of Sgt. Cecil Sansbove, from many months in North Africa and the ETO has added another member to the afternoon hearts card game at the Variety Club. Sansbove was press agent for the Jackson-Murphy Theatre before his entry into the service.

Orson Welles, Canada Lee, Frank Sinatra and Rex Stout have expressed their regrets and will not appear here on the Institute for Edu-

cation by Radio, as previously reported.

The local Variety Club, following its successful Frontier Days party, will hold a Gay Nine-

ties party May 11, according to Chief Barker George Franklin, who is in charge. Chief Barker and Al Block will be co-chairmen. Tent No. 2 is expected to have a good delegation at the na-

tional convention at New York, May 15-18.

NEW ORLEANS

Mrs. Henry Lazarro, now on a combined business and pleasure trip which will include New York and Chicago, announced before her departure the purchase of ground at Orleans and Johnson Streets here as a site for a modern 1500-seat theatre for colored patrons only. Work on the new house will start in the near future.

In the meantime work is progressing on her theatre at Ferret and Valence Sts., which will have a seating capacity of 1800, for Negro and white patrons, whites seated on the main floor and Negroes in the balcony. These are in addi-

tion to her “C” circuit—the Center, Coliseum, Circle, Cinema and Crown theatres.

Abe Kaufman, pioneer in the exhibition and distribution field here, and now owner of the Fountain Theatre, Terre Haute, Ind., returned for a few week's visit accompanied by his wife and daughter.

Dotty Martin resigned her position in the clerical department of Associated Theatres. She was replaced by Marion Afflitto.

United Artists Salesman Phil Murphy, of Quitman, Miss., is the proud father of a son, Phil Wayne, born last week. Mrs. Murphy is the owner-manager of theatres in Quitman, Waynesboro and other Mississippi towns.

M. H. Brendon, of Memphis, Tenn., who recently bought the Mike Heck Film Delivery Service here, spent several days in town to make preparations for the conclusion of a new, modern film depot and garage. No location was set. He anticipates the extension of the present routes through Mississippi to connect with his routes out of Memphis, which embrace north Mississippi, west Tennessee and Arkansas.

New 20th Century-Fox Ad Sales Manager Alton Durand, replacement for Ed Kennedy, recently returned here after several years in the employ of Uncle Sam’s wartime service.

Usy Pellegrin, Rex Theatre, Chauvin, accom-

panied by Mr. and Mrs. C. H. Pellegrin and daughter of that city, was a Film Row visitor last Friday.

Rep. Special Representative George Gill and Mrs. Gill are here for a brief stay on business and pleasure.

Paramount Richards Theatres, Inc., President and General Manager E. V. Richards, Jr., Vice-President and Counselor Norman Carter, Buyer and Booking Department Manager Gaston Bureau United Theatres, Inc., President May-

Jacobs and Happy Hour Theatre Owner-Man-

ager Bertrand Kiehn are all back at work after attending the newly organized American Thea-

tres Association convention in St. Louis, Mo.

Columbia Pictures shipping and inspection departments gave a welcome home party for Jess Kinard upon his return from service, for a few co-workers and friends attended the affair at the Happy Landing eating and amusement spot in honor of the Columbia head shipper.

Wilbur Jolet, Smyles Theatre, Weeks Island, La., was a Film Row visitor last week.

The Center, Franklin, Ia., a Bill Lighter theatre celebrated its first anniversary recently. Lighter Circuit General Manager Al Crook and House Manager Ralph Shaw arranged a special program including a drawing for a huge birth-

day cake. “Her Highness and the Bellboy,” properly exploited by Crook and Shaw, was the feature presentation.

There is a great deal of speculation in the local film colony as to who will be the lucky one to secure priorities for building material for the many contemplated theatres in this territory.

There is a tendency among exhibitors the past several weeks to shop and be on the lookout for new box-office stimuliators such as Movie Turf, screen games, Bank Nite, giveaway comic books and premiums, although no alarming situations have come up to warrant this, with the exception of the few cities and towns which starred with various activities during wartime.

CHICAGO

Myles Seely, Edmund H. Adcock and Vin-

cent O’Brien will represent the film companies and distributors at the hearing of the Jackson Park Theatre case before Judge Michael Igoe. May 4. They will have their reply to attorney Thomas McCombett in court two days before, on May 13.

Harold A. Euland was named district manager of the Anson Division, General Amuline and Film Corp.

Joel Mink, of the Exhibitor Circles, announces the marriage of a baby boy, Alan Lee Mink.

The Colony, Highway and Marquette thea-

tres, operated by Joseph Stern, are the most recent additions to the Allied buying and booking (Continued on Page 34)

Gulistan Wilton Theatre Carpet

JOE HORNSTEIN has it!
REGIONAL NEWSREEL

(Continued from Page 33)

circuit. Art Gould, formerly associated with Joseph Stern in the operation of these theatres, has been engaged by Allied to act as assistant to Jack Kirsh in the purchase of films for the circuit.

George Skouras spoke at the Greek Relief meeting at the Ithaca theatre last week. Regional Director Van Nomoski presided over the assembly of 1900. Skouras left for Milwaukee, Des Moines and Chicago, after the film.

Galesburg and Springfield, III., have voted to continue Daylight Saving Time this summer. "La Grange, Ill., Park Theatre Manager George Ratkow is seriously ill at the Elmhorder Sanitarium.

Portage Theatre Assistant Manager Charles Chambers underwent an operation at the Edge-
water Hospital.

"The Blue Dahlia" will be premiered by Paramount at the Chicago Theatre, April 19.

"The Outlaw" will open at the State Theatre, Dixon, Ill., on April 25, for the first down-
state showing, according to United Artists reports. A run will be at the State, Rock-
land, Ill., May 12.

Fox Publicity Director Jay Frank is in the May Hospital with influenza. Allied directors met last week to talk over Chicago clearance and other local film problems. Jack Kirsch presided.

Chicago Theatre Publicity Manager Archie Herzog went to Tucson, Ariz., to meet his fam-
ily vacationing there.

Those who are holding conferences on the Chicago clearance situation, expect some changes to be made soon. Paramount Studios Industrial Relations Head Carl Swenson is a frequent visitor here. Chicago police were given orders to crack down on all theatres and other amusement places operating illegal liquor licenses.

Tower Theatre Manager Larry Whitaker an-
ounces the birth of an eight-pound boy at Evan-
gevil Hospital, his second.

Kirschbaum Cartoon

Apollo Theatre Assistant Manager Elmer Johnson is retiring. Roosevelt Theatre Assistant Manager Bud Crawford is resigning.

The Film Workshop held a spring meeting at the Bon Air supermarket, April 12.

Frederick H. Hatton, former Chicago critic and motion picture scenario writer, died in Rutland, Ill., at the age of 66.

Wade M. Carr has been named manager of the Detroit branch of句话ly Popcorn Equip-
ment Inc. Chicago Division Manager M. J. Lyons is going to Indianapolis to open a branch office there.

LONDON OBSERVATIONS

By Jock MacGregor

When John Davies at the first world conven-
tion of the 1st, Arthur Rank organization spoke of the difficulties of getting publicity for British films overseas, I nearly screamed. My experience has been that if I have required news of its product and told it for myself.

At the convention itself adequate press facil-
ties were conspicuous by their absence. There were no lists of delegates and though these were promised in the afternoon, three days have passed and they have not materialized.

The atmosphere was very different from what we have grown to expect at similar functions organized by the Americans and I could not help feeling that Jack Lawrence was slightly shorted by the arrangements.

The reopening of the Pinewood Studios after being de-requisitioned seemed to leave much to be desired. I was expecting to see something impressive and find the Rank newsreel camera-
man on the job, but I found neither.

A large number of the press was invited but there was precious little to see. On "The Great Expectations" lot an interesting river scene was being prepared, but they were not ready to show. They were filming "Green for Danger" on another small set we could see anything.

The studio visit wound up with a buffet lunch at which the press was joined by the delegates and a number of stars. Sally Sutherland was one of the old-time publicists, worked hard but there were too many people for one to handle and she did not get much support from the other pub-
licists. Little effort was made to get the var-
ious parties mixed. At one period I noticed

Use of theatre premiums is at a low ebb here. In the first place, theatre premium men have a difficult time getting merchandise, and in the second place, because of steeply rising prices, plays are so good no stimulants are needed except good pictures. International Sales Co., Sales Manager Dave Davis reports that playable information in 1500 seats in the LeClaire Theatre, Moline, III.

Roxy Theatre Owner Woodrow Proffer will build a new theatre in Ramsey, III., as soon as materials are available. The new house will be called the New Roxy.

Pristina Theatre Circuit Film Buyer James Fristum, Springfield, Ill., returned from his Florida vacation.

Nate Platt has returned from his Florida vaca-
tion and will leave for his new position with the Paramount International headquarters in New York City.

Essaness President Eddie Silverman and his family are on the west coast for their spring vacation.

Columbia Films Sales Manager Frank Flan-
erty has returned from his Florida vacation.

Charley Neshit, just returned from the Army, has been named B & K Chicago Theatre man-
ager, succeeding Will Holden, who was pro-
moted to district manager.

TORONTO

Oscar R. Hanson, of Gaumont Kalee, Ltd., who recently returned from a trip to the United Kingdom, has started a drive to send "apprecia-
tion presents" to the groups who have made an effort to relieve shortages of food, dress accessories, candy and metal articles. He was amazed at what the Eng-
lish people were doing without, and said that this drive is not one of charity, but in appreci-
ation of what the English people did for us during the war.

Canada's public holidays have returned to normal with the repeal of the wartime order restricting the statutory days to half the pre-
war amount. This return to normality has a decided effect on theatres due to legislation re-
grading the admission of juveniles on such days, holiday price arrangements and pre-holiday mid-
night shows, apart from increased patronage through the closing of business places. The first holiday to be returned is Easter Monday, April 22, followed by Victoria Day, May 24.

Over 500 Canadian and U. S. film executives and their wives attended the dinner ac-
nouncing Ray Lewis on the 30th anniversary of her Canadian Moving Picture Digest, held at the Royal Canadian Corp. President J. J. Fitzgibbons was the toast-
master and RKO's Leo Bamberger and 20th Century-Fox's William C. Gehring were the American speakers. Miss Lewis received many gifts of appreciation from Odeon Theatres of Canada, Famous Players, and Canadian Picture Producers, of which she has been the only secre-
try.

Eastern Theatres, Ltd., here, operating the Imperial as a part of the Famous Players chain, showed net profits of $195, according to the financial statement, compared with $24,856 in 1944. Income and excess profits taxes for the past year totalled $190,164, considerably more than in 1944.

The 332-seat Imperial is the largest in Canada.

Biltmore Theatres, Ltd., President B. S. Okun, Toronto, has returned from a trip to Cuba, where he arranged for theatre construction. He announced that a start would be made on his downtown theatre here early in June. The old properties on the local site are to be torn down.

Queensway Studios, Ltd., a Canadian produc-

ing branch of the Rank organization, is far from completed, according to Manager Frank O'Dyren. He said he was still looking for considerable equipment, although the plant has
NEW YORK

Fabian Theatres Staten Island General Manager, Lou Goldberg, abed with the grippe for five days, is now back at work. He has completed arrangements with the Holy Week Committee of the Staten Island Federation of Churches for morning showings of "King of Kings" at the St. George Theatre during Holy Week.

St. George Theatre Assistant Manager Margie Kerr has resigned to resume her household duties. The staff of the theatre presented her with a fitted traveling case and manicuring set. Tom Stapleton, just released from service, has replaced Mrs. Kerr.

Staten Island Paramount Theatre Manager George Kemp was out for three days with a severe cold.

Staten Island Ritz Theatre Manager Henry Suchman is making plans for another morning cartoon show during Easter Week. Following the successful last Saturday show, Suchman is putting tickets on sale three weeks in advance and anticipates another sell-out.

The Stag Film Co., in cooperation with the Fabian Theatres publicity office during the motion picture industry Red Cross drive, breaking an editorial on the opening day of the drive commenting on the work for the first job done during the various Bond drives and on local fund-raising campaigns.

Twentieth Century-Fox Central Sales Manager W. C. Gehring returned to the home office last Friday from sales conferences in Toronto.

YOU TOO, GEORGE! George Ackerman's return to the J. J. Parker Theatres, Portland, Ore., coincided with the delivery of a sign which was especially prepared for the lobby of the J. J. Parker Broadway Theatre, Portland. That's George up there on the ladder assisting in erecting the welcome home sign for Portland veterans. He's one himself, having served as a plain G.I. for 33 months, 21 of which he spent overseas. George started his career with the Parker company 17 years ago as a doorman, is now manager of the handsome Broadway Theatre.

During his ten-day trip, Gehring also visited Chicago and Des Moines.

Richard Yates, of Republic Pictures, is the proud father of a baby boy, born to Mrs. Yates last week at Sloan's Hospital for Women.

Monogram Pictures President Steve Brody is a visitor at the local exchange. He stopped off here to spur the current sales drive. Brody is en route to England to study the foreign market.

United Jewish Appeal of Greater New York Amusements Division Chairman Billy Rose headed a group of fifty leaders of the amusement industry at a luncheon in the Hotel Astor this week at which a quota of $1 million was set as their share of the $35 million city-wide quota. Rose will be aided by Co-Chairmen Jack Cohn, Barney Balanoff and Sid Romberg and Jack Robbins will head the songwriters division. Emil Friedlander will handle the booking of starring engineers and William Feinberg will have charge of orchestra leaders.

Ed Sullivan will take care of the nightclubs and Abe Krakower will head ticket brokerage agencies. A dinner at Sherry's, April 30, at 6:30 p.m., at which Mrs. Roosevelt and Robert Sherwood will speak, will highlight the drive.

MILWAUKEE

The Iola Theatre, Iola, Wis., has been sold by Charles Knutson to Albert Behm, Jr., of Weyauwega, who was formerly in show business.

Earl Douglass of Columbia, Mo., has taken over the Missouri and Uptown theatres in Carrolton, Mo. Douglass was manager of the show house at Washington, Mo., for a while. Before he entered the Navy, in which he spent two years, he managed theatres in Columbia and Batesville, Mo.

The new theatre to be built in Galeville, Wis., this year by Mr. and Mrs. J. S. Johnson, is being designed by architects and plans have been submitted to the owners.

Cedar Rapids-Wisconsin Theatres Company's Oza- ukee Theatre at Port Washington is being completely remodeled, including changes in the building, and when completed, the management says, this is expected to be one of the finest show houses in Wisconsin. Included in the remodeling will be a new screen, sound projection machine, better acoustics, new floor, improved heating and ventilating system, a new front and lobby. The Grand Theatre, in the same city, Fox-Wisconsin operated, will show on week-ends for an undetermined period.

Memorial services were held in Janesville, Wis., for former Fox Theatre Manager J. Clyde Haney, 43, killed in action in Europe in 1945, whose death was only recently announced by the War Department to his wife.

The Clyde Theatre, Watertown, Wis., is to be completely remodeled with an entirely new front and marquee, according to Manager Oscar Bauman.

The Majestic Theatre, Algona, Wis., has had a new 500-seat house and Manager Robert Reinert also plans to have a new front put on, when such work is permitted under building laws.

The new theatre at Rib Lake, Wis., is being equipped with two new unit heaters said to weigh more than a ton, for use in the air conditioning system. With these units, temperature within the show house can be controlled in summer as well as winter.

DES MOINES

Mrs. C. S. Hoffman, veteran in the Iowa theatre business for 33 years, died recently, as a result of an automobile accident when her car skidded on the highway near Kirkville, Mo., where she operated the Grand and Marion theatres.

Kernit B. Carr has returned as manager of the Paramount Theatre and Tri-City State manager at Waterloo, Ia., the job he held prior to induction into service. Len Freid, who was replacing him, left to go into another business.

The Nashua, Ia., opera house has been sold to

(Continued on Page 36)

New Mirophonc Sound

JOE HORNSTEIN has it!
PHILADELPHIA

With President McFadden in charge, the Motion Picture Associates of Philadelphia held their regular meeting at the Ernst Theatre in the RKO projection room. It was announced that their big affair, planned for the spring, has been postponed until fall, due to unforeseen difficulties.

Demolition work started on the buildings being torn down to make way for the new Universal exchange. Neighborhood youth, in a spirit of vandalism, possibly excited by the demolition work going on, pitched stones through the Columbia exchange plate glass windows the day after demolition started. No harm was done to the windows of the Metro or RKO exchanges in the immediate vicinity.

A. M. Ellis, who has been in the hospital, went home yesterday.

The million-dollar fire in Allentown, which destroyed the Rialto Theatre there, ranged front pages in all amusement columns.

MGM Booklet Bud Bache returned from a trip to Florida. Bud's family liked the Southern clime so much they are staying on a little while longer.

Columbia Exploiter Ed Rosenbaum returned from his New England jaunt with a bad case of the flu. He is confined to his home and being treated with penicillin.

Jim Ashcraft, who went to Florida for a vacation, had to go to Atlantic City prior to his increased tax, a gross revenue of $1,119.43. Girls from Boston," Apollo Theatre attraction for Easter.

Ike Redwitz, who operated the Redwitz and Rialto Theatres, Freeland, Pa., passed away on April 7.

Fox Theatre and Building Managing Director Harold Morse has been chosen by Charles Refowick, who operates Eastern Pennsylvania, Southern New Jersey and Delaware for the motion picture division for the American Cancer Society's Easter Week Campaign, April 21-28.

Twentieth-Century-Fox salesman Ben Tolmas lost his wife Alice, who died two weeks ago. All local film people extend their condolences.

MONTREAL

United Amusements Corp. annual meeting has been set for April 30, when the financial statement will be presented by President Ernest A. Cousins. In 1945, according to the prepared report, there was an increase in operating income, but net profit showed a slight decline due to increased taxation. Gross income was $1,139,413. Net profit was $140,413, or $1.74 per share. Net working capital is $530,158. U.A.C. plans four theatres here.

Consolidated General Manager George Rotsky underwent an operation at the General Hospital last week after being ill for some time.

BUFFALO

The Williamson Theatre, Williamson, N. Y., has altered a circuit complaint case against Paramount, MGM, RKO Radio, Warner Bros. and 20th Century-Fox, seeking equal availability with the Strand Theatre, Palmyra, N. Y.

ALBANY

Warner Bros. Zone Manager C. J. Latta has received condolences on the death of his mother, Mrs. Lillie R. Latta, who was buried in Indianapolis, Ind., on April 15.

Carlos Barretto is spending several weeks in the local MGM office being instructed in distribution of motion pictures prior to his return home, where he will serve as the company's representative.

MGM Assistant Shipper Bernard Pajack has his own answer to the housing shortage: he is building his home weekends and reports marvelous progress.

Universal District Manager John Scully and Eastern Sales Manager Fred Mayes visited the local exchange.

Columbia Branch Manager Holbrook Bissell has gone to Boston to confer with the E. M. Loew and Morse Circuits there.

Monogram District Manager Nate Dickman went to Detroit to spend Passover holidays with his wife and son.

Monogram Home Office Executive Arthur Greenblatt visited the local office.

Former Smalley Theatres' Booker Steve Tarbell, recently discharged, was a Film Row visitor.

United Artists Sales Manager Eddieライフ, Manager Ollie Wog and Salesman Dick Perry were in the city.

Fox District Manager Ed Callahan was in town to confer with new Branch Manager W. C. Kalmenson.

Visitors along the Row included C. Dayton LaPointe, Chatham; Sam Rosenblatt, Waterbury; I. Berinstein and C. Seitch, Schenectady.

S. C. R. Corp President Harry Thomas visited the Albany exchange.

Warner Bros. Stock Clerk Bill Gorman has requested to accept another vacancy.

Ed Hinchy, assistant to Warner Bros.' Ben Kalminson, visited the Albany office.

REGIONAL NEWSREEL

SHOWMAN'S TRADE REVIEW, April 20, 1946

(Continued from Page 35)

Dan McGrath, of New Hampton, who has no definite plans for the future of the house.

Burglars have destroyed the Coin Exchange and made away with $1,089.48 in checks. Payment on the checks was immediately stopped, so the thieves actually got nothing for their troubles.

Elmer J. Browning has sold his recently-purchased Danbury Theatre to Henry Rockwell, of Sioux City, Neb., who now operates the house.

Paramount Salesman Bill Curry has resigned after 23 years to take over the booking department for the Garfield Circuit. Paramount's office men, and all salesmen and bookers, held a farewell party for him and presented Curry with a brand new fountain pen.

Elmer Wolf has purchased the Delux Theatre, Kingsley, from Wayne Strong.

Mr. and Mrs. Archie Maheaney have purchased the Star Theatre, Utica, from A. L. Larentz, who built the house in 1910 and has operated it since. Maheaney is a war veteran.

Mr. and Mrs. Howard Brimmer, of near Allis- son, have purchased the Upton Theatre, Gladbrook.

Warner Bros. Salesman Bill Brimmer is at home but not expected to recovery, after being hospitalized with a heart attack.

Lowell Kyle has been appointed assistant booker for the Columbia exchange, after his recent discharge from service.

Paramount Stenographer Virginia Fankel has resigned; lone Docket succeeds her.

... NEWSREEL SYNOPSES ...

(Released Saturday, April 20)

MOVIEVOTE (Vol. 28, No. 66) - Roosevelt Home is dedicated as National Shrine; Cotton arrives in Bremen and creates employment for thousands; Steel mills open in Germany; Canada green new Governor General; Cardinal Gilroy bailed at Sydney; Lake Erie experiment successful as parcel balloon lands on water; Barge is wizard at dressmaking; Swedish skiers enter grueling 20-mile race; San Antonio boys learn art of self defense.

NEWS OF THE DAY (Vol. 17, No. 264) - Netron honors FDR; Reconstruction inside Germany; New Ambassador to Argentina; Former U. S. Ambassador to Moscow takes job at Court of S. James; Soviet sends new envoy; Moscow lifts overseas; Easter fashion parade.

RKO PATHE (Vol. 17, No. 69) - Land mines in huge explosion; DDT charge entire county in Georgia; Open UNRRA University in Munich; President Trumanatoms war reparations and pays tribute to Franklin D. Roosevelt.

PARAMOUNT (No. 67) - Baseball: New York Giants vs. Chicago Cubs, Boston; Boston; Birthdays and life long home of late President at Hyde Park becomes a public memorial.

UNIVERSAL (Vol. 19, No. 494) - FDR home dedicated to nation; Russians feel France; George Meserini and Lina Menken to return; Former U. S. Ambassador to Moscow takes job at Court of S. James.

(Released Wednesday, April 17)

MOVIEVOTE (Vol. 28, No. 65) - League of Nations in full assembly as UN-carry on; U. S. Navy de- throws carrier pilots to Europe; Canadian gold rush creates Klondike at Yellowknife; Convention of ATA means to plan greater revenue system; U. S. Naval Academy march in review; Fashions for a rainy day; News in the animal world; Surf riders and summer sports seasons in Australia.

NEWS OF THE DAY (Vol. 17, No. 263) - Red envoy back in UN Council; League of Nations liquid- ated; Jap submarine blown out by Theatre men under; First Lady visits infallible victims; Nursery airliner; Hitchcock's horse in Rodeo; Logging in the Everglades.

RKO PATHE (Vol. 17, No. 68) - League of Nations ends for all time; Jap undersea fleet sent to bottom; French come back to Indo-China; First Lady at children's hospital; Florida cupeg cut for lumber; Exhibitors' team to serve U. S.

PARAMOUNT (No. 65) - Midway sends her planes aloft; Retirement of 200-year-old ship; Jap sinks go to bottom of sea; Movie theatres organize for public service; Ex-Cypress tree old housing shortage; League of Nations in final session; Baseball fever grips U. S.

UNIVERSAL (Vol. 19, No. 491) - Jap submarines sunk; German tycoon at UN Council; League of Na- tions quits; First Lady visits polio victims; Public good is exhibitor's goal; Florida cupeg is logged; Hirohito rides in Rodeo in Los Angeles.

ALL-AMERICAN (Vol. 4, No. 182) - Negro Wave first of race to be redoubled; Wealthiest man in Dallas gives alms to the poor; George Rotsky gets award for "good neighbor"; Cleveland Buckeyes train in Ala- bama; Dismissed; News from the Army; Lollipops come up with a laugh.
**FEATURE GUIDE BOOKING**

**TITILE INDEX**

Listed in the following index are titles of features (exclusive of western series releases) with name of the distributor following the title. For data on release of viewing time, etc., refer to title under distributor company listings.

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**CURRENT 1944-46**

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<td>6204</td>
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### Westerns (Coming)
- **Desert Horseman**: Charles Starrett-Smilay Burnett.
- **Galloping Thunder**: Charles Starrett-Smilay Burnett.
- **Heading West**: Charles Starrett-Smilay Burnett.
- **Territorial Trail**: Charles Starrett-Smilay Burnett.
- **Two-Fisted Stranger**: Charles Starrett-Smilay Burnett.

### Current 1944-45

#### Group No. 1
- **Merry Christmas, Miss,** (M.F.): J. Davis-J. Punch. 1944-45: 12/26/44. 1945-46: 2/2/46.

### COMING


### MONOGRAM

#### Prod. No. 413

#### Prod. No. 414

#### Prod. No. 415

### CURRENT 1944-45


### COMING


### Title

- **California Gold Rush, the** (Rep.)
- **Capt. Eddie** (20th-Fox)
- **Captain Kidd** (UA)
- **Captive Heart** (MGM)
- **Cape of the Golden Pirate** (20th-Fox)
- **Cat Creeps, the** (Univ.)
- **Centennial Summer** (20th-Fox)
- **Christmas in Connecticut** (WB)
- **Cherry Bounce, the** (Rep.)
- **Child of Divorce** (RKO)
- **City for Conquest** (WB)
- **Clerk's Wife, the** (Univ.)
- **Club Havana** (PRC)
- **Coney Island Follies, the** (20th-Fox)
- **Code of the Lawmen** (Univ.)
- **Col. Effron's Secret** (Col.)
- **Colorado Pioneers** (Rep.)
- **Comrade X** (PRC)
- **Come Out Fighting** (MGM)
- **Conquest of Chippewa, the** (Rep.)
- **Curly** (MGM)
- **Dakota** (Rep.)
- **Daltons Ride Again, the** (Univ.)
- **Danger Signal** (WB)
- **Danger Street** (Para.)
- **Dangerous Intruder** (PRC)
- **Dangerous Partners** (RKO)
- **Danny Boy** (PRC)
- **Dark Alliance** (Col.)
- **Dark Corner** (20th-Fox)
- **Dark House, the** (MGM)
- **Dark Mirror** (Misc.)
- **Day's Man, the** (Rep.)
- **Deadline at Dawn** (RKO)
- **Deadline Murder, the** (20th-Fox)
- **Deirdre** (Univ.)
- **Desert Horseman** (Col.)
- **Detour** (PRC)
- **Devil's Mask** (Col.)
- **Diary of a Chambermaid, the** (UA)
- **Dick Tracy Versus Carbine, the** (RKO)
- **Ding Dong Williams** (RKO)
- **Doll Face** (20th-Fox)
- **Dolly** (20th-Fox)
- **Don't Fence Me In** (20th-Fox)
- **Double Furlough** (UA)
- **Don't Ask for the Moon, the** (RKO)
- **Dressed to Kill, the** (20th-Fox)
- **Duffy's Tavern, the** (Para.)
- **Duel in the Sun**, the** (UA)
- **Earl Carroll's Sketchbook, the** (Rep.)
- **Easy to Wed** (MGM)
- **Easy to Look At** (Univ.)
- **Face of Marble, the** (MGM)
- **Far In My Fashion** (MGM)
- **Falcon in San Francisco** (RKO)
- **Falcon's Alibi** (RKO)
- **Fall of Berlin** (MGM)
- **Pangs of the Wild, the** (Astor)
- **Patriot Witness** (Rep.)
- **Petticoats, the** (MGM)
- **Fighting Bill Carson, the** (RKO)
- **Fighting Texas, the** (RKO)
- **First Yank in Tokyo, the** (RKO)
- **Flame of the Press, the** (RKO)
- **Follow That Woman, the** (Para.)
- **French Key, the** (Rep.)
- **Frontier Fued, the** (MGM)
- **Frontier Pigeon, the** (PRC)
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**Westens (Current 1944-45)**

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**Westens (Coming)**

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**PARAMOUNT**

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</tr>
<tr>
<td>470</td>
<td>This Gun For Hire</td>
<td>A. Ladd-V. Lake-R. Preston</td>
<td>8/35/46</td>
<td>b/9/46</td>
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<tr>
<td>471</td>
<td>You Came Along (CD.F)</td>
<td>Robert Cummings-Lizabeth Scott</td>
<td>9/14/46</td>
<td>b/7/46</td>
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</tbody>
</table>

**Current 1945-46**

<table>
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<th>Prod. No.</th>
<th>Original Title</th>
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<th>Run Time</th>
<th>Rel. Min.</th>
<th>Date</th>
<th>See Issue of</th>
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</thead>
<tbody>
<tr>
<td>472</td>
<td>Duffy’s Tavern (CM.F.)</td>
<td>Crosby-Rd Gardner-M. Reynolds</td>
<td>9/8/46</td>
<td>b/18/46</td>
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<tr>
<td>473</td>
<td>King of Carleton</td>
<td>Keenan Wynn</td>
<td>5/30/46</td>
<td>b/18/46</td>
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<tr>
<td>474</td>
<td>Hold That Blonde (C.F)</td>
<td>Eddie Bracken-Veronica Lake</td>
<td>7/23/46</td>
<td>b/10/45</td>
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<tr>
<td>475</td>
<td>Kitty (D.A)</td>
<td>Pauline Goddard-Raymond Hatton</td>
<td>1/25/46</td>
<td>b/10/46</td>
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<tr>
<td>476</td>
<td>Love Letters (D.A)</td>
<td>Millicent Jordan-Keith, Tony Terry</td>
<td>11/16/46</td>
<td>b/10/46</td>
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<tr>
<td>477</td>
<td>Masquerade in Mexico (MC.F)</td>
<td>Joan Bennett-Donna P-Knowles</td>
<td>11/30/45</td>
<td>b/12/45</td>
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<tr>
<td>478</td>
<td>People Are Funny (CM.F)</td>
<td>Bob Hope-Joan Caulfield</td>
<td>1/10/46</td>
<td>b/10/46</td>
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<tr>
<td>479</td>
<td>Our Vulnerable Spot (C.F)</td>
<td>L. Young-D. Niven-V. Field</td>
<td>11/5/46</td>
<td>b/10/45</td>
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<tr>
<td>480</td>
<td>Persif of Pauline.</td>
<td>Betty Hutton-John Lund</td>
<td>11/12/45</td>
<td>b/12/45</td>
<td></td>
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<tr>
<td>481</td>
<td>Searching Wind</td>
<td>Albert J. Robinson</td>
<td>10/1/46</td>
<td>b/23/46</td>
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<tr>
<td>482</td>
<td>Seven Were Saved</td>
<td>Richard Denning-Catherine Craig</td>
<td>11/12/45</td>
<td>b/23/46</td>
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</table>

**COMING**

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<thead>
<tr>
<th>Prod. No.</th>
<th>Original Title</th>
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<th>Date</th>
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<tbody>
<tr>
<td>485</td>
<td>Arson Squad (My.A)</td>
<td>F. MacMurray-P. Goddard</td>
<td>8/30/46</td>
<td></td>
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<tr>
<td>486</td>
<td>Swamp Fire</td>
<td>Johnny Weissmuller-Virginia Grey</td>
<td>11/24/45</td>
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<tr>
<td>487</td>
<td>They Made Me a Killer (D.A)</td>
<td>Robert Lowery-Barbara Britton</td>
<td>8/1/46</td>
<td>b/23/46</td>
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<tr>
<td>488</td>
<td>To Each His Own (D.A)</td>
<td>Olivia de Havilland-John Lund</td>
<td>11/26/45</td>
<td>b/15/46</td>
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<td>489</td>
<td>Two Years Before the Mast</td>
<td>Lewis Stone-Denny Moore</td>
<td>11/1/45</td>
<td>b/14/45</td>
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<tr>
<td>490</td>
<td>Welcome Stranger</td>
<td>Bing Crosby-Barry Fitzgerald</td>
<td>3/20/46</td>
<td>b/23/46</td>
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<tr>
<td>491</td>
<td>Where There’s Life</td>
<td>Robert Lowery-Barbara Britton</td>
<td>11/15/45</td>
<td>b/23/46</td>
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</tbody>
</table>

**CURRENT 1944-45**

<table>
<thead>
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</thead>
<tbody>
<tr>
<td>493</td>
<td>Arson Squad (My.A)</td>
<td>F. MacMurray-P. Goddard</td>
<td>6/11/45</td>
<td>b/11/45</td>
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<tr>
<td>494</td>
<td>Club Havana (DM.F)</td>
<td>Tom Neal-Margaret Lindsay</td>
<td>10/23/45</td>
<td>b/10/46</td>
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<tr>
<td>496</td>
<td>Dangerous Intruder</td>
<td>Charles Arnt-Veda Ann Borg</td>
<td>5/8/45</td>
<td>b/23/46</td>
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<tr>
<td>497</td>
<td>Danny Boy (DF)</td>
<td>Robert “Buzzy” Henry-Eva March</td>
<td>6/6/46</td>
<td>b/11/46</td>
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<tr>
<td>498</td>
<td>Flying Serpent, The (HA)</td>
<td>Ralph Lewis-George Zeuze</td>
<td>5/20/46</td>
<td>b/11/46</td>
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<tr>
<td>499</td>
<td>How Do You Do (C.F)</td>
<td>Bert Gordon-Barry Von Zell</td>
<td>12/24/45</td>
<td>b/11/46</td>
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<tr>
<td>501</td>
<td>Lady Confessions (My.A)</td>
<td>M. B. Hughes-Hugh Beaumont</td>
<td>6/15/45</td>
<td>b/31/45</td>
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<tr>
<td>502</td>
<td>Man Who Walked the West (C.F)</td>
<td>Don Red Barry-C. Grier</td>
<td>6/4/45</td>
<td>b/31/45</td>
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<tr>
<td>504</td>
<td>Romance of the West (W.F)</td>
<td>Eddie Dean</td>
<td>5/30/46</td>
<td>b/16/46</td>
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<tr>
<td>505</td>
<td>Shadow of the West (DF)</td>
<td>Ralph Richardson-Googie Withers</td>
<td>7/1/45</td>
<td>b/31/45</td>
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</tr>
</tbody>
</table>
1946 SHOWMEN'S TRADE REVIEW, April 20, 1946

Title Company

Life With Blondes Col.
Life With Father WB
Lightning Raiders PRC
Little Giant Univ.
Little Men Astor
Little Mrs. Jiggs MGM
Lone Hearts Club Rep.
Lost Weekend Para.
Love Letters Para.
Love on the Dole Misc.
Lover Come Back Univ.

M

Madonna of the Seven Moons Univ.
Make Mine Music RKO
Manager's Daughter RKO
Man Alive RKO
Man From Rainbow Valley Rep.
Man Who Walked Alone PRC
Man Without a Gun PRC
Margie 20th-Fox
Marked Trails Mono.
Marseilles in Mexico Para.
Meet Me on Broadway Rep.
Melody Trail Rep.
Mexican Journey Univ.
Mexico Rep.
Midnight Mantle Para.
Midnight Lace WB
Missouri Hayride PRC
Miss Susie Slagle Para.
Mr. Ace UA
Moon Over Montana Mono.
Moonshine Busters RKO
Moralizing the Murder in the Music Hall Rep.
Morgan's Victory RKO
My Brother Who Talked to Horses MGM
My Darling Clementine 20th-Fox
My Gal Loves Me Univ.
My Next Chance Col.
Mystery Train Col.
Mysterious Intruder Col.

N

Naughty Nineties Univ.
Navajo kid PRC
Night and Day WB
Night in Paradise Univ.
Night Time in Paradise WB
Nob Hill 20th-Fox
No Leave, No Love MGM
No Time for Comedy WB
Nob Hill 20th-Fox
Nob Hill 20th-Fox
Notorious RKO
Notorious MGM
Notorious Lone Wolf Col.

O

Of Human Bondage WB
O'Keeffe's Woman UA
One Exciting Week Rep.
One More Tomorrow WB
One Romantic Night
One Way to Love, Astor
Open Beginnings MGM
Open Verdict WB
Our Days Are Numbered MGM
Our Hearts Were Growing Up Para.
Outlaw of the Rockies Col.
Over the Range MGM
Out of the World Para.
Over 21 Col.

P

Pardon My Past Col.
Parade of the Culprits MGM
Partners of the Trail Mon.
Partners of the Range, The MGM
Passport to Destiny RKO
People Love Like That MGM
Perfect Marriage Para.
Perilous Holiday Col.
Peter Ito, The Swede Para.
Phantom of the Plains Rep.
Pilgrim Lady Rep.
Pillow of Death MGM
Plainsman & the Lady Rep.
Portrait of Martha MGM
Postman Always Rings Twice MGM
Preface to Murder PRC
Pride of the Marines WB
Prison Ship Col.
Pursuit to Algiers Univ.

Q

Queen of Burlesque PRC
**Republic (Continued)**

<table>
<thead>
<tr>
<th>No.</th>
<th>CURRENT 1944-45</th>
<th>Run</th>
<th>Time</th>
<th>Rel.</th>
<th>Date</th>
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</thead>
<tbody>
<tr>
<td>508</td>
<td>A Guy Could Change (D)</td>
<td>Allie Lane-Jane Frazee</td>
<td>65.</td>
<td>1/27/46</td>
<td>b2/3/46</td>
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<tr>
<td>509</td>
<td>An Angel Comes to Brooklyn (CM)</td>
<td>Constance Moore-William Elliott</td>
<td>65.</td>
<td>2/20/46</td>
<td>b2/3/46</td>
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<tr>
<td>510</td>
<td>Bring Me a Star</td>
<td>Alberta Morley-William Elliott</td>
<td>65.</td>
<td>5/16/46</td>
<td>b3/16/46</td>
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<tr>
<td>511</td>
<td>Home on the Range (W)</td>
<td>Constance Moore-William Elliott</td>
<td>65.</td>
<td>5/16/46</td>
<td>b3/16/46</td>
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<tr>
<td>512</td>
<td>I Love You</td>
<td>Allan Lane-Jane Frazee</td>
<td>65.</td>
<td>6/2/46</td>
<td>b2/3/46</td>
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<td>513</td>
<td>Man From Rainbow Valley</td>
<td>Constance Moore-William Elliott</td>
<td>65.</td>
<td>6/2/46</td>
<td>b2/3/46</td>
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<tr>
<td>514</td>
<td>My Pal Trigger</td>
<td>Roy Rogers-Dan Evans</td>
<td>66.</td>
<td>7/21/46</td>
<td>b3/5/46</td>
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<tr>
<td>515</td>
<td>One Exciting Week</td>
<td>Al Pearce-Arline Harris</td>
<td>67.</td>
<td>7/21/46</td>
<td>b3/5/46</td>
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<tr>
<td>516</td>
<td>Pilgrim Lady</td>
<td>Stephanie Bachelor-Adela Mara</td>
<td>67.</td>
<td>8/18/46</td>
<td>b3/5/46</td>
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<tr>
<td>517</td>
<td>Plainsman and the Lady</td>
<td>William Elliott-R. Halston-Dorothy</td>
<td>67.</td>
<td>8/18/46</td>
<td>b3/5/46</td>
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<tr>
<td>518</td>
<td>Rendezvous With Annie</td>
<td>Everett-Gail Patrick</td>
<td>67.</td>
<td>8/18/46</td>
<td>b3/5/46</td>
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<tr>
<td>520</td>
<td>Valley of the Zombies</td>
<td>Ken Curtis-Phil Roach</td>
<td>67.</td>
<td>9/1/46</td>
<td>b3/5/46</td>
</tr>
</tbody>
</table>

**Comings**

- 501 Bandits of the Badlands (W.F.)
- 502 Blue Mountain Skies
- 503 California Gold Rush (W.F.)
- 504 Colorado Pioneers (W.F.)
- 505 Gold Mine in the Sky
- 506 Guns and Guitars
- 507 Hall of Justice (CD) (W.F.)
- 508 Phantom of the Plains (W.F.)
- 509 Rough Riders of Cheyenne (W.F.)
- 510 Sheriff of Redwood Valley
- 511 Under Fiesta Stars
- 512 Wagon Wheels Westward (W.F.)

**Westerns (1945-46)**

- 521 Bandits of the Badlands (W.F.)
- 522 Blue Mountain Skies
- 523 California Gold Rush (W.F.)
- 524 Colorado Pioneers (W.F.)
- 525 Gold Mine in the Sky
- 526 Guns and Guitars
- 527 Hall of Justice (CD) (W.F.)
- 528 Phantom of the Plains (W.F.)
- 529 Rough Riders of Cheyenne (W.F.)
- 530 Sheriff of Redwood Valley
- 531 Under Fiesta Stars
- 532 Wagon Wheels Westward (W.F.)

**Current 1945-46**

- 533 Bandits of the Badlands (W.F.)
- 534 Blue Mountain Skies
- 535 California Gold Rush (W.F.)
- 536 Colorado Pioneers (W.F.)
- 537 Gold Mine in the Sky
- 538 Guns and Guitars
- 539 Hall of Justice (CD) (W.F.)
- 540 Phantom of the Plains (W.F.)
- 541 Rough Riders of Cheyenne (W.F.)
- 542 Sheriff of Redwood Valley
- 543 Under Fiesta Stars
- 544 Wagon Wheels Westward (W.F.)

**Current 1944-45**

- 545 Bandits of the Badlands (W.F.)
- 546 Blue Mountain Skies
- 547 California Gold Rush (W.F.)
- 548 Colorado Pioneers (W.F.)
- 549 Gold Mine in the Sky
- 550 Guns and Guitars
- 551 Hall of Justice (CD) (W.F.)
- 552 Phantom of the Plains (W.F.)
- 553 Rough Riders of Cheyenne (W.F.)
- 554 Sheriff of Redwood Valley
- 555 Under Fiesta Stars
- 556 Wagon Wheels Westward (W.F.)
ADVANCE DATA
On Forthcoming Product

DANGEROUS BUSINESS (Col.)
Mystery. Principals: Forrest Tucker, Lynn Merrick, Gus Schilling, Director, R. Ross Loganman. The president of a large utilities company has been framed and is in jail for embezzlement. The woman who has been blackmailed for $70,000 by a young couple who are struggling to start law practice. But before he can do so, he is kidnapped. The young couple rescue him, get the job as his attorneys, and plan to marry.

CLAUDIE'S WIFE (Univ.)
Mystery. Principals: Brenda Joyce, Don Porter, Patricia Morrison, Director, Lewis Collins. Plot: A secretary helps a professor develop peace-time uses for atomic energy and they fall in love. When success and crooks, his estranged wife returns after a three-month absence to reclaim her place in the household. A gang of crooks attempts to steal his discoveries. When it develops the crooks have been in cahoots with the crooks, there are events in which she is killed by the gang leader. The professor and girl are free to marry.

WHAT NANCY WANTED (RKO)
Drama. Principals: Laraine Day, Brian Aherne, Robert Mitchum, Director, John Brahm. Plot: Because of a frustrated child's desire to possess a jeweled locket, a young woman becomes a psychopathic thief. She kills a wealthy man in order to steal the money of the others who have lived events in which they are killed by the gang leader. The professor and girl are free to marry.

CORPS DELECTI (MGM)
Mystery. Principals: Gladys Morgan, Todd Karns, Moreland, Tangier, Howard, Director, Terry Morse. Plot: On his way to investigate a series of murders for insurance money, Jan is stranded in a small bus station near the scene of the crime. From talking to the other passengers, he learns of a missing girl connected with the killings. After a series of more murders, Jan captures the head man of the racket, locates the missing girl and returns her to her mother and sweetheart.

EXHIBITORS AGREE!
(Or Man Bites Dog)
It's not about ATA, CIEA, Allied, clearance, rentals, etc. It's about a theatre nuisance and 99-44/100 per cent of the exhibitors agree.

See Showmen's Trade Review April 27

TITLCHANGES
Phantom of the Desert (Col.)
now
THE DESERT WOMAN

UNIVERSAL (Continued)

506 Serenita From the West (C)F CURRENT 1945-46 .52.../10/12/46 b10/20/46
517 Terror By Night (My)A... CURRENT 1945-46 .96.../3/14/46 b2/2/46
504 Terence-Poster (L)F CURRENT 1945-46 .90.../1/2/45 b10/27/46
508 This Love of Ours (D)F CURRENT 1945-46 .90.../11/2/45 b10/27/46

Movie Date
43
95
b3/23/46
B. M. E. Reissue
wealthy
60...
100.
b1/12/45
Kirby
101.
54.
b3/9/46
F. bl0/20/45
a3/2/46
Kirby
b8/11/45
C. Ann
Merle
89
Celia
80...
97..
Time
b5/27/44
Joan
See
b3/9/46
all/24/45
bl/26/46
78...
Wendy
a8/16/44
B. al2/22/45
J. a4/6/46
I-
93...
all/24/45
bl/26/46
78...

Principals:

Bela
12/29/45
Humphrey
Joan
all/24/45
Kirby
Deborah
107.
C. Heart of a Millionaire

Plot:

Five Lives of Charlotte Cabot: The young girl is blackmailed by a young couple who are struggling to start law practice. But before he can do so, he is kidnapped. The young couple rescue him, get the job as his attorneys, and plan to marry.

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See Showmen's Trade Review April 27
VITAPHONE-WARNER BROS. 1945-46
BLUE RIBBON CASTINGS (18)
2107 Duffy Duck & Sheepdog... interiors... 10 7/24/45
2106 Fresh Fish ... interiors ... 3 4/29/45
2105 Give me the Egg... interiors... 1 18/10/45
2104 Little Little... interiors... 8 22/45
2102 Little Mouse... interiors... 3 25/45
2101 Somber String... interiors... 2 18/45
2100 Trial of Mr. W... interiors... 7
2099 State of the Art... interiors... 9 23/45
2098 Concertos of Western Swing... Excellent... 10 3/6/45
2097 Headlines... interiors... 12 2/24/45
2096 Here Comes the Navy... interiors... 8 5/7/45
2095 Jam Savitt & His Band... Good... 10 4/6/45
2094 Musical Notelets... interiors... 9 3/6/45
2093 Music of the Americas... Good... 12 1/9/45
2092 Lullaby of the Sea... interiors... SPECIAL
2091 The New Hundred... Outdated... 10 10/27/45
SPORTS PARADE (13)
2104 Fin 'n Feather... interiors... 10 19/45
2103 Let Me Gambino... Excellent... 10 3/26/45
2102 Stormy Go... interiors... 10 19/12/45
2101 Hoppity on Horseback... interiors... 9 23/45
2100 Michigan Sunset... interiors... 10 10/7/45
2099 Stage Eagles... Excellent... 10 7/30/45
2098 With Mud and Gun... interiors... 10 1/9/46
TECHNICOLOUR ADVENTURES (6)
2097 Fashions for Vintage Men... interiors... 10 1/6/45
2096 In Old Santa Fe... interiors... 12 10/27/45
2095 All About Love... interiors... 10 6/6/45
TECHNICOLOUR SPECIALS (6)
2094 Frontier Days... interiors... 20 3/26/44
2093 Forest Commanders... interiors... 10 5/6/44
2092 Movieland Revenge... interiors... 3/30/44
2091 Crew of the Great Pacific... interiors... 9/44
VITAPHONE VARIETIES (6)
2090 Allee in Jurupafield... interiors... 10 11/17/45
2089 Miracle of the Mountains... interiors... 10 1/27/45
2088 Posts at Hollywood... interiors... 10 1/7/45
2087 Smart as a Bear... interiors... 10 1/27/45
2086 So You Think You're Allergic... interiors... 10 1/27/45
7039 Story of a Queen... interiors... 10 6 24/45

HELP WANTED

NEW EQUIPMENT
NEW DIMMERS HALF PRICE—Navy Surplus—2450W, $22.50; 2000W, $19.95; 1650W, $15.65; 1350W, $13.50; 30A Rectifiers, $57.00; Westinghouse 0/150AC Voltsmeters, $6.95; 400W Baby Spots, $7.45; Dual Telephone set, $13.75; Panic Bells, $72.50; 24/40W Colored Lamps, $156; Beautified Stage Draperies, $95.00; Coated Lenses, $45.00. Spring Catalog ready. S.O.S. Cinema Supply Corp., 449 W. 42nd St., New York, N. Y.

POP CORN
GIANT S. A. POPCORN, certified to pop over 1000 per bag, $10.50 per hundred pounds. Bonds beginning regular 10c size, holds 2 ozs. of popcorn $5.50 per thousand. New 25c size holds 5 ozs of popcorn $11.90 per thousand. F.O.B. Chicago, Illinois. Houtz Popcorn Co., 3568 N. Lockwood Ave., Chicago, Ill.

POP CORN SUPPLIES
KETTLE KLEENING KIT COMPLETE FOR $6.00 containing Char-X, liquid kettle cleaner, wipers, spatula, o.t. Everything to keep your kettle Spic and Span. Doodles Popcorn Co., Nashville, Tenn.

SITUATION WANTED

SOUND EQUIPMENT
RECORD PLAYERS, NEW $24.95; AUTOMATIC RECORD Changer, $20.75; New Zealand Ikon 33-m. Sound Projectors, $75.75; New Headley 16-mm. Sound Projectors, $375.00; New 20W PA Systems, $75.00; Instantaneous Sound Changeovers, $29.95 set; New 30W Theatre Amplifiers, including monitor, $125.00. S.O.S. Cinema Supply Corp., 449 W. 42nd Street, New York, N. Y.

STUDIO EQUIPMENT
2000W FRESNEL LITES, $37.50; 2000 Sunspots on portable stands, $89.50; Akervil Newivered Camera, magazines, Gryotroph, $795.00; Eyemo two speed camera, $225.00; New 400 16-mm. magazines, $79.95; Moviolux, $195.00 up; Nelson 35-mm. Continuous Sound picture Printer, $975.00; Send for stock list. S.O.S. Cinema Supply Co., 449 W. 42nd St., New York, N. Y.

THEATRE GAMES
DIE CUT Bingo CARDS—$20.00 or 100 boxes. Smaller quantities, $2.25 per 1,000. 1-75, 1-100, IMMEDIATE DELIVERY. S. Kloen, c/o Showmen's Trade Review, 1501 Broadway, New York City, N. Y.

FOR YOUR BINGO GAMES. Buy your cards from us—controlled or uncontrolled, dye cut, play right, priced right—service supreme. Samples on request. Premium Products, 354 W. 44th St., New York, N. Y.

CAN YOU USE $5,000 extra yearly profit? Photo-Nite will positively increase your box-office receipts 200-300% on worst week night. You can't lose! Write, Photo-Nite Shows, Div. American Theatre Supply Co., Inc., 2nd at Cherry, Seattle, Wash.

THEATRE SEATING
500 REBUILT AMERICAN SEATING BALL BEARING Panback, boxspring chairs, $5.95; 120 Irish woolen backs and seats, $5.95: 500 American rebuilt, reupholstered red striped velour padded back, spring cushions, metal lined, $7.95: 140 American rebuilt heavy veneer back spring cushions, $6.95: 180 Heywood-Wakefield heavy panback, springsless cushions, $4.95; 300 American veneer back, springsless cushions, $4.50. Beautiful Cardinal Red loaf seats, 52" wide, 100 yards per roll, $1.14 yard; cut lengths, $1.25. Wire for stock list, S.O.S. Cinema Supply Corp., 449 W. 42nd St., New York, N. Y.

THEATRE CHAIRS 600 Streamlined full upholstered American Seating Company chairs. 1000 spring cushioned reupholstered 92½" insert panel backs 900 spring cushions, 1000 veneer chairs. We upholster chairs. Phone Lenox 3443, Jesse Cole, 2553 McClellan Ave., Detroit, Mich.

THEATRE WANTED
MODERN EQUIPPED THEATRE in Missouri or Illinois. Write particulars, W. R. Duckworth, Box 323, Salem, Mo.

EXPERIENCED, HARD WORKING, SHOWMAN will buy, lease or consider partnership, anywhere. Box No. 714, Showmen's Trade Review, 1501 Broadway, N. Y., N. Y.

USED EQUIPMENT
CLOSING OUT 52" x 72" SCREENS, poor condition, tripods alone worth money, $4.95: Manda Regulators with Ammeters, $16.50; Roth 25A Generator set $37.50; Airbrush Supermerc, $164.75: Yellow Curtain Machine, rebuilt, $149.50; Heavy Duty Vacuum Cleaner, rebuilt, $97.95: Brandt Penny Direct Coin Changers, $99.75; Colometers with Pennies, $69.50. Spring Catalog Ready. S.O.S. Cinema Supply Corp., 449 W. 42nd St., New York, N. Y.

SIX SOLD LAST MONTH—Vets Establish Your Own House—Complete Army Theatre Booth outfits—Holmes professional latest talent sound projectors, 2000' magazines; lens; Baby Strong Automatic Arclamps; 15 amp. rectifiers; constant speed motors; 3 point adjustable heavy pedestals; High Fidelity 30 watt amplifiers; monitor speaker; 2-way Multicellular horn system, everything ready to go. Write—Mr. C. J. L. BROS., 2000 W. 42nd St., New York, N. Y.

THEATRE SEATS—PROJECTORS—Folding Chairs, 16-mm. film—lights—new screens. Lone Star Film Co., P. O. Box 1274, Dallas, Texas.

WILL SACRIFICE TWO MODEL K MOTOGRAPH. Mechanisms with deluxe bases, complete Western Electric Model M-10 $995.00. S.O.S. Cinema Supply Corp., 449 W. 42nd St., New York, N. Y.

COMPLETE BOOTH, Simplex projectors, automatic arc lamps, rectifiers, lenses, latest model Ballantyne sound with two way horn system, completely rebuilt and guaranteed $1495. Thousand things you need. Write us. Star Cinema Supply Co., 440 W. 45th St., New York, N. Y.

WANTED TO BUY
HIGHEST PRICES paid for Simplex, Powers, lamphouses, rectifiers, sound, etc. Star Cinema Supply, 440 W. 45th St., New York, N. Y.

SIMPLEX PROJECTORS, LAMPHOUSES, Quarter Horse Motors, Portables, etc. Box 713, c/o Showmen's Trade Review, 1501 Broadway, New York, N. Y.

CLASSIFIED ADVERTISING
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, 1501 Broadway, New York, N. Y.
Another "SLEEPER" from COLUMBIA...
with sensational mystery appeal...
top dramatic values!

NIGHT EDITOR

with

WILLIAM GARGAN - CARTER JANIS DONELL

Screenplay by Hal Smith
Produced by TED RICHMOND
Directed by HENRY LEVIN

A COLUMBIA PICTURE
KISS
YOUR
RECORDS
GOODBYE!

JOHN GARFIELD . LANA TURNER
M-G-M's 'THE POSTMAN ALWAYS RINGS TWICE'

Support the Cancer Drive
Week of April 21 to 28
"It's An Ill Wind...........

Well, everybody in the industry might as well be philosophical about it—perhaps something good may grow out of the internecine battle that won the headlines in newspapers this week as Howard Hughes courted the law in his battle with the Motion Picture Association of America and its directing head, Eric A. Johnston. (Incidentally, Mr. Hughes’ constant reference to the MPAA in his statement released to the press Tuesday morning as the "Hays office" was for the reason that Mr. Hughes believes the organization is more generally known as the "Hays office" than as the MPAA or the Johnston office, or other designation. Or so we’ve been given to understand.)

But to get back to philosophy. The disputing men do often lives after them in the form of something accomplished for the general good. So let us hope that this somewhat unseemly court battle over the much discussed picture and advertising Mr. Hughes is sponsoring as producer of "The Outlaw" may bring about a more successful program by the industry for meeting the now growing threat of spreading censorship in municipalities and states.

That the industry’s system of self-regulation has not put a stop to moves for official censorship by cities and states is demonstrated fact. (That self-regulation is in the interests of the industry itself, goes without saying and that phase of the industry’s code policy and procedure is not challenged here).

In reporting the veritable rash of moves for censorship in various sections of the country, STR has quoted observers who stated quite flatly that the industry’s conduct has little to do with the basic trend for more censorship. Censorship is political—and profitable. Censor fees have great allure for politicians seeking to bolster the state income. Such tax-hungry groups are not much concerned with whether or not the industry preaches morals or good taste in its shows or its advertising. It’s the dough they want, and censor fees are one way to get it.

It could be that for the industry the Production Code may have been a sort of Maginot Line—in the sense of a psychological acceptance that all was safe while it held. Perhaps there should be, additionally, an aggressive out-of-the-open fight on censorship by the industry with no punches pulled and no quarter given.

Thus, should that be a needed policy by the industry, and should realization of the fact be either directly or indirectly the result of the ill wind which seems to have been whipped up by Mr. Hughes, not little but much good will result.

Ain’t philosophy pleasant-tasting headache medicine?

Now’s the Time

Many’s the time, during the past years of “the duration” that this page has carried an appeal to distributors to build up a good husky backlog of goodwill among their exhibitor customers.

We think things we were talking about then are now becoming very much more clear and obvious.

These obvious things have had some added emphasis cast their way this week by reports and rumors as well as forthright statements. Also, anybody watching production must conclude automatically that the time can’t be far off when his current strongly sellers’ market will do a complete turnover to a rather firm buyers’ market.

So the time is not too distant, perhaps, when Mr. Exhibitor will have a lot of product to choose from. And in addition to more product, unquestionably there will be more distributors to seek Mr. Exhibitor’s business. Moreover, these new distributing outfits, already organized and those in formation, are no pygmies.

This week Matty Fox gave out with a mighty vigorous statement of policy and program to be carried out by United World Pictures. And the other distribution organizations now in formative stage have some mighty good backing of brains and brawn in both the production and distribution departments.

So we say, now’s the time for the established distributors to make hay by building goodwill among the exhibitors. Not so long from now that goodwill could prove the determining factor between continued prosperity or mere pickings for distributor outfits currently grazing in green pastures.

At Your Service

Your current issue of The Service Paper of the Motion Picture Industry offers a most timely and useful tool for the theatre owner, manager, maintenance chief, purchasing department head and projectionist. Our “Where to Buy Theatre Equipment Directory” (whose unique design, by the way, is the result of close study of the needs of theatre men by a group of leading theatre executives) is presented with special pride for a job well done by our staff. You also will find vigorously alive and timely reporting and comment on the theatre collections nuisance subject in our news story reporting exhibitor opinion and the Jack Jackson article.

—“CHICK” LEWIS
HUGHES COURT MOVE STYMIES MPAA ACTION ON 'OUTLAW'

Producer Charges Johnston Office Violates Trust Law
In Suit to Restrain Ban

Federal Judge Vincent L. Leibell of the New York court has issued an order giving Producer Howard Hughes a temporary order restraining the Motion Picture Association of America from revoking its approval seal on "The Outlaw" or from taking further action against that picture's advertising. The Judge set May 3 for a hearing on a requested preliminary injunction.

Wednesday's action, which was not contested by the MPAA counsel, does not pass upon the merits of the Hughes case which requests:

Injunctions to set up the entire MPAA system of picture and advertising censorship.

A court review to "revise, reverse or modify" the MPAA Advertising Production Code on "The Outlaw's" advertising, which precipitated the present court case.

Injunctions against the MPAA from suppressing film treatment of controversial subjects.

An injunction preventing the MPAA from doing anything that might cause a contract breach between Hughes and United Artists.

(Hughes states his contract requires his pictures to bear the MPAA approval seal if they are to be distributed by UA).

An injunction restraining MPAA from taking the suit against the producers.

Triple punitive damages under the Sherman and Clayton Acts on such a sum as the trial shall determine Hughes to be entitled to. (He claims loss of $1,000,000 to date due to the MPAA advertising edict and states the total may be $5,000,000 unless the MPAA is restrained).

The temporary order which Judge Liebelle issued and which the defendant has appealed practises the result of keeping the MPAA from taking any action on "Th Outlaw" as long as the order is in effect.

Charges 'Coercion'

In his petition Hughes asserts that the MPAA exercises "economic coercion" over the producing and exhibition fields. He says he is a member of MPAA and under its rules his resignation cannot take effect for one year, declares the organization imposes a "private censorship upon the entire industry" and assumes powers which are the functions of government. He claims it controls the entire industry "in violation of the Sherman and Clayton acts by reason of its boycotts, refusal of production and exhibition of pictures by companies who do not own the title of the defendants."

MPAA offices in New York said there was little likelihood of the organization's taking any action on Hughes' expulsion or his resignation as long as the case was in the court's jurisdiction.

A meeting Tuesday at which the board was to consider whether Hughes violation of its ban on some of "The Outlaw" advertising should cause his resignation or was cancelled when the MPAA was advised the case had gone (Continued on Page 12)

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CENSORS MUST POST $10,000 APPEAL BOND
Judge Rules in 'Scarlet Street' Case

Atlanta's Paramount Theatre was buying advance bookings yesterday to announce opening of the previously banned "Scarlet Street" for May 2 at Fulton County Superior Court Judge Bond Almand handed the Atlanta censors their second outright setback in this much discussed case.

Ruling on a bill in equity for injunction brought by Universal and Dara Pictures against Atlanta Censor Christine Smith and the Censor Board, the Court decreed that if they appealed the decision they would have to post $10,000 bond to indemnify the picture companies against any loss incurred by reason of such an appeal.

Originally Judge Almand had ruled that Censor Smith did not have the right to ban a picture, stating that such right was vested in the Censor Board and that he did not consider the four to four tie vote in the "Scarlet Street" case sufficient backing to warrant its prohibition of the film. He had ruled for an injunction against the defendants but held up its effective date.

On the latter hearing he amended his original opinion to say that even if Censor Smith had authority to ban the picture, her action in doing so on grounds of "obscenity" "was unreasonable, arbitrary and in abuse of her discretion."

The Judge pointed out that "Scarlet Street" had been examined in 250 cities and that "more than 50 men and women in various walks of life testified they had viewed the picture and had not found it obscene or licentious."

Picture company attorneys said they would make no move to show the picture until after Monday (24) at which time the censors must either appeal and post bond or give up the fight.

FIELDING WILL SEEK AD BANS IN NEW SHOW CODE

Notice that he intends to insert a five-point program of advertising principles in the new New York theatre code was served on exhibitors Thursday at a luncheon of the Independent Theatre Owners Association in the Astor by License Commissioner Ben Fielding.

Fielding, who said he thought he could make the principles stick, listed them as bans against:

Labelling or misleading titles; misrepresentation; statements offensive to public decency; unfair presentation of life, habits or customs and historic events as illegal.

The License Commissioner claimed he was receiving strong complaints from theatre patrons over misrepresentation.

DEBT CONSPIRACY EXISTS IN SCOPHONY AGREEMENTS

Five corporations and three individual defendants charged by the United States government with conspiring to monopolize Scophony television patents, filed their answers in Federal District Court at New York Thursday with one defendant—General Precision Equipment Corporation—entering a detailed denial of any conspiracy.

General's reply in substance was that it had not entered into contracts with other defendants not to monopolize and divide the world markets on cartel lines but to have use of Scophony patents generally and to be able to manufacture one of the Scophony television patents—the large screen suitable for television.

It explained that as manufacturers of theatre equipment it considered this field to have had a business "potential" which had "not been realized."

It further stated that most of the Scophony patents had not been improved since the war; froze experiments and that the alleged conspiracy to monopolize use of the "skiatron system" was not correct since "skiatron" has never been successfully used in television.

Defendants in the suit are: General, Scophony Corporation of America; Television Productions, Inc.; Fantomama Manufacturing Co., Ltd.; Arthur Levey, Earl G. Hines and Paul Ralbourn.

COURT NULLIFIES TAX

Ruling that there had been enough petitions to require a referendum to the voters on the matter of a municipal amusement tax in Chico City, the California Third District Court of Appeals at San Francisco this week issued a writ restraining the Chico City Council from enforcing the tax. Protests were reportedly heavy on the added levy.

ARREST 'OUTLAW'

San Francisco police after allegedly receiving complaints from citizen and church groups Wednesday night cracked down on Howard Hughes' "The Outlaw," seizing the film and arresting United Artists Theatre Manager Al Dunn on charge of "exhibiting an indecent motion picture." Dunn was released under bond.

No action was taken against the picture's billboard advertising which previously had been criticized by church groups.

Meanwhile, the Catholic newspaper, The Monitor, editorially declared that if it were impossible to keep "The Outlaw" off the screens Catholics everywhere should write letters of protest to the managers of theatres about to play it and even threaten to stay away for a year from the houses that booked it.

SHOWMEN'S TRADE REVIEW, April 27, 1946

NATIONAL NEWSREEL

SHawnen's Trade Review
Title and Trade Mark Registered U. S. Patent Office Published every Tuesday by Showmen's Trade Review Inc., 1501 Broadway, New York 18, N. Y. Telephone REligion 1-8000, Telegrams and wires: Showmen, New York, N. Y. Agent, Tom Kennedy, Associate Editor; James A. Cron, General Manager; Lee McNally, Managing Editor; Harold Rendall, Equipment Advertising Manager, West Coast Office, 6777 Hollywood Boulevard Hollywood 28, California; Telephone Hollywood 2059. Anna Lewis, manager. London Representative, Jock MacGregor, 260 New Bond Street, London, W. 1. Melbourne Representative, Gordon V. Currie, 1 Elliott St., Homebush, Sydney, Australia, Ass't. Sydney, Australia Representative, Grant's Office, Sydney, Australia. Advertising Representative, Gordon V. Currie, 1 Elliott St., Homebush, Sydney, Australia. A complete file of the publication is available for examination. All contents copyright 1946 by Showmen's Trade Review Inc. Copyright owner Northern Virginia State University, Toronto, Ont., Canada; Foreign, $2.00. Single copies, 10 cents.
Chicago Film Tieup Averted
As Truman Appoints Board

Threat of an express employee strike which would have curtailed film deliveries in the entire Chicago area and might have affected the Detroit territory which is temporarily served by Chicago, seemed averted late this week as President Truman appointed a fact-finding board to study the question.

The employees agreed to await action by the board and in the meantime to work in Detroit, where the exchanges are strike bound, receiving its product from here by express and air mail.

Elsewhere the labor front seemed comparatively calm with a second interruption of the American Federation of Musicians-producer talks to be held in New York this week by President Sypios Skouras.

Skouras, in an interview which was largely "off the record," said the 20th-Fox expansion plans for picture production, would have to wait on action by the British Board of Trade to whom he has already applied for permission to build a studio near London.

The 20th-Fox president said his company had plans for from four to six British produced pictures a year and would produce 25 pictures in Hollywood the coming year, in addition to the product which might be produced on other lots for 20th-Fox distribution.

Monogram Sales Heads
Gather for N. Y. Meeting

Monogram executives were gathering at the Warwick Hotel, New York, this week for the first of two spring regional meetings, the first set for April 22-28. The next meeting is scheduled for Chicago on May 4 and 5 at the Drake Hotel. Both meetings will be conducted by Morey Goldberg, general sales manager.

Seek Writ to Keep
Extras Off Relief

Major producers last week sought a writ of mandate from the Los Angeles District Court of appeal. If granted, it would have the effect of preventing extras who have turned down a $5.20 a day job from receiving unemployment compensation.

The producers stated in the court to overrule all decisions given in favor of extras by the unemployment insurance appeals board of the California Employment Stabilization Commission. The board to date has denied all producer protests.

UN Plan Build-Up for British Start;
To Buy Showcase Theatres ‘If Needed’

Efforts to have Hollywood sympathetic writers maintain correspondents in London in order to get the word out of and up-to-date pictures production will be part of a program committed by United World Pictures in connection with distribution here of British films made by the Rank interests, it was said in New York this week by UW President Matthew Fox. As an initial move to start the flow of glamour pictures, including British films in the films UW will distribute, Fox said that three American writers will be sent to England in June.

This move to offset the drawback to British pictures due to lack of familiarity of American audiences with stars and players, and a decision to open up the own company's own "showcase" theatres in key runs, are highlights of an aggressive policy which Fox indicated will be put into effect rapidly in London. Regarding the "showcase" situation, Fox said his company intends to build or lease theatres where space is available. "We are facing a very difficult decision, however, I intend to go into no city where we can get a constant play-off of our pictures."

Discussing progress of UW to date Fox brought out:

That actual distribution would start Jan 1, but that they would be starting our exchange till the first of November. (Plans call for six district managers, 31 exchange managers, 62 salesmen and an eastern sales manager. Where possible new buildings to house UN and London will be constructed. Where building restrictions hinder, Universal's vaults will be used and temporary office space procured in the vicinity. Distribution in Canada by Empire Union; abroad by Universal-Emperor or Eagle Lion, in South America by Universal.)

That UW has first choice of any eight features made by the Rank companies and will distribute eight American pictures made by International. Two British pictures, "Stairway to Heaven" and "London Town" have already been selected.

That they would apply for membership in the Motion Picture Association of America but could not say whether they would seek entry into the Motion Picture Export Association until it had come into existence fully. (Some product UN will be handling will be from companies which have an entry into countries where American films are now barred.)

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Foreign Films Back in Canada

Canada's exhibition of foreign language pictures, which dropped off sharply during the war, was on an upsurge this week as three cities resumed regular showings of foreign product.

In Toronto, the International Cinema opened with "Marie-Louise" a Swiss film while the Victory Theatre brought back Soviet product. Ottawa's Rideau Theatre came out with a double bill of French films topped by "A Dog's Life," while the Auditorium presented a feature film titled "The Adventures of Baron Munchausen." In Montreal, the Victory has been renamed Cinema de Paris and will present only French films.

'KOG'—It's Short, Snappy, Scrappy and Murder for the Poor Distributor

It isn't the original Indo-German for "I'll have another cup of coffee." Nor is it a short way of summing up the Howard Hughes-Eric Johnston question. It's an Australian abbreviation for: "Keep off the Grass," and if you think that implies it's an injunction depriving the Australian and New Zealanders from full enjoying of their constitutional rights to picnic every holiday, you're slightly wrong again.

It's a phase in the motion picture vernacular of these southwest Pacific nations which means: "You keep off my territory and I'll keep out of yours, and together we'll slap the distributors down."

If that sounds a bit unusual to U. S. exhibitors who have to watch their product and the empty lot on the next corner with both eyes, it isn't a bit unique in a country where kangaroos are commonplace and distributors actually encourage a form of bicycling.

And it works. For a veteran traveler who wrote SHOWMEN'S TRADE REVIEW on the subject, outlining the exploits of Australia and New Zealand not only agree among themselves but put up a united front to distributors, but big chains and the absolute independents cooperate so closely that if it happened in the United States, the Department of Justice would be walking into court with bales of typewritten complaints.

Eden—or Lost Week End

To film men of this country, where some of the more important industry executives have reported as indulging the practice of bidding each other good morning for fear it will eventually cost them triple damages and where auditors are indulging in an orgy of pencil sharpening to figure out what final damages on some conspiracy cases are going to be, this report on the southwest Pacific may sound like a press agent's lost weekend.

Actually it is the honest truth, for there are no anti-trust laws in the countries below the Equator.

As a result, it is perfectly legal for exhibitors to understand each other like gentlemen and for the lion of the circuit to lay down and play knittin with the lamb who owns the small competing independent theatre. No one cuts any one else's throat—in the exhibition field. So they line up and try to commit mayhem on the distributor, and since there is no production to speak of in either country, the distributor is a foreigner, like for instance a Briton or an American. This apparently makes it OK as well as fine and dandy.

According to information one theatre will not independently ask their distributor if another theatre will try to buy another's product. The exhibitor will also lay off another's product if the distributor does not get a contract renewal and tries to sell away from the original client. It just isn't done.

So, if Exhibitor Adam decides that percentages are too high and decides to throw out Distributor B, Exhibitor B shows distributor who is boss, Exhibitor Charlie who has the house in what is the Australian or New Zealand equivalent of around the corner, won't even consider Distributor Baker's charming assurance that his product is now available. (Ok, if you don't believe us, take a trip out there and see for yourself—or ask a war bride.)

On the Spot

This exhibitor love fest really works out in matters of the distributors, too.

In an Australian city a first run operation with a number of neighborhood subsequent runs which probably can be called Mr. Big, was on quite a charm offensive with a smaller chain which ran nothing but neighborhood houses—all of them in opposition to Mr. Big's neighborhood.

The smaller circuit soon found itself in a spot when, due to an influx of American houses, the first-run houses upon which it depended for cleared product began holding over.

So what does Mr. Big do? With a big heartedness which would be highly suspected, he buys some extra run product, plays it in his first run house and then clears it so the smaller neighborhood chain could get product. It would be morally uplifting and edifying to state that such a good neighbor policy got results. But the good Samaritan Mr. Big suddenly found that by playing these extra films into clear them for his smaller friend, he was developing a backlog on the first run product that he should have cleared for his own neighborhood. And soon his own circuit was screaming for films.

Meanwhile, the opposition which he had helped in the tradition of Australian cooperation when it comes to handling the distributor, had plenty of product.

This paper's informant insists that such actions are not isolated instances but are indicative of teamwork among exhibitors. None.

(Continued on Page 12)

Skouras Asks Smoother World Trade Relations

Stressing the necessity for understanding and friendship in the film industry's relations with foreign countries, Spyros F. Skouras on Wednesday was accorded a unique audience by Murray Silverstone and the 20th Century-Fox International Corporation to mark the end of the Spyros Skouras Drive, which was conducted on a world-wide basis. Executive Vice-President W. C. Michel, who acted as drive captain, made the presentation to Mr. Skouras.


French Gov't May Make Films in Seized Studios

That the French Government was planning to enter the motion picture industry in competition to private interests was strongly indicated in Washington this week.

Reports were to the effect that a bill to authorize such production, using studio and theatre properties which had either originally belonged to Germans or allegedly collaborators, would be introduced to the government. German and collaborator property had been sequated by the free French governments as they took over civil administration.

Meanwhile, local sources were not very optimistic over an early settlement of the Franco-American picture situation, pointing out that apparently this deal was being held up pending an approval of a loan to France.

So far the only American pictures to go into French theatres are "Congo," "Cuna," Mexico, "Farina," brought in by the Office of War Information last year. The French reportedly want 55 per cent of the screen time for their own product, leaving the remaining 45 per cent for all other foreign imports.

Plans Chain for 16-mm. When Product is Ready

Planet's contemplated plans for a chain of 16-mm. theatres in key spots of the United States will be to get the production schedule in line so that the present 12 a year can be put into effect, Sales Manager William Waller declared.

Waller said that such a chain had been studied by Planet Pictures which at present, he declared is using the California territory as a "guinea pig" to sense the possibilities of 16-mm. commercial production on a large scale.

Exchanges for Planet product are now operating in Detroit, New Orleans, Chicago, Seattle, Portland, Denver, Raleigh and Philadelphia. Waller added predicting that New York and Atlanta offices would be opened shortly. Deals for exhibition will be on percentage only.

MGM 16-mm. Program Starts in 25 Countries

MGM this week started shipment of 50 16-mm. features and shorts in four different languages for distribution in 25 foreign countries.

The product, which will be used in only situations where 35-mm. equipment is not available, will be sent into England, Australia, France, Belgium, Switzerland, Ireland, Palestine, India, Singapore, The Philippines, Argentina, Chile, Colombia, Cuba, Mexico, Panama, Peru, Venezuela, Puerto Rico, South Africa, Portugal, Thailand, China, Egypt and Finland. Shipments to Brazil and Italy are scheduled.

Strikes Mean Shortage

Strikes affecting copper and coal production will cause a serious setback in the motion picture production equipment the C.P.A. warned in Washington this week.

Steel production is already down due to a strike in the latest agreement at the production equipment, sound and heavy studio equipment. Exhibitors were urged to return to conservation habits of war days and salvage copper drippings.

Theatres Must Wait

Building of theatres in New Zealand will have to wait about five years, Robert Kerridge, head of a New Zealand circuit, said in New York this week.
NEXT IN THE UNBROKEN LINE OF HITS FROM 20th CENTURY-FOX
BEST-SELLER
DARRYL F. ZANUCK presents

GENE TIERNEY

Dragonwyck

From the Novel by Anya Seton

WALTER HUSTON · VINCENT PRICE · GLENN LANGAN

and Anne Revere · Spring Byington · Connie Marshall · Henry Morgan

Written for the Screen and Directed by

JOSEPH L. MANKIEWICZ

Century-Fox triumph to challenge your "Leave Her To Heaven" records!
“DRAGONWYCK” has surpassed every Easter Week attraction in the whole spectacular history of hits from 20th!

The biggest figure in the industry makes the biggest best-sellers!
Collections Tire Public, Exhibitors Claim

94% of Showmen Poll ed
Find Plate Passing Hurts
12% for Yearly Drive

That the Motion Picture Theatre Owners of America are opposed to theatre audience collections and may take further steps against them at the June board meeting of the organization was indicated in Columbus, Ohio, this week by President Ed Kuykendall. Allied States and CIEA are also scheduled to consider the collection question when they meet in Chicago during May. Adviced of the Showmen's Trade Review poll results, Kuykendall said: "Locally, there are more and more resentful of collections and drives in theatres because they are in duplication. The average patron has been solicited either in his home or his business. MPTOA is opposed to theatre collections." Allied States President Jack Kirsch, when told in Chicago of the poll results, declared: "If the majority of exhibitors oppose charity collections then their wishes should prevail." Jesse Stern, president of the Conference of Independent Exhibitors Association, reiterated that the subject of collections would come up at the CIEA meeting in Chicago. He pointed out that the conference was already on record to limit collections to one yearly and that it would probably adhere to that stand.

The American Theatres Association is committed to the principle of one collection yearly, which President Si Fabian said he personally thought was the ideal solution to the drive collection problem.

Doubts Goodwill

Other points noted in the results:

That exhibitors do not favor more than one charity drive a year.

That twelve per cent think one audience collection drive per year is the best solution to the collection problem, while another twelve per cent believe that collections can be thrown out altogether and cooperative campaigns limited to "voluntary" contributions by means of collection boxes in lobbies or other parts of the theatre restricted to one a year.

In reply to the question whether participation in drives created goodwill that was helpful in meeting tax and legislative problems, only about one cent of the polled had any opinion and a heavy majority of this group was of the opinion that drives had no effect one way or the other on this matter.

One exhibitor wrote: "There is some good will resulting but this can be attained by helping on civic affairs without collections. I think collections have a harmful effect when we have a lot of them."

Another exhibitor complained: "Every one has the opportunity to support any drive. What other industry passes the collection plate?"

The strongest complaints came from Portland, Ore., and Kansas City, Mo.

A Portland exhibitor said: "Our audiences have been 'collected' to death prior to our drive. If the theatres nationally abandoned the practice of collections I think the general public would issue a vote of praise to the exhibitors and no criticism would result. A collection box for free will offerings placed in theatre lobbies would, in my opinion, serve the purpose adequately."

An exhibitor in the Kansas City territory declared that collections actually hurt business.

"Theatre patrons in this area," he said in answer to questions, "are so disgusted with collections that they were actually decided to drop during collection weeks. They feel they are being taken at a disadvantage.

"I am violently opposed to these drives. And experience has shown us that our status in the community does not increase. . . I do not see why there should even be one drive a year, any more than restaurants, department stores, etc., should make a drive (which they do not.)"

"I am in favor of putting theatres on the same basis as all other lines of business. I think in the long run we will gain more respect for industry and I also think the general public will greatly appreciate our devoting our attention to giving them the entertainment and relaxation they pay for when they enter our doors. . . I think that collections take an unfair advantage of them. They have no way of protecting themselves."

Bogeaus Revamps General Service Studios Set-up

A reorganization of General Service Corporation was announced this week by Benedic Bogeaus by whom the latter's production activities and the General Service Studios was clarified. Bogeaus explained that under the new setup General Service Corporation will become a permanent producing company, with Bogeaus as president, C. J. Tevin as vice-president, and Samuel Weisenthal as secretary. The formation of the new organization will relieve Bogeaus of details connected with rental of the studios to outside independent producers.

The studio-rental and operation side of the picture will be relegated to a new California corporation, General Service Studios. This company covers the land, buildings, and equipment of the studios and will operate as a rental studio for independents releasing through United Artists. Mr. Tevin is president, with Weisenthal as secretary and Lewis E. Pennish as treasurer.

Cancer Tops Red Cross

The motion picture industry's cancer drive—launched in 1946—appeared to be away out in front of past drives as exhibitors united to make a strong showing, reports from the Cancer Drive Committee claimed this week as the drive came to an end.

A pre-closing poll showed that the collection had risen above the Red Cross drive from 30 to 50 per cent, the committee said.

ATA Will Borrow Funds Until Dues Are Decided

A plan to raise operating funds through personal loan of members until a policy on dues and their collection is ready, was agreed upon by the American Theatres Association in New York Wednesday.

Treasurer Sam Pinariski was appointed chairman of the loan raising committee which consists of Harry Arthur, William Crockett, Joseph R. Vogel, Harry Kaehne, Leonard Goldenson, Harry Brand and W. H. Skibrell.

Methods to enable the 114 man board to function quickly and at a moment's notice were also discussed.

S. Calif. ITO Refers ATA to Members

Directors of the Southern California Independent Theatres Owners Association, which consists of some 350 West Coast Theatres, this week decided to forward to its membership a recommendation that the association join the American Theatres Association.

Meanwhile, Robert H. Poole of the Pacific Coast Conference of Independent Theatres Owners, which covers seven states, said that his organization does not belong to any national group and does not contemplate doing so.

"I have seen statements in the trade press," Poole said, concerning Si Fabian's invitation to cooperate. "but we have received no official request from Mr. Fabian.

Boost Licenses $125

Theatre license fees for Antioch, Ill., will be boosted from $85 to $125 yearly, effective May 1, when the new schedule of rates adopted by the village board goes into effect. The theatre increases, which affect the two houses of this 1100 population center, appear to be the first since 1938. The other added fees were liquor licenses which were raised $100.

Exhibitors Hear ATA Trio

American Theatres Association Board Chairman H. C. Weisenthal, Si Fabian upon Executive Director Robert W. Coyle held the first of a series of meetings Thursday at the Ritz-Carlton Hotel in Philadelphia to explain. Eastern Pennsylvania exhibitors were present.
$698,805 for Newspaper Ads

Five motion picture companies spent a total of $698,805 for newspaper space during 1945, the weekly Advertising Age revealed in a special survey this week. The figures represent only amounts directly spent for advertising by the companies and do not include situations where the companies shared the costs with the theaters. In addition, the bulk of newspaper space for the industry was bought by theaters and not by producing companies.

The companies who bought direct space and the amounts they spent are: Columbia $231,514, MGM $241,318, RKO $87,653, 20th Century-Fox $101,190, United Artists $82,048.

'KOG'—It's Snappy, Scrappy and Murder

(Continued from Page 6)

of this cooperation is in writing. They are all tacit agreements and none of these agreements reached among two parties seem destined to hurt a third—unless it is a distributor, and from all accounts, the movie studios are lost on distributors in Australia and New Zealand.

Yet there has to be a wormy apple in this barrel; the first place, depreciation in New Zealand is a subject not as thoroughly understood as it is in the best American accounting circles. There it is customary to take depreciation in the first year, and then after that all is forgotten.

In New Zealand, also, a picture contract stays with the theatre. So does the run.

If a newer and better theatre is built, it cannot gain a run priority or better product even if it is prepared to offer higher rentals.

If an exhibitor wants to change from first to second run, or the other way around, he can't.

Also, if a run of good pictures under a certain company's contract is due for a house about the time the lease expires, the owner can oust the company for whatever price was disclosed and take over the pictures. The exhibitor can't do much. He's a man without a house and if he gets a house, he can't take the contract and stay with him. That stays with the house.

Exhibition in both these countries, due to custom and convention, is also a more costly business than it is in the United States. Admissions are comparable to those over here, but since the bulk of the trade comes on one or two days and since continuous shows are not feasible, the houses have to be much larger than those in the United States.

The average theatre runs an afternoon show and two night shows with a reserved seat policy and intermission between the double bill. Supper shows are not profitable, since the inhabitants go home for supper and the business does not warrant them.

But probably the greatest nuisance is a print shortage. The Australian government places a high import tax on finished film, so the distributor gets one masterprint and processes his other prints from it in a took a plan to avoid the tax as much as possible.

Even under this setup prints are scarce and simultaneous releases in various cities are practically unheard of. The locations have to wait until the film is available. In fact, the situation is such that on neighborhood runs the distributor encourages bicycling, provided of course, both houses pay the rentals. It is nothing unusual to see two houses in different sections of the same city showing their shows 15 minutes apart while the bicyclist runs the film between them on a motorcycle.

Hughes Court Move Stops MPAA Action on 'Outlaw'

(Continued from Page 4)

to court.

Hughes argues that he spent considerable money on "The Outlaw" campaign and that his appeal against the ad ban was rejected.

The MPAA cited him to appear on six counts of Advertising Code Authority Violation, including "photographs of the 24-sheet poster used on a billboard in San Francisco in 1943 and removed from the theatre before hearings."

Hughes statement in part follows:

"I produced a motion picture called "The Outlaw." This picture is being shown throughout the nation.

Instead of cutting the picture, I hired the best lawyers obtainable, and for two full years I have fought for the right to show "The Outlaw" to the public as it was originally made.

The result of this two year battle is that now, at last, I am showing "The Outlaw" to the public exactly as it was filmed. Not a scene has been cut.

Now, I feel I am entitled to tell the public why "The Outlaw" has been delayed and that it is being shown in full length, that not a single scene has been cut.

However, the Hays office has a rule forbidding any producer from mentioning any argument with the censors.

One of the admitted purposes of the Hays office is the discouragement of state censors in the states which do not now have censors.

Therefore, by the Hays office rule, all mention of censors is forbidden, taboo, and very much hustled.

I do not believe in this purposeful and beating around the bush. If the Hays office is opposed to further state censorship why not campaign against it openly?

In any event, the Hays office has no right to tell me that I am free before the public of something which is true and a fact.

Furthermore, a careful study of the Hays office, which I have just completed, convinces me that the entire Hays office, in its very essential fundamentals, is a group boycott, in restraint of trade, and in absolute violation of the Antitrust Laws of this country—the Sherman and Clayton Act.

Motion Pictures and press were called upon to unite against the "propaganda of hate spreading doctrines" by Jack L. Warner in Hollywood Tuesday when he accepted the award of the Hollywood Foreign Correspondents Association for production of the short "Hitler Lives." Warner told the correspondents that while motion pictures are primarily for entertainment they are "morally bound" to present significant facts with "courage and honesty."

Warners Offer 4-Point Plan to Stockholders

 WARNERS’ Board of Directors this week declared a 50-cent dividend on outstanding common stock to be paid July 3 to stockholders of record on June 7, 1946, and decided to submit the following four-point program for its stockholders to decide upon:

1. Splitting common stock on a two-to-one basis.
2. Increase capital stock from 7,500,000 to 10,000,000 shares at $3 par value each.
3. Retire 100,254,53 shares of common stock now held in the treasury.
4. Pass on an employee pension plan.

The Directors also voted to pay $7,733,000 principal on its outstanding term loan bank which will represent a reduction of $3,135,000 from the original principal amount of $37,800,000.

The Personal Slant

Warner Bros. Short Subject Sales Manager Norman H. Moray is finally back at his desk after a swing over the country which included conferences in Hollywood with Jack L. Warner and Gordon Hollingshead.

Paramount's Pat Scollard is out of the frying pan of labor conferences in Hollywood into the fire of conferences in the New York office.

Jerry Fairbanks, who produces Paramount's Speaking of Animals short subjects, took a plane trip to look at some possible future stars in the zoo of San Francisco and Oakland.

Back in Hollywood is United States Pictures' Joseph Bernhard after a trip to New York.
Let's Be Frank About Those Theatre Collection Drives!

By Jack Jackson

A fearless and utterly frank discussion of a delicate subject and one that has become a controversial issue is here presented in terms of intelligent reasoning, common theatre-sense and fluently fascinating writing. This article is more than merely a topical magazine piece—it is an outline for the record of the issues involved in a vitally important matter at this time and the individual theatre owner and manager as well as organizations which represent various industry bodies well might consult it and preserve it for future reference when charity drive proposals are broached to the industry.

I've been kicking the subject matter of this article around in my noggin for a long time, trying to chart a not-too-hazardous course through a literary labyrinth for delicate expression of polite but firmly frank discussion of the methods pursued by Sweet Charity's advocates and working legions in so far as their activities come into our field of theatre operation and showmanship. But recent audience reaction to trailers and collections, plus a seemingly unending parade of alms solicitors intent on "tapping" me for contributions for everything from the striking auto workers relief fund to providing maternal care for indigent canine concubines has spurred me to ignore the biblically implied "Thou Shalt Not" edict so far as concerns thinking, let alone speaking, any doubts or questions as to Charity's rights, privileges and presence in any place at any time. So, still unprepared, I cast off on the venturesome verbal voyage perilous.

Involves Danger of 'Customer Resentment'

That charity is the greatest of virtues is not for an instant to be denied. It is—and from time immemorial it rightfully has been—a two-way benefactor that heals the hurts of the grantee and brings happiness to the heart of the grantor. But charity also has its place, and by no sound method of reasoning can its place be considered integral with a commercial enterprise that must operate in accordance with the rules of business. Now the guiding force of a commercial enterprise originates in and emanates from a man's head and we need only look backward to our adolescent days for evidence of the incongruous and even dire things that can happen when we let our hearts get up into our heads. As a trait and a practice of virtue, charity promises the very ultimate in spiritual and practical reward. But our vocation is the business of dispensing entertainment and when we ask those whose patronage makes our vocation successful and profitable to also lend financial assistance to our avocation we're trying to make the bucket hold too much water and we expose ourselves to that pernicious enemy of business known as "customer resentment."

Theatre Gets Great Results . . . But!

There is no question but that the atmosphere of the theatre and the purposely created feeling of well-being and contentment generated in the audience makes this field highly desirable and remunerative to those whose worldly effort is solely concerned with charity's causes. It is quite logical that they should bring to bear every possible pressure and argument to influence permission to ply their trade in such a fertile locale. But plain common sense points unerringly to the fallacy of any theatre conceding to anybody or any group a privilege that can—and all too frequently does—make its patrons uncomfortable, ill at ease, embarrassed and often serves to totally destroy the very values the customer anticipated when the admission price was paid at the box-office.

Every theatreman knows the monumental expenditure of brain and brawn and borrowing and burrowing exerted in order to build the edifice and organization that finally induced patronage that makes his business profitable. The cornerstone of theatre operation is a promise to the customer of restful recreation in comfortable environment through the presentation of entertainment on a one-price-to-all policy. That cornerstone should—and for the most part does—briefly express the character and creed of every theatre.

Why should you let any pressure divert you from faithful performance of that promise to your customer? And why shouldn't the customer feel resentful and "let down" when you do?

Violates Basic Show Policy

Why should you let others impose upon your guests (and it is an imposition to solicit donations regardless of the declared voluntary basis of contributions) in the very face of your "one-price-to-all" promise?

You've spent a heap of dollars, Mr. Showman, trying to get the folks of your community into the habit of visiting the theatre for every program change. Don't you KNOW that the practice of allowing protracted collection periods is causing many of them to stay away from the theatre because they don't feel sufficiently prosperous to contribute a second, a third, and a fourth time to the same cause and don't want to be embarrassed by refusing to dig into their jeans when the collection kitty is pushed under their noses?

Exasperating Duplication

Of salient importance is the fact that the organizations who conduct these solicitations are community-wide in scope. Your customer—that fellow who paid you for the privilege of occupying a seat to enjoy the promised program of entertainment—has been solicited at his place of labor; at his club or some civic gathering; on the corner; in the bank and through the mail. His wife and kiddies have been called upon at home and at school. Why shouldn't he feel a bit sore at you for taking five or ten minutes of the time he paid for as recreation to make him listen to the same story all over again and—because he is at a disadvantage with the house lights up and in the presence of a crowd of friends and neighbors—make him "dig" again for a cause which he has already supported liberally according to his means?

The solicitors, or workers, on these donation drives—both paid and volunteer—make no effort to pressure the dry goods merchant, the druggist, the grocer or other commercial institutions to permit them to canvass among the store's patrons. The reason: because the atmosphere of these businesses is not conducive to generating a feeling of largesse in the minds and hearts of the shoppers. So-o-o, the theatre gets the flood of pressure for the principal reason that it lessens the work (Continued on Next Page)
Sees Collection Drives as Costly Effort for Theatres

(Continued from Preceding Page)

of solicitors. Little or no consideration is given the damage done to the theatre’s customer potential on the prodigious cost in actual dollars and cents to the theatre owner.

The theatre’s cost in donation drive participation is staggering. Aside from the admitted nuisance of customer annoyance and the potential loss in patronage, the priceless and irreparable element of “time” must be considered. To get some idea of the actual operation cost, multiply the time allotted per performance for collections by the number of performances per day. Multiply this again by the number of days of the drive and compare the total, first: against the payroll cost of your staff, and second: against the average per-hour receipts of your theatre. Kinds surprising isn’t it? Why should yours be the only business in the community called upon to absorb such a staggering expense?

Just think what you and your staff could accomplish in the way of increased business if a similar amount of time and effort were spent in some field of public relations endeavor—or even ringing doorbells for that matter.

Show ’Em With Arithmetic

Get your cost figures down on paper and the next time you are asked to allow collection plates to be passed to your audience show them to the heads of the soliciting organizations. Explain the annoyance to your customers and the potential loss in future attendance. They are fair-minded people, will see how seriously they have imposed on you and take steps to correct the situation. After all there is no real malice intended. The organization is simply looking for the quickest and easiest way to unipper the pocketbooks of the public and theatre patrons measure up as the softest and easiest “touch.” You must show them that while your customers are being “touched” you and your business are being “slammed.”

Don’t for a moment get the idea that I am advocating any cessation of the theatre’s whole-hearted participation in all forms of charity. I’m simply trying to drive home the point that it is unfair to “pass the hat” or in any other way impose on the people who lay their money on the line to purchase entertainment. Use the above suggested method of figuring your cost of participation and allot a similar amount of money in devising and executing some showmanlike idea that will attain the desired goal without offering offense or imposition to any one group. For instance, spend the money having your art shop build a quantity of receptacles that can be placed indiscriminately in all places of business, on street corners, etc. Do everything you can—both personally and in a business way—to assist all forms of charity, but don’t let your enthusiasm overcome your business judgment to the point where you allow the customers who made your participation possible to be embarrassed or annoyed in any way.

Are They Out of Place?

A word about those trailers. Many dollars are spent on elaborate fronts, attractive personnel, smiling service, etc., in order to create an atmosphere that promises carefree abandon, leave-all-care-behind, relax-and-enjoy-yourself. Is it good business judgment to allow the exhibition of commercial film—and donation drive film is commercial film—whose pictorial content is such as to make the entertainment seekers ashamed of themselves for possessing a sound body and healthy mind? I’m asking, not telling. But you’ve seen the pictures and know well what I mean.

Now about that other branch of charity that depends on business men for support and usually makes the theatre the first port of call and expects it to make the major contribution. These people are usually amenable to reason and will realize your position if you present your determinations in a businesslike manner. First: determine the legitimacy of the solicitation and the desirability of the cause. Second: acquaint yourself with the figure that represents the ultimate goal of the group. Third: obtain information as to the extent of participation by other merchants. These three steps will bring you to a sound platform on which to base the amount you consider fair as your proportion of the whole.

Help, But Be Businesslike

Don’t be afraid to ask questions and to investigate causes. You’ll make no enemies of deserving groups—you’ll actually profit in respect and dignity because of your businesslike approach to their problem—and you’ll save yourself and your business a lot of money and keep yourself and your establishment off the various “sucker” lists of panhandlers and professional beggars.

My sincere hope is that I have succeeded in presenting this highly controversial subject in a lucid and intelligent manner and on premise of fairness to guide theatremen in dodging the pitfalls of customer disapproval while participating fully and whole-hearted in any and every deserving charity movement. If my criticism of the methods pursued seem severe I can only say that nothing derogatory to high humanitarian motives was intended.

Charity is the heart-child of all humanity and as such is the charge of (and is) the responsibility of all the world’s people who profess the over and above their mundane needs. But as to the propriety of its being cradled and nurtured in auditoriums dedicated solely to the recreation and entertainment of a heart-heavy and body wearyed public, my answer is "NO," a thousand times "NO."

Courtesy Award Won by Loew’s Theatre Cashier

Nearly every theatre cashier at one time or another has been bothered by the woman patron who finally gets to the head of what had been a fast-moving line only to be unable to find her change amidst the quantities of this-and-that that women seem to be unable to find a place for, except in the depths of a cavernous hand-bag. That the woman patron had been advancing in the line for at least fifteen minutes during which she must have been completely oblivious of the necessity to produce money for a ticket seems to make no difference—she just casually looks—and looks—and then frantically looks! Under these circumstances, just what does a well-trained theatre cashier do? Does she look bored? Does she let the patron know that she is holding up the wheel of progress? Does she say anything rude? According to all authorities on the matter she just smiles sweetly and asks, "How many, please?"

This is just by way of pointing out that there are so many things that might happen to annoy even the most efficiently trained cashier, that she must be a paragon of sweet simplicity in order to maintain the theatre’s reputation as a place where the best entertainment is shown in the most pleasant surroundings. Were the cashier rude to the patron it would interfere with her enjoyment of the theatre so much that she might provide the fuel for an incident involving, "Call the manager, etc!" And all managers who have had to place an angry patron know just what unpleasantness that involves.

An incident that emphasizes the value of courtesy in a theatre employe is one that happened very recently when Mary Konyon, cashier at Loew’s Poli Theatre in New Haven won an award for being the most courteous sales person in town.

Radio station WELI in New Haven sends a representative out to shop the city each month, observing the attitude of men and women who sell things to the public. During the search the observer takes in a lot of things, in addition to just a pleasant personality. When the shopper meets the most courteous sales person, the radio station awards a U. S. Savings Bond. It’s just as simple as that.

In addition to the radio station publicizing its award and interviewing the winner, New Haven newspapers looked up this paragon of courtesy and interviewed her, resulting in considerable valuable institutional publicity for the theatre.
There NEVER was a woman like Gilda
COLUMBIA PICTURES
presents
RITA HAYWORTH
as
Gilda
with
GLENN FORD
GEORGE MACREADY
JOSEPH CALLEIA
Screenplay by Marion Parsonnet
Produced by VIRGINIA VAN UPP
Directed by CHARLES VIDOR

Nationally advertised in 90 publications with a circulation of
53,793,750
At-A-Glance Records Urged
To Aid Intelligent Operation

To say that no one can buy anything with any degree of intelligence without knowing precisely what the thing he wishes to buy is to make a definite understatement. This tenet of business applies to the purchase of motion pictures just as much as to any other, the quality of entertainment value being the nebulous thing it is. Exhibitors have a fairly good idea of how the top stars of the business will draw, but they should be prepared upon the times a picture for which great hopes are held becomes a colossal flop, emphasized in great degree because of the information the film has been contracted. Generally, however, the products of any distributor can be recognized to have certain qualities which permit the exhibitor to contract for it with some degree of assurance that it won't be wearing a barrel instead of a new suit when the season is over.

A Matter of Terms

When a distributor salesmen offers a prospect a new season's product the exhibitor knows whether he needs the product or not and from hence forward it simply becomes a matter of the terms. Your Exhibit Circular is frequently run for the product can be concluded. Then the fun begins! Certain facts of vital importance must be at the exhibitor's finger tips before he can intelligently discuss what he is to pay for the new product and, according to a well known Certified Public Accountant, a cumulative record which might be called a "memory book" will give the exhibitor all the information he needs. The CPA states that the necessary requirements for buying intelligently, in addition to such and knowledge or belief about the drawing power of new stars, ability of directors, etc., should be contained in the book. Each exhibitor in the season's "memory book" record which, in addition to supplying facts which will permit intelligent bargaining and buying, serves the following purposes:

1. To determine the amount of money each picture makes.
2. To determine if payment for any one film or for the season's product is out of proportion to the amount of money grossed.
3. To keep track of commitments.
4. To make certain that no more or no less is paid in each price classification than the contracts calls for.
5. To show at a glance the total cost and revenue for each picture.
6. To give the status of each contract at a glance.

Constant Check Necessary

That the cost of merchandise should bear a definite relationship to the revenue received from its sale is another business tenet particularly applicable to the business of merchandising motion pictures in which the total cost of show (merchandise) is generally accepted to be about 35 per cent of the year's net admissions (admission prices less admission taxes). Therefore a close and constant check on this percentage yardstick is necessary in successfully running an enterprise as highly complex and sensitive as a motion picture theatre. And to keep this check the "memory book" record again is essential.

To set up these records, the requirements are simply a loose leaf notebook with pages of standard size, either 11 inches wide and 8½ inches deep or 11 inches wide and 14 inches deep, depending upon the space needed to record the number of pictures bought in each contract. A separate sheet should be prepared upon the signing of each contract for a new season's prod-
Avalanche

FRC  Mystery  68 mins.

AUDIENCE SLANT: (Adult) Another mystery for the regular fans who find entertainment in suspense and murder. THE BOX-OFFICE SLANT: A standard offering for the mystery fans of the trade.


Plot: Two Treasury Department agents are sent to a man known to have withheld a tremendous sum of money in hidden assets. They arrive at the mountain lodge where he resides, only to discover that the man has been killed. In their efforts to solve the mystery, they uncover two other murders. They remain around long enough to find the murderer and the whereabouts of the money the Treasury Department is seeking.

Comment: In the category of murder-mysteries, this will be considered a standard offering for the mystery fans. They will find in it the usual ingredients—suspense and killings—to entertain and hold their interest for 68 minutes. Story is laid at a mountain lodge in a mountainous region which lends itself to many fine skiing shots; beautifully photographed; and some exciting snowslides. The leading role of Bruce Cabot, is supported by Roscoe Karns' type of comedy for laughs, with Joe, a Black Raven, showing off his bag of tricks in the gradual unfolding of the tale. Picture is under production by Pat Di Cicco under the Imperial Production banner. Irving Allen directed.

Her Kind of Man

Warner Bros.  Drama  78 mins.

AUDIENCE SLANT: (Adult) There is a high degree of suspense maintained throughout this film that should entertain most adult audiences.

BOX-OFFICE SLANT: Marquee names may or may not be strong enough for initial draw, depending upon past performances in individual locations. Those Warner Bros. exploiters find you sometimes, though, and sometimes make a great big one out of a borderline film. This could be another.


Plot: The story is told in flashback on the night of the repeal of prohibition by Dan Clark, newspaper columnist. In the story, starting ten years before, Zachary Scott becomes a big time gambler, in love with night club singer Janis Paige. She returns his affection and follows him everywhere, to the detriment of her promising career. Clark also falls for her, tries to win her from Scott. Scott is captured, thrown in jail, and during a raid he kills his sister, Paye Emerson, who was married to his partner George Tobias. Tobias then kills Scott just as release is announced, and Clark starts to write the story for his newspaper, with indications that Janis Paige is feared and might begin to see things his way.

Comment: While this is reminiscent of pictures done about the prohibition era with its gamblers, mobsters, racketeers, and the usual coterie of tough guys, this has a degree of realism not attained by any other. Diane Krak has splendid, tough, and satisfying scenes. Janis Paige is pleasant to look at and sings nicely, and George Tobias as a young man named Harry Lewis also does exceedingly well. Production values are opulent, direction is smooth and altogether the Warner Bros. have another nice piece of property that should do quite well for them and for the country's exhibitors, particularly if the Warner exploiters come up with a novel and nicely good exploitation idea. It's that kind of picture.

Henry V

UA  Shakespearean Drama  134 mins.

AUDIENCE SLANT: (Family) Made in England, this film has an extremely limited appeal, with lovers of Shakespeare the only possible audience.

BOX-OFFICE SLANT: Doubtful if this picture will do business in any spots but the big cities, and even then the film lacks mass appeal.


Plot: In 1500, "Henry V" is being shown in the United States in Technicolor and recorded reality as we see the story of the British monarch, who reigned in the early 15th century. Henry invades France, overcomes great odds to defeat a haughty French army and wins the hand of the beautiful French princess, Catherine. The French and English royal houses are united by their marriage agreement.

Comment: This production is indeed an imposing one, superlatively acted and done beautifully. Laurence Olivier has performed a gargantuan task in producing and directing the picture, as well as taking the leading role, no small feat in itself. The idea that the American audience can play onto the screen will be received with great favor by students of the great bard, but how many American Negroes and Jews are there in America who are willing to pay admission to sit through 134 minutes of pure Shakespearean prose? It is understood that the picture will be roadshowed, which will probably be the answer to the problem of evading the certain apathy of mass-type theatre audiences. Certainly, it is the time to remember for motion pictures and one that will further the name of the screen everywhere.

Partners in Time

RKO Radio  Comedy-Drama  76 mins.

AUDIENCE SLANT: (Family) Extra good fare for family trade and small town theatregoers.

BOX-OFFICE SLANT: Lom and Abner add to the previously established reputation in this satisfying, home-spun drama. Should do well at the ticket window.


Plot: Lom and Abner help patch up a romance between a young girl from their home town who seems anxious to run away to the city, and a veteran who wants her to marry him and settle down on a farm. They also succeed in overcoming the villainous attempts of two crooked real estate agents who are trying to throw the entire community into bankruptcy.

Comment: This extremely pleasing drama, centering around a small town in America also has the advantage of portraying a number of nostalgic scenes that will please numerous middle-aged and older people. Direction by William Nigh is excellent, with a steady pace being maintained throughout the picture. Chester Lauck and Norris Gos, portraying the standard roles of Lom and Abner, show up to decided advantage. The rest of the cast is more than sufficient, and Grady Sutton deserves special mention for his portrayal of two scatter-brained local characters. RKO has a good box-office bet in the Lom and Abner series, and this provides pleasant diversion from the usual run of present-day screen fare.

Bedlam

RKO Radio  Drama  80 mins.

AUDIENCE SLANT: (Adult) A rather morbid offering that is decidedly unusual film fare. Very well produced.

BOX-OFFICE SLANT: Will probably cause enough discussion to stimulate business. The regular horror fans, however, are likely to find this above their customary "horror picture" standards.


Plot: In the late seventeenth century, England is living in the "Age of Reason," but that is a misnomer. Example of the spirit of the day is the state insane asylum, which is run by a sadistic manager. It takes a brave young girl to uncover the deplorable conditions, but she gets herself into the hell of living in the asylum as an inmate to accomplish her goal. A goodhearted Quaker helps her and they find happiness with the sadist as victim of the very people he, himself, victimized. Reforms follow.

Comment: One of the most unusual and daring productions of the year. It is urged to go to Keith and Robinson, the scenarioists, who did such a splendid job on the screen-
BOX-OFFICE SLANTS

play. Dialog is as good as any heard on the screen in many a moon. Karloff has a chance to do a little different “horror” role, with a touch of the hubristic Von Stroheim in the role of the most of his meaty part. Anna Lee does some really fine acting as the young girl who becomes theiller. Roy Webb is likely to find a job in this film, the miserable people ensconced in the sadist’s insane asylum. Music written by Roy Webb is perfect for mood of the film, with a dramatic number underscored.

Discriminating audiences will see the worth of this beautifully produced film, but regular horror fans will want to see it. It starts by keeping all of the customary “horror picture” standards, and therefore “over their heads.” Selling will be somewhat difficult, but the quality of the picture is such that the most of the people are not likely to attract discriminating moviegoers. At least there should be enough discussion to stimulate business.

A Close Call for Boston Blackie
Columbia Mystery 60 mins.

AUDEOICE SLANT: (Family) Will get by as part of a dual bill in first run or neighbor-
hood houses.

BOX-OFFICE SLANT: Average murder mystery, with the Boston Blackie tag, plus Chester Morris’ name to help keep business at par.


Plot: Boston Blackie, trying to do his good deed, comes upon a celebrity in the person of a young widow and her baby. Hanse himself, tricking the girl into revealing that she was the baby from an unwilling father who has been murdered—to shake down her father-in-law. The strong arm of the law closes in with Blackie to get the girl and her male helper.

Comment: The story is weak, but it is difficult to do much with the same old character. There is a tendency by nearly all of the cast to overplay their roles and inject unnecessary personality, while Nicely, looking quite beautiful, thoroughly hams up several of her scenes. The smartest thing Producer Stone did was to put in a very appealing baby boy into the film, an ingredient that never fails to please any audience. Direction by Lew Landers is adequate and technical values, otherwise, are okay. The main trouble with the Boston Blackie latest release is a mediocre script.

A Yank in London
20th Century-Fox War Drama 107 mins.

AUDEOICE SLANT: (Family) Entertaining story of the “hands across the sea” cooperation between people, as well as nations, which was instrumental in the winning of two wars.

BOX-OFFICE SLANT: The title is good, the names of Dean Jagger, Rex Harrison and Anna Neagle are well enough known to hang on the marquee. But the theme is a little stale, making the film’s chances problematical.

Cast: Dean Jagger, Anna Neagle, Rex Harrison, Robert Morley, Peter Lorre, Yvonne Printemps, Jane Darwell, Elliott Arltuck. Credits: Produced and directed by Herbert Wilcox. Associate producer, Max Greene. Story, Melvyn Leake. Additional dialog, Guy Water. British Picture Corporation Ltd. Production. Air Corps representatives: Maj. Dean Jagger and Elliott Arltuck are billeted in the Grosvenor Square home of a British Duke, (Robert Morley) and break down the traditional British reserve. Jagger is invited to the Duke’s courthouse as a gorilla he finds his granddaughter, Anna Neagle, who, although engaged to British Army Major Rex Harrison, falls in love with Jagger. They plan to marry but Jagger is killed in a crash when he and the B-17’s pilot change their course to avoid endangering the Duke’s village. The film closes with Harrison and an American pilot exchanging mutual wishes that a bridge be built across the Atlantic Ocean, linking the two countries.

Comment: This “hands across the sea” business is standard fare by now as is the romanticization of war and the conflicting emotions it always engenders. “Yank in London,” however, does it extremely well with top-notch performances being turned in by all of the principals. Jagger and the beauteous Miss Neagle are properly convincing as the couple who couldn’t help falling in love, despite the raging titles. Jagger is not usually long-suffering and long-suffering about-it-all Rex Harrison. Robert Morley as the Duke is a noble and heroic figure. The British housekeeper is just about perfect. Elliott Arltuck, who plays a Brooklyn-born army sergeant is just about as “Brooklyn” as he can get and scads the film. His picture is well produced and directed by Herbert Wilcox but is too much too long. It very nearly plays a half hour too long. It works out with much loss of continuity. Because of its war theme and despite its entertaining quality, its box-office chances are problematical.

Moon Over Montana
Monogram Western 56 mins.

AUDEOICE SLANT: (Family) Routine Western, but the fans will like it, especially those like Wayne. 

BOX-OFFICE SLANT: The usual programs in the small towns and neighborhoods.


Plot: A group of small cattlemen are faced with the prospect of losing their marketing facilities to a ring of crooks who want to buy the railroad. The largest stock owner is the crook who buys the railroad. He would like to control the trade, that the buyers are terrible boys before she consents to stymie the deal.

Comment: The time-worn western theme of crooks freezing out the honest cattleman is here bolstered with Jimmy Wakely’s singing, and not much else. It runs along at an even pace, but everything one does pay ending, but the kids will have less than the usual action and gunplay to applaud. Better by far is the supporting cast. “Moon Over Montana” is a lighthearted, melodramatic Western, with Jennifer Holt acceptable as the heroine. Direction and production by Oliver Drake are fair.

Heartbeat
RKO Radio Comedy Drama 101 mins.

AUDEOICE SLANT: (Family) A light-hearted comedy that will score heavily with everyone. Miss Rogers turns in a fine per-
formance.

BOX-OFFICE SLANT: Should do excellent business because of Rogers’ name and also the production values inherent in the film.

Cast: Ginger Rogers, Jean Pierre Aumont, Dolores Minnion, Meville Cooper, Mitchell Rasumnow, Eduard Claudius, Mansfield, Marie Stansfield, Hal Raye-
Bone. Credits: Produced by Robert and Raymond Hakim. Directed by Norman Rosskend, based on an original screenplay by Hans Wil-
John, Miss Rogers, Stella Loring. Additional dialog.

Dark Alibi
Monogram Mystery 61 mins.

AUDEOICE SLANT: (Family) Another Charlie Chan to please the followers of this series.

BOX-OFFICE SLANT: Should hold up well because of the established Chan name.

Cast: Sidney Toler, Margaret Lindsay, Paul Cavanagh, Benno Fung, Stella Loring, George Holmes, Joyce Compton, John Eldridge, Russell Hicks. Credits: Pro-
duced, James S. Burkett. Director, Phil Karlson

Original screenplay, George Callahan. Photography, William A. Stocker.
RKO brings New York its Easter Parade of

THE BELL OF ST. MARY'S
NOW—at 40 RKO THEATRES in the Metropolitan Area

FROM THIS DAY FORWARD
NOW—RKO PALACE THEATRE

THE KID FROM BROOKLYN
NOW—ASTOR THEATRE

MAKE MINE MUSIC
NOW—Brandt's GLOBE THEATRE

TOMORROW IS FOREVER
NOW—WINTER GARDEN

THE SPIRAL STAIRCASE
NOW—N. Y. NEIGHBORHOOD THEATRES

BEDLAM
NOW—RIALTO THEATRE


RKO Makes New York Stil
Entertainment!


Dorothy McGuire, George Brent, Ethel Barrymore in Dore Schary's production, "THE SPIRAL STAIRCASE," now at New York neighborhood theatres.

You always get the big ones from RKO RADIO—Watch for:

Claudette Colbert and John Wayne in "WITHOUT RESERVATIONS" • "BAD-MAN'S TERRITORY" • Ginger Rogers in "HEARTBEAT" • Cary Grant and Ingrid Bergman in Alfred Hitchcock's "NOTORIOUS" • "TILL THE END OF TIME" • Rosalind Russell in "SISTER KENNY" • "SINBAD THE SAILOR" in Technicolor and many more

FIVE FIRST RUNS ON BROADWAY DURING EASTER WEEK...With two other big attractions spreading through the Metropolitan area!
OMAHA

Breaking all precedents, the University of Omaha presented a citation to "Rebecca," now being reissued, and Producer David O. Selznick, President and Parkwood Haynes presented the award for "an example of excellence in motion picture production" at a special luncheon here.

Former Orpheum Theatre Manager Bruce Shelton is now manager of the Princess Theatre, Sioux City, succeeding Dale Russell, who is awaiting assignment with Tri-States Theatres, departed for Des Moines home office, Des Moines, was in town.

The Omaha Variety Club will be represented and spend more time at his theatre in Friend, Neb.

United Artists local exchange copped first prize in the Grand 100 sales drive.

Columbia Office Manager Bob Bertram leaves Columbia April 27 to take over his theatres at Schleswig, 1a., continuing to make his home here until he locates his new quarters there. Motor crew arrived from Minneapolis as his replacement.

Pete Walsh returned, after two years in the Navy, to Warner Bros. and will handle the South Platte territory as salesman.

Elizabeth Roberts has been promoted to stenographer from Warner Bros. poster department.

Paramount Denver District Manager Hugh Braly was in town for several days and then departed for Des Moines with Branch Manager Jess McBride.

The Omaha Variety Club staged a show for crippled children at the Hattie B. Monroe home here.

Paramount Biller Loretta Chastek has resigned to make her home in California.

Mr. and Mrs. William M. Biller of Tri-States district manager, is improving at home from his recent operation.

Warner Bros. Inspectress Margaret Bragg injured a finger last week and had to have part of it amputated. She returns to work next week.

Monogram District Manager Sol Francis is making his first swing around the Omaha territory with new Branch Manager Tony Tedesco.

Twentieth Century-Fox Stenographer Rose Kaminiski is out of work due to illness.

Sioux City Esquire Theatre Manager H. L. Officer is in town shopping for equipment following a booth move.

Roy Metger has installed 600 new chairs in his Ritz Theatre, Winner S. D.

MEMPHIS

Cary Lester, Warner Bros. field supervisor at Memphis, has returned from his vacation.

Out-of-town exhibitors on Memphis Film Row last week included F. J. (Sunshine) Daugherty, West Helena; A. E. R. McCormick, Senatobia, Miss.; Roy Cochran of the new JeRoy House in North Little Rock, Ark.; Eugene Boggs, exhibitor at Star City, Des Arc, Tuckerman, A. A. Biller, Brodhead, Cottage Grove, Rockville, Mo.; Charles Collier, Shaw, Miss.; Jim Jackson, Ruleville, Miss.; J. K. Jameson; Bald Knob; Miss Lucie Mask, Bismarck, Tenn.; Moses Shimam, Luxora, Ark.; Roy Dillard, Wardell, Mo.

Mrs. Mabel Landers of the Radio Theatre at

Harrisburg, Ark., has returned from Detroit where she was called by the illness of a brother.

W. E. (Bill) Main, owner of the Laura at Augusta, Ark., is enlarging his theatre. He also has been elected mayor of Augusta, having defeated his opponent, who won the job from Main two years ago.

Mr. and Mrs. Henry Smith of the Imperial Theatre at Parachantas, Ark., have been spending some time in St. Louis.

Orris Collins has appointed John Parkhurst house manager of the Capitol at Paragould, Ark. Parkhurst recently moved to Paragould from Hollywood. His father, W. I. Parkhurst, formerly was organist for the Strand at Jonesboro and now is a music arranger for Columbia Studios.

WASHINGTON

"Wanted: New Homes" was held here this week for members of the Emergency Housing Committee through the efforts of A. Julian Brylawski, executive vice-president of the committee and head of Warner's Real Estate Department.

Sidney B. Lust was host to a large party at the opening of the ball season here.

Washington's and Baltimore's Variety Clubs will co-sponsor the pre-season football games between the Chicago Bears and the Green Bay Packers for another six years, Assistant National Chief Barkeer Carter T. Barron announced. Proceeds go to Variety's Welfare Fund.

MGM Bookler Secretary Bernice Schaben is wearing a sparkler on the right finger of the left hand these days. Judy Jones of the billing department is smiling over the fact that Lt. (jg) Ed Ford is back from the Pacific. Louis Rihmstepi of Warner's' booking department is receiving congratulations on his 15th wedding anniversary.

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There is a Story of a Strange Devotion at the N. Y. Strand. It is a beautiful picture.

And the business at the N. Y. Strand, its world premiere, is indeed beautiful too.
(Continued from Page 22)

"For Whom the Bell Tolls."

James Dugan, manager of the 20th Century-FOX exchange, is getting set for the proposed world premiere of "Smoky" at the Denver, Esquire and Webber, with the date set for June 18.

The United Artists exchange is doing some celebrating. Clarence Olson, manager, announces that the exchange won first place in the western division and seventh in the U. S. in the recent Grad Scars drive that closed December 29. The exchange has just received the check for about $3,500, and George McCloud is busy figuring the share that each employee will receive. The exchange celebrated at a cocktail party and dinner at the Park Lane hotel, with about 60 present.

Thomas A. Sullivan, 61, president of the Englewood, Colo., National Bank, died of a brain hemorrhage at his home. He had not previously been ill. At one time he was secretary-treasurer of the old Rocky Mountain Theatre Owners and Managers Association, and formerly operated theatres in Denver.

Milo Stewart, just discharged from the Army and formerly in the ad sales at the Warner Bros. exchange, has been named assistant booker.

Elmer Boney, recently discharged from the Army, is opening a new 350-seat theatre at San Jon, N. M. It is named the Ute.

Mr. and Mrs. J. J. Morgan flew to Kansas City to spend Easter at the home of their daughter, Morgan is Denver manager for National Theatre Supply Co.

Don Davis, district sales manager, and Paul Conlin, district service manager, RCA, both of Kansas City, spent a day in Denver conferring with Sam Lang with Western Service & Supply.

The Paramount exchange was the scene of a birthday party for Tillie Chalk, office manager, who has been with the company for about 25 years.

Harry Stern, PRC western district manager, and Max Roth, central district manager, and his wife, were in Denver for the party.

W. E. Calloway, district manager, and Morris Orr, western division manager, spent three days there consulting with Clarence Olson, United Artists exchange manager. All three journeyed to Colorado Springs to call on Louis L. Des, president of Westland Theatres.

Alberta Pike, publicity director for the Denver Fox theatres, was in a hospital for a week, where she lost an impacted wisdom tooth.

Fred Reed, editor of "Spotlight," house organ of the Fox Intermountain Theatres, has been ill the past week.

KANSAS CITY

Doyle Mowrey, manager of the Crystal Theatre at Topeka, Kan., has been promoted to city manager for the six Dickinson theatres in that city. He has been with the circuit for eleven years.

Dickinson operates the Dickinson, Glen, Crystal, Ritz, Princess and Kaw in Topeka.

Ray Mathis, 50, theatre owner at Cranby, Mo., and former mayor of the city, died April 16 in an ambulance on the way to the hospital after he was stricken by a heart attack the day before. He owned theatres at Granby, Seneca, Noel and Anderson, Mo., and had only recently sold his theatre at Commerce, Mo.

PORTLAND

Claus S. Jensen, of the Jensen-Von Herberg pioneer theatrical firm operating some 30 theatres in Oregon and Washington key cities, celebrated another birthday recently.

Twentieth Century-Fox Western District Manager Buck Stoner has been covering the Portland and Seattle exchanges.

Earle Keate, well known advance exploiter, is in Portland and Spokane in connection with the forthcoming British film "The Seventh Veil."

Twentieth Century-Fox San Francisco Branch Manager Joe Podoloff’s secretary, Marilyn (Sugar) Dumes, is covering the exchanges.

Women’s swimming meet at the University of Washington.

Liberty Theatre Manager Russell Brown featured Frank Alexander at the organ on Palm Sunday, in addition to the regular film fare.

Supplementing the regular double feature program, the Paramount Theatre showed CBS’ “Meet the Missus,” radio program, on their stage for five days.

The Star Theatre, Stayton, Ore., has been sold to Marcel Van Driesche by Mr. and Mrs. Lawrence E. Spraker.

C. L. Geilzentanner is reopening his Vashon Island theatre in temporary quarters at the Granje Hall.

Prominent Eastern Washington Exhibitor Frederick Mercy, Sr., is opening a second hotel at Yakima, heart of the apple country.

Mr. and Mrs. John Hamrick are back in Seattle after their Palm Springs vacation.

Seattle Palomar Theatre Assistant Manager Jack Engerman announced the birth of a son.

Steering Theaters’ Jack Lovett, Bob Clark, Bill Damon and Joe McGrath have become band-ill bit adding.

George Skouros’ public relations representative, Nick Matsakis, is planning preliminary meetings on the Greek relief drive. A second meet-

Exhibitors at ‘Gilda’ Previews

BUSSMAN’S HOLIDAY. Exhibitors in the exchange centers have been turning out in large numbers to be guests of Columbia Pictures at showings of “Gilda.” Above are a few samples of the groups which gathered in various key cities. Top left: Des Moines—Joe Jacobs, Columbia branch manager; C. E. Lee, Central States Theatre Corp.; B. C. Marcus, Columbia Mid-West division manager. Upper right: Seattle—Hot Dagler, general manager, Bon Theatre Circuit; John Owsley, Rialto, Tacoma. Center: Charlotte—Ernest Stellings, Everett Enterprises; Morris Legendre, Langendro Circuit; George Rascoe, Columbia branch manager; Sam Tincher, Legendre Circuit; Herb Schissinger, North Carolina Theatres; Emery Wister, Charlotte News. Lower left and right: Minneapolis—Mr. and Mrs. D. W. Buckley, Redwood Falls; C. B. Glasson and Mrs. McFarlin, Anoka; B. R. Persians, Springfield; A. E. Monroe, Rolla, N. D.
ING will be held in Portland with the Evergreen Theatres.

Lt. and Mrs. Robert Rosenberg announce the birth of a nine-pound son, Evergreen State Theatres. Al Rosenberg and Mike Barlow, of Puyallup, are the proud grandparents.

Screen Star Jane Powell is visiting old friends in Portland and Seattle following her work in "Holiday in Mexico."

Evergreen Theatres General Manager Frank L. Noe spent Thanksgiving at the St. Louis conference of the AFA.

The Liberty Theatre, downtown house, suffered a loss of 4,000 in a daring robbery recently that date. Martin Terry Coetzee, Ed Coal, dropped in on State Manager Ward Kreach at Altoona this week.

Columbia Assistant Manager Frank Maury spent an Easter weekend with his wife's parents in Reading.

Mrs. Thomas Bremen, who was a cashier for seven years at the Senate, is the proud mother of a baby boy.

The Patriot is campaigning against Sunday auto racing, charging that any Sunday movies and illegal, the races ought to be also. The opening meet at which one driver and one spectator were killed, was attended by almost 42,000 people.

Low's Regent Manager Sam Gilman is able to talk again but earlier this week he had to whisper his orders. Reason: bad throat.

The Rio is back on a double feature policy again.

TORONTO

Famous Players-Canadian Corp., Toronto has announced the redemption June 3 of all its three series of mortgage and collateral trust bonds at a premium of one per cent plus 4½ interest, with the canceling in accordance with all obligations, the company capitalization will consist of 1,800,000 common shares of which 1,606,322 shares are outstanding. Of the latter, 1,158,000 are held by Paramount International Films, Inc., a subsidiary of Paramount Pictures, New York.

In his address before 263 members of the Kiwanis Club of Toronto, Arch H. Jolley, secretary of the Motion Picture Theatres Association of Ontario, denied that films contributed to juvenile delinquency. He said delinquency was less in Ontario than in the Province of Quebec where no child under 16 years of age has been permitted to enter a moving picture theatre since 1931.

Evelyn Lilley, Famous Players' first lady theatre manager in Eastern Canada, was the guest of honor at a social gathering of the circuit's managers in Toronto.

Expenditure estimates of the National Film Board, Ottawa, now under the direction of Ross McLean, have been reduced to $1,106,463 for the current fiscal year, compared with a wartime peak in 1941-44 of approximately $3,000,000.

So great was the throng of juveniles for a morning showing of "Two Little handfuls" at the Victoria Theatre, Toronto, the first in the downtown district, on April 20, that the Victoria Theatre across the street was opened for the extra crowd.

The congregation of First United Church lost their big edifice in a fire in St. Thomas, Ont., and Famous Players Canadian Corp. and 30th Century Theatres have donated the use of the Columbia Theatre there for services and meetings until a new church can be built.

The movement of Toronto film men to rural Ontario, pronounced for some time past, continued with the removal of John L. Hunter, president of McKeen Theatres, Ltd., to house and land near Port Credit after selling his Toronto residence.

William E. Allen, 52, died suddenly at his Toronto home after being identified with the film industry in Toronto and Montreal for 35 years, lately with 30th Century Theatres. He was a member of the Canadian Picture Pioneers. Manager Charlie Querry of the Palace Theatre, Toronto arranged a meeting of the Riverdale Kiwanis Club, the feature of the program being an address by A. H. Jolley, secretary of the Motion Picture Theatres Association.

Don Gould, supervisor at Toronto for Odeon Theatres of Canada, has announced a number of changes in theatre personnel. Grant Garrette has resigned as manager of the Odeon, Kingston, to be succeeded by Jack Hunter, recently discharged from the armed forces, and will have James Meehan, also a war veteran, as assistant manager. Morris Snyder, assistant at the Kingston Odeon, has been transferred to the same position at the Capitol, Hamilton.

Manager Russ McKibbin of the Victoria Theatre, Toronto, a Canadian Army captain through the war, received the glad news that his Belgian wife has sailed for the Dominion after several postponements.

William Hall, assistant to Manager Tom Daley at the downtown Imperial Theatre, and has been succeeded at the Eglington by Ross Kennedy from the Runnymede Theatre.

ATLANTA

Smiley Burnett, Columbia western star, has been visiting friends while here to appear as guest of WSB's Saturday night Barn Dance gang. Lloyd Hamilton, his press agent, accompanied him.

Ted Todd, president of Toddy Pictures, New York, visited the local branch.

Cooper Welch, manager of the Grove Theatre, and Mrs. Welch are the proud parents of a baby boy.

Gay King of the Capitol City Supply Company is in from a business trip to Miami and away another to Louisville, Ky.

MGML's multi-lingual "The Last Chance," laid its southern farewell in the Peacock Art Theatre. Ashton Matthews, director of the house, said it would run indefinitely.

Mrs. E. A. Boeker, 91, grandmother of Paul Jones, amusement editor of the Atlanta Constitution, died recently.

The Paramount exchange was banked with flowers as Jack Kirby, southern division manager, and Mrs. Kirby celebrated their silver wedding anniversary.

Miss Pelton Hanks has taken over as secretary to Leonard Allen, Paramount's southern publicity director.

Dallas W. Davis, executive assistant to William K. Jenkins, president of Georgia Theatres Company, has returned from a visit to North Georgia.

No commitment has been made, but it is pretty definite that Walt Disney's extravaganza, "Song of the Southland," based on the "Uncle Remus" stories of Joel Chandler Harris, will have its world premiere in Atlanta, probably in October at the Fox Theatre.

Phil Moran, veteran of two years service in (Continued on Page 28)
"For the best possible boxoffice success"...just words unless backed by fact—the fact that the producer of "The Outlaw" knows that through UA his picture is getting the superior selling and superior handling that results in one fact—"The Outlaw" is today's top money-making attraction.

Howard Hughes releases thru United Artists.
Every record ever made by any United Artists picture to date has been broken by

Howard Hughes' daring production

The Outlaw

Introducing Jane Russell

Jack Buetel, Thomas Mitchell, Walter Huston
NEW YORK

MGM Producer Lawrence Weingarten has returned to Hollywood after a two-week stay in Kentucky and Ohio. MGM Eastern Story Head Carol Brandt, recently returned from a seven-week European trip, will leave for Hollywood April 27. MGM Advertising Manager Si Seidler returned from the coast last Monday. Joel Bezaehler, home office assistant to MGM Midwest Sales Manager J. E. Flynn, returned from his two-week vacation last Monday. Louie Vice-President and MGM Eastern Talent Head Marvin Schein departed Friday (20) for Hot Springs, Ark. MGM Pittsburgh Salesman Harold Zeltner arrived in town last week for a short visit. Universal Bookman David Levy returned from Florida this week where he had been recuperating from his recent operation. The New Paltz Theatre, New Paltz, N. Y., has withdrawn from the Island Theatre Circuit. Owner Thomas Di Lorenzo will do his own buying and booking. Brandt Theatres Buyer Joe Ingber and Cinema Circuit Buyer Louis Fischler have flown to Hollywood on a vacation. Howard Lesser, Callicoon Theatre, Callicoon,

GOOD WORK. Loew’s Theatres Ushерe Mary Coniglio reflects proud spirit of the entire organization of Manhattan Loew’s Theatres employees as she hands over check for $3,209.94 (representing the collections at the circuit’s Manhattan theatres during the Red Cross drive) to Helen L. Dann of the Red Cross.

N. Y., visited local exchanges last week to confer on dates and other matters involved in converting to a daily show policy for the spring and summer season. Owner atoae Spewack, of the Ritz and Palace Theatres, Cartaret, N. J., left for Florida on his vacation. RKO Manager Phil Hodes is in Chicago for two weeks visiting his daughter. The local RKO exchange is still holding down third place in the current Ned Deppin sales drive.

Endicott Circuit’s Irving Remer is in Atlantic city also enjoying an early vacation. Joseph R. Vogel of Loew’s, chairman of the Metropolitan New York area American Theatre Association, announced the appointment of Brigadier General Rodney Hamilton Smith as Executive Secretary of the New York chapter. Before leaving for Hollywood last week-end, Harry H. Thomas, president of PRC Pictures, was tendered a surprise luncheon in celebration of his approaching birthday and his first anniversary with PRC. Present at the luncheon were Lloyd L. Lind, PRC vice-president and general sales manager; Arnold Stoltz, PRC circulation; Elmer Hollander, Grover C. Schaefer, Jack Bellman, George Fleitman, Carroll Puciato, Andrew Subbiondo, Robert Hadley, Lige Brien, George Fraser and Sydney Weil. Also present were Charles Hertz, Jr., and Charles Amory of Buchanan & Co.; C. Warren Sharp & Thurler Pierce of Pathe Industries, William Goodwin and Jerome Edmonds.

Lt. (j.g.) Gene Kelly, separated from the Navy on Monday and now on terminal leave, will return to the MGM studios in Culver City after several weeks here with his wife, Betsy, and their daughter, Kerry. Kelly had enough points for discharge several weeks ago, but remained on duty to edit a Navy picture on submarine activity.

MILWAUKEE

West Salem’s Fort Theatre has been bought by ex-CI Harold Sapluff who will also take over the Salem, R. E. Prestwich of Idaho Falls reportedly has set up a four-theatre circuit here with headquarters at Harlottown. The circuit is running four nights at week in schools and community halls. Its locations are: Kygste at Harlottown; Judy-Tag at Harlottown; Judy-Tag Gap at Broadview Community Hall and Martinsdale Community Hall.

Jimmer R. Peterson is scheduled to open the Park Theatre at Roundup, Mont., about May 1. He is now managing the American at Roundup for the Yellowstone Amusement Company which will also operate the Park.

CINCINNATI

Anne Louise Hudson, daughter of the late Billy Rendon, is now operating the Lyric Theatre in New Boston, Ohio. The operation of a theatre should come easily with Miss Hudson as she was practically born in a trunk in the wings of a Louisville theatre. Her late father was a producer and manager of Vaudeville and came to this country from England. At the time of Billy Rendon’s death, Miss Hudson was living in Louisville, studying voice under Frank Martin. She had given managing and business courses and appeared in concerts before she was called to New Orleans to assume control of the Lyric.

A new sound system was initiated at the Forest Theatre, Avondale, Tuesday with the screening of “Tomorrow Is Forever.” Tom RKO theatre in All-Cartoon, All-Grand, and Lyric, are completely sold out in advance for an All-Cartoon Show to be presented Saturday at 9 a.m.

Out-of-town exhibitors combined business with pleasure last week, visiting the exchanges and watching the Reds get trounced on opening day. Among them were Paul McKay, Montgomery, W. Va.; Al Sugarman and Mark Cummins of the Avondale, Columbus; Bill Betts, Springfield; Frank Vassens and of the Riverside Auto Drive-In Theatre, Columbus; Tony Stern of Warner Bros., Cleveland; Carl Fitzpatrick of the Consolidated Coal Co. Circuit, Jenkins, Ky.; Joe Snyder, Joe Scanlon, Hal Snyder, Dale Tysinger and Carroll Lawlor of the She Circuit; A. J. Sexton, Ashland, Ky.; W. T. Cain Jr., Louisville, Ky.; Bill Thalheimer, Logan, W. Va., and Ray Firs of the Chakeres Circuit, Springfield.

Ida Marvin of Universal has announced her engagement to Charles Burgher.

Sammy Weiss, PRC salesman, has been promoted to assistant branch manager for PRC in St. Louis.

Lige Brien, of PRC headquarters in New York, was in Cincinnati working on promotion for “The Wife of Monte Cristo.” The picture opened Saturday at the RKO Grand. A na-
CONTEST WINNER VISITS THEATREMEN. Betty Jean Stratton of Kansas City, winner of the Miss Streamliner of 1946 contest sponsored by the Kansas City Southern Lines, the RKO Orpheum Theatre in Kansas City and Warner Bros. as part of the K.C. campaign on "Saratoga Trunk," is entertained on her New Orleans visit by Rene J. Brunet, Sr., left, owner of the Imperial Theatre, his son, Rene, Jr., and Luke Conner, local Warner branch manager. The trip to New Orleans was awarded the prize winner by the co-sponsors in the contest.

tionwide employees bonus drive has PRC exchanges competing for the grand prize of four weeks salary. The motion picture operators' wage scale finally was settled after weeks of negotiation. The five-year drive is retroactive to January 1, 1946.

A cocktail party and dinner at the Variety Club followed a trade showing of "Gilda" at the Keith last Monday.

Nick Shafer, of the Shafer Circuit, and Ralph Kinsler, of the Kinsler Shark Circuit, have returned from Miami.

Three ex-GIs have been added to the accounting department of the Paramount exchange. They are Glenn Johnson, Heywood Mitchinson and Jackson Malcolm.

St. Francis de Sales Church will be filled with Paramount exchangers May 4 when City Salesman Vincent Kramer marries Miss Marie Bernardie.

Out-of-towners at the testimonial dinner given by the Variety Club last Monday for Harris Dudelson and Jack Finberg of United Artists included Morrison Orr, western division sales manager; Jack Goldfarb, eastern division sales manager; Moe Dudelson, Harris' brother, central district manager, and Ching Allen, prairie district manager. Harris Dudelson, former UA branch manager in Cincinnati, came in from St. Louis, where he is now branch manager. Jack Finberg has replaced Dudelson in Cincinnati.

CHICAGO

Chicago's back and front room exchange employees will collect anywhere from $300 to $1,000 back pay based on a 10 per cent increase made retroactive under the new contracts for the past 16 months. Business Agent Sam Lamansky says that with the signing of Monogram and PRC, the Row is now fully unionized.

Organization of a Chicago chapter of the Film Council of America to work in an advisory capacity in placing 16-mm. film was under way this week.

B & K managers have set April 20 for the farewell dinner they are tendering District Manager Abe Platt at the Hamilton Hotel.

Republic's exchange bowling team captained by Frank Nardi won the Film Row bowling tournament.

Hearing on the Oriental theatre building case is expected to be set for May 9.

Mayor Edward J. Kelly is on the executive committee of the dinner to be given May 25 honoring Allied States President Jack Kirsch.

Tom Gillian, Fox exchange manager, is obtaining his passports for a trip to Paris next month. This vacation jaunt is Tom's award in the company's recent sales contest.

Four more theatres have joined the Allied Buying and Booking Circuit, Jack Kirsch has announced. They are the Cinema, Austin, Karlov and Park theatres in Chicago, operated by Charles and Henry Stern.

That Daylight Savings Time is becoming more and more a habit in the middle west is indicated by the fact that 31 Indiana towns are adopting the "fast clock" this year for the first time. Daylight Saving for theatres in this district runs from April 28 through September 29.

The Bell and Howell Company's new American Legion Post has been named after John V. Beulick, first employee to lose his life in World War II. Doyle Gray is adjutant of the new post.

Capt. Ben Feldman, formerly manager of the B & K United Artists Theatre, returned from service last week and will rejoin the company managerial staff. Staff Sergeant Allan E. Finke has received his discharge and has returned to the Ticket Register Company.

A plaque honoring A. J. Balaban for his accomplishments in the theatre field will be unveiled by the Roosevelt Road Business Men's Association on May 1 in the old Kedzie Theatre Building.

Jay Frank, 20th-Fox publicity director, has returned to his duties at the exchange after a stay at Mercy Hospital.

LOS ANGELES

Harry Thomas, PRC president, is in town for survey of the company's production. He was guest of honor at a recent luncheon in Beverly Hills.

Condolences are extended to the family of George Holl, Fox West Coast art director, who died in San Francisco of cerebral hemorrhage.

The El Rey Theatre launched a ten-day Junior Safety drive on April 17 to promote younger cooperation with the fire and police departments. E. D. Harris, house manager, is arranging quizzes and demonstrations of first aid and safety on his stage. It is tie-in with the Police Department's current "It's the law" drive.

Hal Glandfield, city salesman for Screen Guild, has resigned. Sam Decker and Bill Flemion plan to leave May 8 for the national convention in Chicago.

Mike Newman, Columbia exploiter, gave a super-dooper chicken party at his ranch recently, with numerous Film Row lights shining. The only hitch came when the plumbing suddenly went or else and water gushed forth all over the place.

Nicky Goldhammer, Film Classics impresario, returned to town last week and announced a new roadshow attraction, "Dr. Terror's House of Horrors" and "Dr. Maniac," with Boris Karloff. Lloyd Katz, Film Classics salesman, has been on the ailing list.

Howard Perrette, MGM second booker, is a bridge white. Howard holds several titles

(Continued on Page 38)

A
dance hall
queen
ruled
the
thrill-blazing
nights!

WHERE?
and is now brushing up on his Culbertson in preparation for the national bridge tournament next month in Los Angeles and San Francisco.

Good Friday really emptied the Row, with numerous employees taking off for church services.

Among those on the Row were John Rennie, Rennie, San Fernando; Bill Knots, Covina, Covina; Steve Chorak, San Clemente, San Clemente; and A. L. Sanborn, El Monte, El Monte.

Col. and Mrs. Fred Levy returned to Louisville, Ky., after a stay in Los Angeles. Col. Levy is interested in theatrical holdings with Mike Rosenberg, Principal Theatres, and Sol Lesser.

Mr. and Mrs. Lee L. Goldberg arrived in town from Cincinnati and visited the Row. Goldberg is head of Popular Pictures exchange in Cincinnati and also operates in Cleveland and Indianapolis.

NEW ORLEANS

A. L. Royal, theatre owner of Meridian, Miss., has announced that he and W. A. Prewitt, Jr., of Associated Theatres, New Orleans, have dissolved their partnership in the operation of the Royal Theatre, Meridian, Mrs. and the Fran Theatre, Greenwood. Mr. Royal acquired all rights and ownership of the Royal, Meridian, equivalent to Mr. Prewitt’s acquired rights and ownership in the Fran, Greenwood. Mr. Royal is interested in two other theatres in Meridian, the Stardust, which is under construction, and the Ritx, for Negro patrons.

Clair Muhis, bride-to-be in May, bade farewell to her fellow workers and her employers, the Joy Theatre Circuit, on April 19, after nearly a decade as manager of the cashier department. Elaine Favaloro of the bookkeeping department replaced her.

P. L. Spindler and Henry Brumley of the PRC sales department spent Easter Monday on the Row.

Babe Cohen, district manager for Monogram, left Easter Monday for Atlanta, where he will take over the managerial post held by M. E. Winman, who is reported very ill.

Kirschbaum Kartoon

Tom Gunman, PRC auditor, is visiting the local office.

Bill Shill, RKO Radio Pictures salesman, spent Monday at his office and visiting Film Row. Bill said business in his territory is very good.

A. R. Herr, Chief Sound Engineer for Southern Amusement Theatres died at his home in Lake Charles, La., on April 18.

Claus McCrary of Crichton, Ala., spent several days in the film colony preparing for the reopening of his summer air dome, the Majestic. He said that he had made arrangements to enlarge the seating capacity.

Tom Nealy, manager of National Theatre Supply Company, spent several days last week in this territory.

Sam Pasqua, Gonzales Theatres, Gonzales, La.; L. W. Watts, Strand Theatre, Oil City, La.; L. E. “Jack” Downing, Haven Theatre, Brookhaven, Miss., A. L. Royal, Royal Theatre Circuit, Meridian, Miss., Mr. Haynes, Ellenville, Miss., Bill Hanfa of the Golf Theatre, Pensacola, Fla., were Film Row shoppers.

The Delta Theatre Supply Co. recently inaugurated a new projection and sound equipment in the Rendezvous at Grand Isle, La. Mr. Anthony Marullo is the owner.

Mr. and Mrs. Raymond Gremillion have moved to New Orleans from Homer, La. He is in the employ of Delta Theatre Supply Co.

Mr. and Mrs. Leonard Pederson, owners of the Arco Metal Products Co. of Chicago, are spending a few days in New Orleans attending to business matters.

Mary Martha Calvert of Mansfield, La., won third prize in the recent national MGM Screen Test, "I Love A Baby" photo contest, in which 4000 girls of "teen age with future "Ziegfeld Girl" possibilities participated. Her award was a $50 check which was presented to her by Mayor J. H. Lott of Mansfield on the stage of the Mansfield Theatre.

DETROIT

John Howard, branch manager for Paramount Pictures, has resigned to take a position with Vanguard Productions in Los Angeles. He will be succeeded by H. E. Stuckey, former state sales manager.

Robert Lamb, who served 30 months with the Navy as lieutenant (j.g.), has returned to his job as Manager of the John Rhodes is back with Paramount as a booker after three years of duty with the Army. The third service member to return to Paramount is James Velde, who is back on his salesman job after three years with the Army.

George W. Sampson, Sr., state salesman, is back at work with RKO after a two-week illness.

Harold Heilman is taking over the Grand Rapid block for RKO this week.

Manny Pearson of United Artists’ Cleveland office is here collaborating with Alice Gorham, publicity chief for United Detroit Theatres, on exploitation for "Diary of a Chambermaid." They plan to conduct a contest for the best-looking chambermaid in Detroit.

While the record store was in progress Al Dezel, head of Film Classics here, evaded the picket line barricade consistently.

Kal Bruss of sales and Donald Shields, branch operations, and Al Dezel are in New York to line up future policies and sales campaigns while in conference with George Hirliman of the home office of International Theatrical and Television Co.

CLEVELAND

The Gilbert Leffons of Academy Film Service, distributors of 16 mm. non-theatrical films and also servicing the schools with standard 35 mm. film for noon movies, have gone to Florida for a two-weeks’ vacation. While there they will visit the Nat L. Leffons who have purchased a winter home in Venice.

Phyllis Catlin, daughter of Warner city sales manager Eddie Catlin, will be married May 4 at St. Patrick’s Church to ex-AAF serviceman Jerry Rademaker.

Charles Rich, Warner district manager and C. W. McKean, Warner Indianapolis branch manager, were in Chicago last week to confer with John Doerr, head of the Alliance Theatre Circuit, operating motion picture theatres throughout Indiana.

Julius Lamm, manager of the Uptown Theatre, is in charge of arrangements for the Warner Club spring party to be held in the Warner Club rooms on May 3rd.

Here last week for the marriage of Edith Miller, daughter of Universal district manager and Mrs. Miller to Marvin Schwartz of this city, were Fred Meyer, Universal division
manager; Pete Dana, Pittsburgh branch manager; Jerry Spandau, Buffalo branch manager; and Harry Young of the Cincinnati office.

Ben L. Ogron of Ohio Theatre Supply Company is a happy man these days. It's because his wife and two children are packing up their belongings in Chicago to move to Cleveland where, thanks to Max Weinstein, owner of the Ritz Theatre, Ogron finally was able to rent an apartment.

The Ohio Board of Censors refused to pass the picture "Mom and Dad" on the ground that it is "unsuitable for public exhibition" following an order by Governor Frank J. Lausche to review the production. The Censor Board passed the picture without a single elimination in December 1944.

Three top circuit owners, with the assistance of two prospective exhibitors, sons of one of them, claim to have caught 300 pounds of fish during their recent Florida vacation at Miami Beach. They are M. B. Horwitz, general manager of the Washington Circuit; John D. Kalafat of Associated Circuit, Meyer Fine, of Associated Circuit and his two sons, Marshall and Errol. Their haul is said to have included 49 dolphins and 3 bonitas.

Leonard Mishkind, provided over last Saturday's luncheon meeting of the Salesmen's Club of Cleveland, recently organized for social activities only.

Max M. Jacobs of Dater Company, flew out to Phoenix on Saturday to supervise the finishing touches to his newly built Arizona Theatre, which he hopes to open the middle of May.

LONDON OBSERVATIONS

By Jock MacGregor

Business is just beginning to drop off a little in this country. Nothing very much as yet, but the writing has been on the wall. Mainly due to the press propaganda British pictures are doing better than others. The real surprise, however, is "The Last Chance" which is repeating its West End success in the neighborhood houses and making the experts who did not book it kick themselves.

STR has already commented on the magnificent publicity campaign that Mervyn McPherson organized for its premiere, but since then Mac has literally lived with that picture. He has attended all the premieres throughout the provinces and organized debates with local celebrities, following each, as he did in London.

Mac even took the film to Dublin, and the steaks, we gather, were just what Leo's erstwhile publicist craved most. Thanks to his campaign, "The Last Chance" will be one of MGM's biggest grossers in this country for 1946, and now he is off on his well-earned rest to Cannes.

Incidentally, in our story on his campaign, it was said that he had handled every MGM picture since 1935. Actually Mac has publicized every MGM picture. Some record, and a more respected press representative does not exist in London.

The latest J. Arthur Rank production, "Caravan," is going to make a pile of money. It has everything and not even a Lyceum melodrama packed more adventure, dirty work and sex into so short a length as this. Its success in America is problematic, but it is the stuff present-day British audiences love.

After the screening of Rank functions, Paramount's reception for Hal B. Wallis was a great relief. Tony Reddin and his assistant, Peter Barnes, had things really well organized and saw that everybody was properly introduced to Wallis and had ample opportunity to get the stories they wanted.

Wallis is going to produce one feature a year in this country for Paramount release. His policy will be to feature at least one Hollywood name and build up local talent. His main problem is to find suitable studio space which is still hard to get. While here he has purchased the screen rights to Joseph Shearing's "For Her To See."

There is likely to be a change of managing directors at two leading distributors' London offices.
ST. LOUIS

Suit has been filed by Gregory E. Moore, former deputy sheriff of St. Louis, in Circuit Court for an accounting of National Amusement Company's finances, alleging that the officers and directors of the vending machine company fraudulently induced him to invest $22,500 in the concern. Defendants are P. O. Brandt, head of Brandt Distributing Co., juke box distributors, H. W. Taylor, W. A. Durphy and Lawrence Cooper.

Mrs. W. W. Sweigert, Paramount's condemns manager, has returned from a short vacation.

Metro's "The Postman Rings Twice" is scheduled to play the Earl Theatre for a three-week period in June. The theatre will go on a straight picture policy for the engagement.

Allen Dean was in the & State Hospital today. Mike and Cecil Felt and Dave Moliver have joined in the formation of a distribution company to handle the reissue of "Meet John Doe." Other releases will be handled as they become available.

REGIONAL NEWSREEL

(Continued from Page 31)
at the Paramount Theatre there. Some 1500 seats are selling at $10 each with all proceeds going to the ranch. James Craig will head the cast of the film coming to Amarillo for the event.

Carl Benefiel, manager of the Pampa Griffith circuit theatres, has resigned and announced that he has no definite plans for the future other than to continue operation of his C. B. Service Garage there. He has been with the Griffith organization for 20 years. Wayne Wallace of Elk City, Okla., who was assistant manager at Pampa seven years ago, has been named to succeed Benefiel.

NEW THEATRES

Campbellford, Ont.—With a population of around 2700, this Canadian community has long had only one theatre, the 275-seat Hollywood. Now, because of developments which are bringing in new residents, two more theatres are planned. A. Barnes, who leases the Hollywood, has taken out a permit for a theatre of his own, while the Theatre Amusement Company of Toronto has picked a site for another cinema.—TO.

Milwaukee, Wis.—Ground has been broken for a modern, air-conditioned 400-seat theatre being built by Edward Kradeczki, returned veteran, in Crivitz, Wis. Being built of cement blocks, with ornamental brick and a porcelain front, the house is expected to begin operating this summer.—M1.

Milwaukee, Wis.—Citizens of Tampico, Ill., have pledged $15,000 thus far for the building of a theatre. Ten teams are now busy getting additional pledges to reach the $20,000 goal, at which time incorporation papers, will be applied for. Cash prizes will be awarded to the one corralling the largest number of pledges.—M1.

Wallace, Idaho—Another addition to the 18-house Inland Empire chain at Wallace, was announced this week by Mrs. Edna Simon, who says she will construct a memorial theatre for her late husband, W. A. (Billy) Simon, who pioneered in the exhibition of motion pictures here. It will seat 700 and is designed by Whitehouse and Price.—Pd.

Oliver, B. C., Canada — A modern $60,000 theatre will be built here by the Elks Lodge as a community effort. Construction will begin as soon as materials can be obtained. Oliver is an Okanagan fruit center 27 miles from Penticton and close to the U. S. border.

Shattuck, Okla.—Lee Wilson of Woodward has purchased downtown lots here and started construction on a 74x150-foot theatre building which it is understood will cost $45,000.—DA.

SPECIAL CITATION, Lt. Col. Robert E. Kearney and Capt. Richard D. Zern, USN, present a special citation to Roy Rogers, Republic’s King of the Cowboys, for his participation in the entertainment activities of the Armed Forces Radio Service on the weekly air programs (“Command Performance,” “Mail Call,” etc.) which have been broadcast to American forces throughout the world.

Spanish exchange is being erected, is here checking the progress.

Wallie Helm, exploiter for RKO, is pinch-hitting for A. D. Waltrip while the latter is in Milwaukee on business.

Jesse Lanseman, formerly of the Hill Top Theatre, Louisville, Ky., is now managing the Broadway there.

Nathan Tamler, who operates the Oliver Theatre here, spent several days at Great Lakes Naval Station visiting his son.

Wilma Feaster, 20th-Fox exchange office staff, has resigned and joined the Y and W Management Corp.

Tom Baker, Affiliated Theatres, Inc., has returned after his usual jaunt to Florida.

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REGIONAL NEWSREEL

(Continued from Page 33)
Morris Blacker, who operates theatres at Cloverport and Clay, Ind., is recuperating after a bad leg injury. Jack Springer, formerly manager of the Orpheum, Terre Haute, succeeds Max Facet, recently resigned booker for Alliance Theatres.

Alder Ackerman, who operates the Tacoma and Tuxedo here, is recovering from a recent injury and is unable to attend to his duties.

Clint Wood and his wife, who operate the Best Theatre, Terre Haute, are vacationing in Florida.

Visitors on Filmrow. William Wallace, Veedersburg; Ben Fuller, Union City; Gilbert May, New Castle; Harry White, Knightstown; Ellen Ackron, Portland; A. McCarty, Pendleton; Pete Panagos, Chicago; E. E. Smith, Fishers, Ind.; and Mr. and Mrs. Full moon,oplevel, Ind., D. D. Lee, Rockville and A. C. Kalafat, Garrett.

Indiana theatres collected $82,756.93 for state and national relief funds during the March of Dimes campaign during last January drive, according to state chairman, Kenneth T. Collins.

T. C. Arrington, operator of the Haven at New Lebanon, Ind., is building a new 450-seat theatre which is scheduled to be completed by June 1.

VANCOUVER

Famous Players has failed in its bid to acquire the Lyric Theatre. It was learned this week, following a hearing before the Rentals Administrator for Western Canada. Norton Investments and the CPR road owners of the Lyric Theatre building were applying for exemption of the present lease from rent control regulations. The request would have made the present tenant, Robert Scott, subject to 30 days' notice to vacate, which was refused by the board. It was based on an agreement made in October, 1944, to lease the Lyric to Famous Players as soon as it was available.

Scott, present operator, is now on only a 30-day agreement.

On the sick list here are Larry New, Windsor Theatre; Marge Johnson, Paramount; Irene Stonehouse, Capitol secretary, and Steve Rolsen of East Line Film Service.

Mrs. Jack Randall, wife of the Capitol manager, arrived back in Vancouver after her "Vacation from Marriage" spent in Calgary, her former home town in Alberta.

Albert Gaskin has resigned from the Oak Theatre, Burnaby, to devote all his time to the Richmond Amusements who are erecting a 800 seat theatre at Bridgehouse, B. C.

A wet and cool Easter weekend proved a big help to local theatres, all doing outstanding business after a very slow Holy Week period.

Paul Tyler, who has been operating the Wales Theatre, High River, Alta., for the past 13 years, has sold his 400-seater to Earl Lewis of Calgary. Tyler is retiring after 33 years in show business. He is a member of Calgary Picture Pioneers.

Jessie Jenkins, a regular member of the Orpheum Theatre staff, was married to Cyril Jenkins of Grace, Idaho, who was recently discharged from the U. S. Navy. The wedding and reception at the Canadian Legion Hall was well attended by local show business.

Harold Warren, who controls three theatres and a radio station in the Alberni district of Vancouver Island, has left for Eastern Canada where he will arrange blue prints, equipment, etc., for his new theatre to be built at Port Alberni, B. C.

HARTFORD

George Landers of E. M. Loew's Theatre and Lou Cohen of Loew's Poli, are the first Hartford managers to receive the U. S. Treasury Department's Silver Medal Award for "more than ordinary service" to their country during the years 1941-45. The presentations were made by Frank L. Cashman, state director of the U. S. Savings Bond Division of the War Finance Committee, and carried with it a letter of appreciation from the Secretary of the Treasury.

Isodore Shankup, former manager of Warner's Strand, and since 1932 engaged in his own haberdashery business in Derby, died suddenly last week of a heart attack at his New Haven home. He had visited Hartford only a few days previously and appeared to be in the best of health.

Georg Landers off to Boston for the special preview at the Lincoln Theatre of "Gilda."

DES MOINES

Nathan Sanders of this city, who also operates the Rex at Fairfield, has obtained a long-term lease on the Co-Ed Theatre there and is remodeling it to provide an 800-seat capacity.

A meeting of all its managers will be held by Tri-States Theatres on May 8-9, according to Myron Blank, in charge of the recent G. Ralph Branton Showmanship Awards. Awards for the winning district managers will be presented at the two-day meeting, scheduled as one of the biggest ever staged by the Tri-States organization.

Herbert Grove, Davenport district manager for Tri-States, has gone with his wife to Missouri to attend the wedding of his son, Herbert, Jr., who has been in the service.

Clarence Kite, Tri-States home office chief accountant, is the proud father of twins, a boy and girl, born to Mrs. Kite last week. The Kites have two other children.

Mr. and Mrs. Melvin Neely of Grisswald, Ia., are the parents of a baby girl.
The adventurers of the world battled for love and loot!

A dance hall queen ruled the thrill-blazing nights!

Spanish Jack was the roughest...toughest two-fisted terror of all!

A fabulous love was born in the shadow of the gallows!

IN OLD SACRAMENTO

Starring WILLIAM ELLIOTT and CONSTANCE MOORE

A REPUBLIC PICTURE
N. Y. Kids Matinee Club Ends Its First Season

The Children’s Saturday Matinee Club, which had been holding forth its regular specially planned stage and screen programs since Jan. 12 at Brandi’s Beacon Theatre, New York City, terminated its existence May 19. During the initial semester, the CSMC played to more than 26,000 patrons, 71 per cent between the ages of 4 to 12, including 1,200 under-privileged children of every race, creed and color, who were guests of the director. Mesdames Beulah Levine and Frances Gershevic, co-founders of the CSMC, believe that thus far the organization has climaxd its responsibility to the youth of the community.

Now definitely graduated from the experimental stage, the CSMC will soon inaugurate its fall season with no change in policy. Films will be previewed and approved by the School Motion Picture Committee before given to the young patrons. Stage presentations will form an important part of the shows. As heretofore, adults will not be admitted unless accompanied by a child.

The 15th and final offering of the season included “Mr. Bug Goes to Town,” feature; “Raggedy Ann,” a Technicolor featurette; “Breezy Little Bear,” and “Springtime for Pluto,” a Disney Technicolor cartoon, on the screen, with Al Palmiero’s Amazing Wonder Dogs on the stage.

SHOWMAN SAM SAYS: It sometimes seems as if 69 per cent of the citizenry is on strike. The other one percent is made up of the President, Congressmen, and theatre owners.

Pony Parades Set for ‘Badman’ Area Premiere

Six area premiers to be highlighted by pony parades have been planned for KKO Radio’s “Badman’s Territory,” with the first flock of 30 dates starting in the Wisconsin territory May 9. Thirty more dates will follow in the Illinois and Minnesota territories on May 15 and June 12, respectively, while 100 dates are set for New England starting Memorial Day.

Designed to outdo in numbers the famed “Hitler’s Children” premiers, the middle-west openings will have more than 100 theatres participating.

Set to “ride herd” in the pony parades are Roy Skinner, deputy sheriff of Harris County, Texas, bailing from the Keystone Ranch in Pearsall, Texas, who will ride his horse “Streak”; Earl Lindley, Goliah County, former Texas Ranger who worked as a deputy under the famous Capt. Frank Hammer who got Bonney Parker and 54 others via the gun-barrel route; Homer “Skeets” Skeeter, deputy from Brazoria County, riding his cow pony “Minnie,” and Bill Woods, southwestern Texas cowhand, riding his black stallion, “Boomer.”

For Chicago engagements of the film, arrangements have been made with the Chicago Herald-American whereby that newspaper is offering its carriers an opportunity to compete for pony awards. Closing date of the contest is May 8.

‘Sacramento’ in Triple World Premiere on Coast

With Mayor George M. Klump of Sacramento formally proclaiming last Wednesday (24) In Old Sacramento” had its world premiere at the Capitol, Alhambra and Hippodrome Theatres, highlighted by personal appearances of William Elliff and Constance Moore in an elaborate premiere program.

Governor Warren of California’s, Mayor Klump and other civic leaders were among the dignitaries who attended a special dinner before the premiere in honor of the stars, which took place on a Sacramento River boat.

3 Airline Passengers In ‘Strangers’ Stunt

Rated as topnotch exploitation was the stunt engineered by Ralph Batschelet, manager, and his assistant, Otto Bartusch, for the opening of “Three Strangers” at the Paramount, Denver.

Batschelet and Bartusch prevailed on United Airlines to select three passengers at random on the flight from San Francisco to Denver on the opening day of the film, who were given suites at the Brown Palace Hotel, dinner, cocktails, dancing, a tour of the city and the mountain parks, radio and stage appearances and personal appearances on the Paramount stage—all in 24 hours.

In the meantime the Rocky Mountain News had run a contest which invited readers to write how they would entertain “Three Strangers” in Denver. The five prize winners appeared on the stage with the “Three Strangers.” Those picked from the plane were Miss Helen Schamb- er, Richland, Wash.; Miss Ruth Billman, Rock Springs, Wyo., and Douglas Linville, St. Joseph, Mo.—DE.

Advertising Main Factor In Draw of Kaye Film

A Gallup Survey made at the Astor Theatre on the opening day of Samuel Goodwyn’s “The Kid From Brooklyn,” to determine what gave the average orientation of the picture, difference from the immediate urge to see it on a certain day at a certain theatre, resulted in a complete victory for advertising.

Of those questioned, 40 per cent said their knowledge was based on advertising; 25 per cent said their interest was created by stories appearing in newspapers as publicity. Another 15 per cent said that they had heard about “The Kid From Brooklyn” through reading about it in magazines. Nearly 20 per cent said they had heard about it on the radio.

Of the first day’s attendance, 60 per cent of the people questioned said they were Danny Kaye fans anyhow, 15 per cent said they were interested in the songs, girls and the Goldwyn production values.

N. Y. Kids Matinee Club Ends Its First Season

The Children’s Saturday Matinee Club, which had been holding forth its regular specially planned stage and screen programs since Jan. 12 at Brandi’s Beacon Theatre, New York City, terminated its existence May 19. During the initial semester, the CSMC played to more than 26,000 patrons, 71 per cent between the ages of 4 to 12, including 1,200 under-privileged children of every race, creed and color, who were guests of the director. Mesdames Beulah Levine and Frances Gershevic, co-founders of the CSMC, believe that thus far the organization has climaxd its responsibility to the youth of the community.

Now definitely graduated from the experimental stage, the CSMC will soon inaugurate its fall season with no change in policy. Films will be previewed and approved by the School Motion Picture Committee before given to the young patrons. Stage presentations will form an important part of the shows. As heretofore, adults will not be admitted unless accompanied by a child.

The 15th and final offering of the season included “Mr. Bug Goes to Town,” feature; “Raggedy Ann,” a Technicolor featurette; “Breezy Little Bear,” and “Springtime for Pluto,” a Disney Technicolor cartoon, on the screen, with Al Palmiero’s Amazing Wonder Dogs on the stage.

SHOWMAN SAM SAYS: It sometimes seems as if 69 per cent of the citizenry is on strike. The other one percent is made up of the President, Congressmen, and theatre owners.

PONY PARADES SET FOR "BADMAN" AREA PREMIERES

Six area premiers to be highlighted by pony parades have been planned for KKO Radio’s “Badman’s Territory,” with the first flock of 30 dates starting in the Wisconsin territory May 9. Thirty more dates will follow in the Illinois and Minnesota territories on May 15 and June 12, respectively, while 100 dates are set for New England starting Memorial Day.

Designed to outdo in numbers the famed “Hitler’s Children” premiers, the middle-west openings will have more than 100 theatres participating.

Set to “ride herd” in the pony parades are Roy Skinner, deputy sheriff of Harris County, Texas, bailing from the Keystone Ranch in Pearsall, Texas, who will ride his horse “Streak”; Earl Lindley, Goliah County, former Texas Ranger who worked as a deputy under the famous Capt. Frank Hammer who got Bonney Parker and 54 others via the gun-barrel route; Homer “Skeets” Skeeter, deputy from Brazoria County, riding his cow pony “Minnie,” and Bill Woods, southwestern Texas cowhand, riding his black stallion, “Boomer.”

For Chicago engagements of the film, arrangements have been made with the Chicago Herald-American whereby that newspaper is offering its carriers an opportunity to compete for pony awards. Closing date of the contest is May 8.

3 AIRLINE PASSENGERS IN ‘STRANGERS’ STUNT

Rated as topnotch exploitation was the stunt engineered by Ralph Batschelet, manager, and his assistant, Otto Bartusch, for the opening of “Three Strangers” at the Paramount, Denver.

Batschelet and Bartusch prevailed on United Airlines to select three passengers at random on the flight from San Francisco to Denver on the opening day of the film, who were given suites at the Brown Palace Hotel, dinner, cocktails, dancing, a tour of the city and the mountain parks, radio and stage appearances and personal appearances on the Paramount stage—all in 24 hours.

In the meantime the Rocky Mountain News had run a contest which invited readers to write how they would entertain “Three Strangers” in Denver. The five prize winners appeared on the stage with the “Three Strangers.” Those picked from the plane were Miss Helen Schamb-er, Richland, Wash.; Miss Ruth Billman, Rock Springs, Wyo., and Douglas Linville, St. Joseph, Mo.—DE.

ADVERTISING MAIN FACTOR IN DRAW OF KAYE FILM

A Gallup Survey made at the Astor Theatre on the opening day of Samuel Goodwyn’s “The Kid From Brooklyn,” to determine what gave the average orientation of the picture, difference from the immediate urge to see it on a certain day at a certain theatre, resulted in a complete victory for advertising.

Of those questioned, 40 per cent said their knowledge was based on advertising; 25 per cent said their interest was created by stories appearing in newspapers as publicity. Another 15 per cent said that they had heard about “The Kid From Brooklyn” through reading about it in magazines. Nearly 20 per cent said they had heard about it on the radio.

Of the first day’s attendance, 60 per cent of the people questioned said they were Danny Kaye fans anyhow, 15 per cent said they were interested in the songs, girls and the Goldwyn production values.

P.A. Angle Sells ‘Apples’

An earlier personal appearance of Ann Miller in Miami, Fla., when she entertained at soldiers’ hospitals, was used by Manager Ed May of the Rosetta Theatre as the basis for his campaign on “Eve Knew Her Apples.” In all his advertising, including window displays, etc., May used this line: “Miss Ann Miller Likes Miami and You’ll Like Ann in ‘Eve Knew Her Apples’.”

SWISS SHOWMANSHIP. American the- atremen have little on their Swiss cousins when it comes to showmanship. Take a good look at this street ballyho (is it a street car or bus?) which was used to promote the showing of KKO Radio’s “Back to Bataan” at the Cinema Palace, Basle. Mr. Walch is the manager.

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SHOWMEN’S TRADE REVIEW, April 27, 1946
PRE-SOLD TO MORE POTENTIAL TICKET-BUYERS THAN ANY SERIES EVER SCREENED!

MONOGRAM presents

THE SHADOW

Heard by MILLIONS EVERY WEEK ON 207 MUTUAL STATIONS COAST-TO-COAST!

Read by MILLIONS MORE IN TOP-SELLING COMIC BOOKS AND IN STREET AND SMITH'S FAMOUS "SHADOW" MAGAZINE!

FIRST 2 RELEASES NOW READY

THE SHADOW RETURNS

Starring Kane RICHMOND and Barbara REED

with TOM DUCAN
JOSEPH CREHAN
PIERRE WATKIN

Directed by PHIL ROSEN
Screenplay by George Callahan

"BEHIND THE MASK"

with GEORGE CHANDLER
DOROTHEA KENT
JOSEPH CREHAN
PIERRE WATKIN

Directed by PHIL KARLSON
Screenplay by George Callahan

Produced by JOE KAUFMAN
Associate Producer LOU BROCK
Cleaning THE PICTURE

Simplicity Marks Theme Of Intense Pre-Selling For MGM's 'The Green Years'

Newspaper advertising was just one of the phases of the New York campaign. On March 27th a spot radio campaign was started which will continue for two or three weeks beyond the picture's opening. This phase had MGM taking time on stations in addition to already contracted for on a 52-week-a-year basis. It is by electrical transcription, carrying the teaser in somewhat the same manner as developed in the newspaper ads. Ten-, 20-, and 50-second transcriptions with about 25 variations are now being heard by Greater New York and suburban residents who might be expected to attend the Music Hall or to see the film in a subsequent run. As an example of the radio attack's similarity to that contained in the newspaper ads, this is the copy for one of the 10-second transcriptions: "ANNCR: MGM's 'The Green Years' Is a Wonderful Motion Picture! ANNCR 2: Jack Benny Says So! GIRL: Dinah Shore Says So! ANNCR: Rudy Vallee and Edgar Bergen Say So! Everybody Says ... ANNCR 2: 'The Green Years' Is a Wonderful Motion Picture!" The transcription closes with a short tag line connecting the film with Radio City Music Hall. Some of the longer transcript.

(Continued on Page 39)
Swell ‘Bells’ Campaign Marks Vancouver Run

The Orpheum Theatre, Vancouver, B.C., came up with a bangup campaign for the showing of MGM’s “Belles of St. Mary’s,” at that house, Western Canada’s biggest theatre. A special screening for Catholic and Anglican priests and sisterhoods and newspaper critics, two weeks in advance, cleared off the exploitation and resulted in the Catholic Church announcing in schools and congregations that the picture should be seen, despite the fact that it opened the day before Lent.

Special permission was obtained from Mayor Cornett to decorate the streets with flags and large-sized bells which remained up during the entire run. The two fronts were given special displays, and plush banners covered the large marquees. A 20-foot banner was displayed in the foyer in advance of showing and then moved to a vacant parking lot on the main street.

“Bells” was plugged on local radio stations beginning six days in advance of opening. “Harmony House,” Western network show, plugged the film direct from the stage opening night, and the local Inquirin Reporter broadcast from the lobby, quizzing patrons on the picture.

Stores Cooperate

Local music shops and book stores cooperated with window and counter displays of the music, Bing Crosby records and the book. Night club orchestras and juke boxes plugged the picture’s hit tunes. A Kandid Kamera Man was permitted to snap people passing in front of the theatre in return for which the film was advertisement on over 20,000 pamphlets he handed out during the run.

Newspaper publicity and advertising began six days before opening with a special ad in the Catholic paper and the Swedish Press. Scenes of the children’s Christmas play in the film were played up on the Kid’s Pages of the Vancouver Sun. All local papers gave the picture and the theatre ample editorial and advertising space.

Window cards, 22x28 cards, insert card, etc., placed in bus depots, hotels, boats, restaurants and other gathering places, rounded out this campaign.—VA.

‘Music’ Spread in Pic

Pic magazine, in its May issue, is featuring a two-page spread, one in full color, on Walt Disney’s “Make Mine Music.” Chosen for the spread were the Johnny Fedora and Alice Bluebonnet numbers from the Technicolor feature-length cartoon, both sung by the Andrews Sisters.

New Choré for Manager

A new chore was added to the usual occupations of the St. Louis Loew’s State Theatre management recently, when a mother deposed her small daughter in the theatre while she went on a shopping tour. Manager Marty Burnett became curious when, for the fourth time, the child knocked on his door and inquired, “Is it three o’clock yet?” Querying the child, Burnett, discovered that she possessed a small medicine bottle, contents of which she was to consume at the stated hour.

The child was sent back to enjoy the show and at the stipulated time an usher informed her she was to take her medicine. The little girl said that she could tell her mother the theatre had seen to it that she took her prescription on time.

WHAT NEXT? A novel adaptation of an old inside-the-theatre reminder was placed, as shown here, on the seat backs of the Granada Theatre, Kansas, to exploit MGM’s “What Next, Corporal Hargrove.” Idea was Assistant Manager Bob Hockensmith’s and put into effect by Manager Charles W. Barnes, Jr.,

Ex-Lièut. Comes Up With GI Ideas for ‘Hargrove’

A couple of novel ideas to exploit MGM’s “What Next, Corporal Hargrove” occurred to Ex-Lieutenant Bob Hockensmith, assistant to Manager Charles W. Barnes Jr., of the Granada Theatre, Kansas City, Kansas, and with no further ado Mr. Barnes set out to put them into operation. One of the ideas (see cut) is nothing more or less than an adaptation of the stair riser gag, with the signa Scotch-taped to seat backs in hit-or-miss fashion, providing a series of constant reminders at little expense.

Another and perhaps more potent seat-selling stunt was the silk-screening of several hundred chevrons on oil cloth which were used on all the theatre usher’s and given away to youngsters who, using them in GI fashion, became walking billboards for the theatre.

Hockensmith also came up with another. He did into his duffle bag, came up with six assorted uniforms with decorations etc., and garbed the staff in them. The doorman had to be different, however, so the duo provided a set of chevrons unlike any seen in any army and plenty GI-wise people asked the doorman about them before “Hargrove” opened.

Another highlight of the campaign was a promotion with the Greyhound Cab Company by which the cabs carried bumper strips at no cost to the theatre.

All in all, a nice bit of picture promotion and easily duplicated in other cities.

Simplicity Marks Theme Of ‘Green Years’ Ads

(Continued from Page 38)

tions contain directly spoken indorsements and descriptions of the film by Charles Coburn, its star.

Another facet of the radio attack is the fact that for the past several weeks every national network show on which an MGM star appeared and was advertised carried some mention of “The Green Years.” For example, when Walter Pidgeon and Howard Dietz appeared on Information Please Network, their opening was “Put the MGM star, Walter Pidgeon and Publicity Director of MGM Pictures, Mr. Howard Dietz.” In acknowledgment the introduction, Mr. Dietz said he was on the show to get in a good word for the picture, “The Green Years,” and in closing the program finally mentioned the fact that “The Green Years” is opening Thursday, April 4th at the Music Hall.

Rounding out the New York campaign, as separate from the national pre-selling, MGM prepared special two-color posters for the sides of every Railway Express truck in the New York area. Similarly, Metro’s regularly reserved display space in subways, busses, trolley cars and suburban railways was altered to read “The Green Years Is a Wonderful Motion Picture.”

Another interesting part of MGM’s handling of “The Green Years” is the fact that plans are under way right now to pre-advertise and pre-sell the film in seven important national markets. In these seven cities a teaser campaign, similar to New York’s in theme and in size will be launched early in April (or has been launched by the time this article appears in print). While the playdate has not been fixed in any of the cities, the advertising will run in advance with no mention of opening date, simply carrying the theatre line—“Coming Soon to Loew’s.” As opening date in the seven cities approaches, special radio advertising will supplement the newspaper copy to be augmented by teaser and then regular pictorial display copy on the Express Trucks.

National advertising, to build audience acceptability in every community, includes the MGM column, Picture of the Month, appearing regularly in seven of the biggest national magazines and which will carry word about “The Green Years” in April and May issues with a follow up column in May and June. Similarly, the Lion’s Roar column, which appears in 16 national magazines, will carry a double plug for the film in April and May. All—everyone—of the fan magazines will carry a two-color, full-page advertisement, and in addition, magazines Ladys Home Journal, Woman’s Home Companion, Cosmopolitan, American Magazine, Look, Colliers, Good Housekeeping, Life and Saturday Evening Post, will carry black-and-white bleed pages on "The Green Years.”

Everyone Talking About Wahoo

America’s Finest Screen Game

Hollywood Amusement Co., 831 S. Wabash Ave., Chicago
SELLING THE PICTURE

'Gilda' Frocks Displayed
At Boston Dinner-Show

A glittering fashion show, with all the trimmings, was the feature of Boston's 25th Anniversary Jubilee Dinner in honor of Columbia Pictures at the Hotel Statler last week, with more than 300 prominent exhibitors, civic officials and members of leading Massachusetts organizations on hand to see beautiful models wearing gowns inspired by the frocks worn by Rita Hayworth in the company's "Gilda." The fashion show was co-sponsored by the Martini Frock Company of New York and Columbia and was followed by a special screening of "Gilda" at the Fine Arts Theatre.

The dinner was sponsored by the Massachusetts Federation of Women's Clubs and the Lion's International and featured a number of prominent civic and industry figures as speakers. Maurice Tobin, Governor of the State, and James M. Curley, Mayor of Boston were the principal speakers. Among the prominent Columbia executives present were A. Montague, Joseph A. McCarthy, Louis Astor and Harry K. McWilliams. I. H. Rogovin, New England division manager for Columbia, acted as toastmaster.

Sylvan Rich, president of Martini Frocks and Arthur J. Schier of Jay's Inc., Boston, also were among the prominent guests.

Toronto Store Buys 500
Tickets for Teen-Agers

Highlighting the campaign on "Cinderella Jones," prepared by Toronto's Victoria Theatre Manager Russell McKibbon and Edmont Theatre Manager Mark Hirsch, was a tie-in with John Northway & Sons, local department store specializing in ladies' apparel, to purchase 500 tickets and give them to 500 members of the teen-age Calling All Girls Magazine Club who went to the store and requested them. Several thousand Cinderella Jones Home-Before-Midnight Legion cards were also distributed.

Rounding out the campaign for the run at both houses day-and-date, were a series of Cinderella Jones broadcasts over CHUM, and a glass slipper contest, with merchants cooperating in supplying wardrobes for the winners, who were interviewed over the radio.

ATTENTION-GETTER! One of the most effective herdals seen in years is this attention-grabber made up by Manager Sam Gilman, Loews' Regent Theatre, Harrisburg, in which he used the August 12, 1942 issue of the Harrisburg Telegraph to point up the slogan, "Cable's Back etc." Page outlined story of Cable's enlistment. Can be duplicated anywhere with a little research work.

Classified Ad Tieup

An old stunt that bears repetition was used by Mel Bleiden, Vogue Theatre, East Chicago, when he arranged with the classified advertising manager of his town's newspaper for a contest in which readers were invited to win theatre tickets by finding letters scattered throughout the ads which, when assembled correctly, would spell his main attractions's title.

MGM-Greyhound Ties up
Plug 'No Leave, No Love'

One of the most extensive commercial music campaigns yet prepared is now being planned for Love on a Greyhound Bus and All the Time, both featured in MGM's "No Leave, No Love," starring Clark Gable and Pat Kirkwood. Plans include coordinated efforts of the Robbins Music Company, affiliate of Loew's and the Beaumont & Hohman advertising agency of Chicago for the Greyhound Bus Company.

Robbins will develop its own campaign on radio through transcriptions, disc jockeys, music machine operators and trade paper ads and publicity.

Beaumont & Hohman's plans to be augmented for Greyhound already include window displays in which 10,000 title pages of the songs will be distributed for use in every Greyhound Bus terminal, with other display material obtainable locally, such as records of the songs.

Greyhound Bus ads will run in about 26 national magazines during the summer months with copy to follow a line similar to: "Hear your favorite radio-record stars sing and play Love on a Greyhound Bus from the MGM picture, "No Leave, No Love."

Records of Love on a Greyhound Bus will be played via the announcer system in all bus depots and spot announcements on Greyhound Bus radio programs will plug the song. The Pacific Greyhound Bus Line, which has a weekly traveling program on 25 west coast stations, also will plug the song.

All Greyhound Bus terminals will be instructed to make certain that recordings of the songs will be included in juke boxes located in their depots and display cards will be printed for display in depots, travel agencies, etc.

Motion picture theatres are assured of direct cooperation by the Greyhound Bus agents, in accordance with a directive issued by the company's executives to agents throughout the country, instructing them that unasked cooperation with the theatres is a MUST. Display material for theatre loots is to be supplied by the Greyhound company.

Local radio contests will be arranged throughout the country, with local disc jockeys invited to present two fifteen-minute programs, one playing five different interpretations of Love on a Greyhound Bus and the follow-up offering five different recordings of All the Time. Listeners will be invited to write short notes giving their preference for any one artist's interpretation and the reasons why, with guest tickets or more substantial prizes to winners.

Recordings of the songs will be available May 15.

Columbus Theatres Repeat
Kiddie Kartron Carnival

The Palace and the Grand, Columbus, O., scheduled an encore showing of the "Kiddie Kartron Carnival" for Saturday morning, April 27, When the Palace and Grand presented this same cartoon show on March 30, both houses were filled to capacity and more than 2000 disappointed youngsters had to be turned away.

For the April 27 show only the number of tickets matching each theatre's capacity were sold in advance so that children would not be disappointed. Managers Jerry Shubels of the Palace and Larry Caplane of the Grand said that this advance sale also prevented box-office jams on the morning of the show.

New Mirrophone Sound
JOE HORNSTEIN Has it!
SELLING THE PICTURE

Ireton Tells Canada of WB Sound Anniversary

A thorough job of circulating the media and many organizations with announcements of Warners' 25th Anniversary tribute to the scientific pioneers who developed sound pictures has been accomplished by Glenn Ireton, the company's Canadian publicity chief.

In addition to supplying the regular press, Ireton sent details to all school publications, libraries in towns over 5000 population, executive members of 29 national organizations, radio stations, radio commentators and theater companies and independent exhibitors.

In his historical review Ireton refers to the first complete program of sound pictures (August 6, 1926) featuring John Barrymore in "Don Juan." He estimates that his campaign should reach at least 80 per cent of the Canadian population.

Roth Visiting Exhibitors On Press Book Facilities

Plans for producing the best possible press book service for exhibitors will be made in accordance with the results of a visit to exhibitors in the east by Leon Roth. United Artists press book editor, who will hold discussions with exhibitors in the territory concerning the improvement of current facilities, the desirability of adding new departments and other data.

Roth's visits, first to Philadelphia and Baltimore, will be for about one week.

Road Maps, Tour Booklets To Feature Dick Haymes

Dick Haymes, 20th Century-Fox singing star, will be featured in millions of road maps and touring booklets being issued by the American Automobile Association, through special arrangements with The Electric Auto-Lite Company, sponsor of Haymes' coast-to-coast radio show.

Increased popularity and use of car radios is expected to enhance the effectiveness of the tie-in promotion.

SHOWMAN SAM SAYS: Exploiters have a fine chance these days to put on a contest for men. They’d get great results if the prize bait was a white shirt.

Box-Office Slants

Heartbeat

(Continued from Page 19)


Plot: Running away from reform school, a little Parisian girl chances into a pickpocket school, where she is taught to steal. Her efforts are for one goal: to get enough money to pay for a marriage so that she can be honest and not return to reform school. She meets a young diplomat, and they fall in love. Complications arise when the diplomat tries to marry the girl to a shiftless friend. But all ends well.

Comment: A picture that makes no pretense of being great drama, but is a refreshing change in screen fare. Ginger Rogers has a chance to do light comedy and she makes the most of it. A crew of seasoned actors round out the film to a director’s delight, with Adolph Menjou, Melville Cooper, Mikhail Rasumny and Eduardo Cannell all handling their parts to perfection. Basil Rathbone, as the pickpocket school superintendent, is his usual polished self. Production values by the Hakims are unusually abundant; sets are lavish and the costumes Miss Rogers wears are soothing to the eye. Jean Pierre Aumont looks like a good bet for enshrining himself in the ladies’ affections, screenwise well and deporting himself with continental charm. "Heartbreak" should do well because of Miss Rogers’ name and the production values inherent in the film. It will please generally.

In Old Sacramento

Republic Western with Music 89 mins. AUDIENCE SLANT: (Family) Attempt to make this a pretentious western misfires, but will hit all right with average audiences. BOX-OFFICE SLANT: A good title, some good names should return better-than-average business in all but class spots; might possibly get by as a special by dint of extra heavy exploitation.


Plot: William Elliott’s brother is killed by a man in a boxing ring, and his friends persuade him to make the trip to the Sacramento River. Hank Daniels enters into both their lives and takes a hand in robery himself after he loses $10,000 at Withers’ crooked table. To save him Elliott appears in his “Spanish Jack” costume and kills his former confederate, Jack LaRue, thus clearing Hank. In making his getaway he is shot by Sheriff Gene Pallette and dies in the arms of Constance. A happy future is indicated for her and Hank.

Comment: The powers-that-be at Republic evidently figured on turning out one of those big Westerns that are judged in the “A” class, but the finished product falls below the necessary standard. Chiefly responsible is the story, which attempts to fuse together musical production numbers, a straight Western and a mystery plot. We don’t say such a combination is not possible, but the producers in this case failed to come up with the answer. In "A" situations then, "In Old Sacramento" may not stand up. However, in the smaller towns and neighborhood houses it must be rated above average because of the name cast and the general impression that the picture is a special. For this reason, it might be possible in such situations to bill the film as a special provided the house gets back of it with an extra heavy exploitation campaign.

The Kid From Astor Pictures

IN THE STREAMLINED LAUGH RIOT THAT IS BOX-OFFICE DYNAMITE!

DANNY KAYE

GREATEST MARQUEE NAME IN 40 MINUTES OF FUN

"The BIRTH OF A STAR" A Streamlined Feature

Grab it Today!

RELEASED THRU ASTOR PICTURES CORP.
CHECK-UP ON PRODUCT IN WORK

Enterprise Plans $2 Million Budget Each on Its Films While Republic Expects Millions on Pictures in Work; Independent Producers Active at RKO, United Artists

Independents hit the headlines again this week. At RKO, four out of the seven pictures in production are being made by outside units. Enterprise, which has not announced its releasing affiliations, has declared that over two million dollars will be spent on each of its productions. Other independent organizations, such as International (releasing through United-World) are investing similar huge sums. Hollywood, as a general rule, is putting more money into its pictures than ever before.

Screen Guild Marches On

Screen Guild, one of the newcomers to the independent ranks, is living up to its promised schedule with its production unit, Golden Gate (a combination of San Francisco theaternmen turned producers) set to start "Flight to No-where." Golden Gate has recently completed "Accent on Horror," starring William B. David has been setting up locations in Las Vegas for the film in which Alan Curtis will be starred.

Enterprise Enterprising

Enterprise is buzzing with activity these days at the old California studios, building sets and holding conferences preparatory to filming its multi-million-dollar productions. The first film refer to roll is "Kamrod," Harry Sherman production, which is scheduled to start on May 15.

Columbia Sets Active

Columbia is busy these days with five features and a serial rolling. Emphasis remains on musicals in which the studio has a penchant for making. Outstanding are "Down to Earth," "Rio" and "Cowboy Blues."

The next "Crime Doctor" feature is scheduled to roll May 6, with Rudy Floody producing. Warner Baxter is starred.

"Sing While You Dance," comedy, with music, finishes at end of April, with Producer Leon Barsha winding up operations. Barsha and Leonard S. Picker have been given their releases, as requested. Barsha will announce an affiliation with another company. Picker requested higher budget films, but there was no basis to take him in this bracket.

"His Face Was Their Fortune," now called "Chick Carter, Detective," formerly titled "Fleewood's Big Diamond Mystery," is being independently produced by Sam Katzman.

PRC's New Wire Recorder

PRC is wrapping up the Alexander-Stern production, "Secrets of a Sorority Girl," Josef Berne's "Missouri Hayride" and Sigmund Neu- Feld's "Ghost of Hidden Valley." PRC obtained a new type portable wire recorder from the U.S. Bureau of Standards for use during filming of "Two Yanks on the Amazon" in Brazil. The instrument was per-}

P.A. Tours to Plug New Shrum Western Series

Benefiting from a constant check on audience tastes to be made by Cal Shrum on his personal appearance tours, during which he will contact exhibitors operating all types of theatres, a new company to be known as Consolidation Pictures has been formed in Hollywood for the production of a series of Westerns. Releasing arrangements are currently being negotiated.

The initial release, according to Shrum, who heads the new outfit, is "Swing, Cowboy, Swing," in which he stars, with Alta Lee as his leading lady, which will be followed by "Run for the Hills," in which Shrum, Max Terhune and Don Weston under the direction of Elmer Clifton. Other productions scheduled for the current year are "Troupeador Trail," "Roaring Forty-Fives," "Melody Mesa," "Singing Bullets," "Harmony Vagabonds," "Jingling Spurs" and "Song of the Hills."

Shrum is under long-term contract to appear in the entire series.

Shrum will take along his principals, including himself, on the various tours in connection with playdates of future releases. He inaugurated the plan with "Swing, Cowboy, Swing," with which he has appeared in 17 northern California and Nevada houses.

National promotion for the series is being obtained through Shrum's new recording company, which is now rounding up scores of singers and musicians specializing in the Western field. Shrum and his featured players are recording songs from his various productions. Additional national publicity is being lined up through radio appearances.

Charles Boyer to Star In 'Arch of Triumph'

Charles Boyer has been signed by Enterprise Productions to star opposite Ingrid Bergman in the film version of Erich Maria Remarque's novel, "Arch of Triumph," which Lewis Milestone will direct under the production aegis of David Lewis.

Production is slated to start June 15. Playwright Irwin Shaw is now completing the screenplay.

Carey Back at MGM

Harry Carey, who won his biggest success in "Trader Horn," made by MGM, is back at the old stand. He has been signed for a major supporting role in "Sea of Grass," the story about New Mexico's cattle king, Jim Breyton. Carey will play Joe Reid, Spencer Tracy will appear as Breyton, and Katharine Hepburn as Breyton's wife.

3 Co-Star in 'Bachelor'

Cary Grant, Myrna Loy and Shirley Temple will co-star in RKO Radio's "Bachelor and Bobby-Sox," based on Sidney Sheldon's romantic comedy. Dore Schary will produce and Irving Reis direct. Miss Temple and Schary are on loan from Selznick's Vanguard Films. Production will start June 10.

In Hollywood for Talks

Miriam Howell, eastern story editor for Samuel Goldwyn Productions, is in Hollywood for conferences with Goldwyn.
Weather Forecasting Now Available to Studios

Contracting for a 24-hour, seven-day weekly service from the Krick Weather Service, headed by Drs. Irving P. Krick of Cal-Tech, the Association of Motion Picture Producers has obtained for its member studios the weather research techniques used by American and allied forces to plan troop movements in Europe. Action was taken on recommendation of studio production managers following meetings at which weather problems involved in location shooting were discussed.

Professor Krick headed the wartime government forecasting service for the AAF, and is said to be the man responsible for the Normandy invasion date.

Cartwright to Head Screen Guild Publicity

Appointment of Jack Cartwright as national advertising and publicity director of Screen Guild Productions was announced this week by Robert L. Lippert, vice-president in charge of distribution. Cartwright will also supervise publicity for Golden Gate Pictures, producing company of the distribution outfit (Screen Guild) which now has 36 exchanges.

Final west coast conferences between John J. Prof, Los Angeles branch, and Cartwright for the coming national sales convention in Chicago May 8-12 were held in Hollywood.

William Spier Forms Suspense Pictures

Another independent producer, entered the Hollywood scene when William Spier announced formation of Suspense Pictures, Inc.

Spier, who produces and directs the radio show, "Suspense," will produce and direct four films a year, according to his announcement. The first picture is scheduled to start in June. Spier will continue his weekly radio show.

Joins Publicity Staff

Martin Sheridan, war correspondent who represented the North American News Bureau in World War II, has joined Lou Lipton's publicity department at Monogram to prepare special material for "Suspense."

Flynn in 'Cry Wolf'

Errol Flynn will co-star with Barbara Stanwyck in Warners' "Cry Wolf," taken from the novel by Marjorie Carleton. Peter Godfrey will direct for Producer Henry Blanke.

Rites for Mae Busch

Funeral services for Mae Busch, 44-year-old motion picture star who graduated from the eustard pie days of Keystone comedies to leads in such silent films as "The Agitator," "Foolish Wives," "The Truth Seeker," were held in Hollywood this week. She had been ill for several months. Born in Australia, she first appeared in vaudeville opposite Eddie Foy. Her talkie appearances included parts in "Stork Club" and "Masquerade in Mexico."

Pneumonia Fatal to Atwill

Lionel Atwill, English born actor who was well-known for his Iben roles and who turned to the screen to become a success as a character actor in such motion pictures as "The Silent Witness," "Mystery of the Wax Museum" and "The Secret of Dr. Kildare," died in his Hollywood home Monday night of pneumonia. He was 61.

Sonny Tufts and Ann Blyth to Co-Star for Universal; Republic Sets Tito Guizar for 'Rio de Janeiro' Lead

Eleven-year-old Claude Jarman, Jr., goes into a leading role in High Baraboo," MGM's film version of the best-selling novel by Charles Nordhoff and James Norman Hall. Produced by Everett Riskin and directed by Jack Conway, the picture goes before the cameras next month.

Leslie Brooks was chosen to play the feminine lead in Columbia's musical, "Sweet Dreams," which Ted Richmond will produce.

James Flavin has been signed for the role of the inspector in "Jade Lady," Monogram Shadow film co-starring Kane Richmond and Barbara Reed. Joe Kaufman is the producer, with Phil Karlson directing.

Jack Greenhalgh, veteran cameraman, will photograph "Fear in the Night," Pine-Thomas film now in production with DeForest Kelly and Kay Scott in the leads, for Paramount release.

George Morrell, Burt Dillard and Silver Harr have joined the cast of the Buster Crabbe starring, "Ghost of Hidden Valley," at PRC. Sam Neufeld directs for Producer Sig Neufeld.

Republic star Lynne Roberts signed a new contract with the studio for seven years, Miss Roberts recently completed a starring role in "The Pilgrim Lady," which Lesley Schneider directed and William J. O'Sullivan produced.

David Bruce has been assigned to play the starring role with Celestus Caldwell in Comet's "Miss Television."

Sol. M. Wurtzfeld productions announce "Flight to Paradise," based on an original story by Charles Kenyon, as their third independent production for 20th-Fox release. Paul Kelly has been signed for the leading role.

Gilbert Roland and Tamara Shayne were signed by Producer Paul Malvern for top feature roles in Universal's Technicolor production, "Pirates of Monterey," which stars Maria Montez and Rod Cameron. Alfred Werker will direct.

Milton Sperling of United States Pictures announces the purchase of Dan Totheroh's play, "Distant Drums," a psychological drama of pioneer days. Production will be filmed in Technicolor, with Fritz Lang directing for Warner Bros. release.

Tom Drake has been taken for the romantic male lead in MGM's "The Beginning or the End," and will play the part of the youthful scientist, Dr. Matt Cochran. The atom bomb picture will be produced by Sam Marx and directed by Norman Taurog.

Forrest Judd has begun treatment on "Mrs. Hoyle and the Hotel Royale," Monogram's forthcoming film based on a Good Housekeeping magazine story. Lindsay Parsons will produce.

Republic has purchased an original story, "Rio de Janeiro," by Park Levy, and set Tito Guizar for the starring role. Robert North will produce, and plans are being made to film part of the picture in the title city.

Dudley Nichols will produce the famous Eugene O'Neill stage success, "Mourning Becomes Electra," for RKO.

A budget of $5,000,000 was set by Jesse L. Lasky and Walter MacEwen on the three pictures they will produce together under the Jesse Lasky Productions banner. First to get the gun will be "Intermission," from the play by Vincent Lawrence. "The Apple Tree," by John Galsworthy, and "Caruso Sings Tonight," biography of the singer, will be the other two.

Sonny Tufts will co-star with Ann Blyth in Mark Hellinger's production, "Swell Guy," for Universal release.

Dorothy Ford, six-foot, three-inch Los Angeles brunette, will have the leading role with Mickey Rooney in MGM's "Uncle Andy Hardy." Picture is now before the cameras with Willis Goldbeck directing and Robert Sisk producing.

Phil Ford was assigned to direct Republic's forthcoming comedy, "The Magnificent Rogue," which William J. O'Sullivan will produce.

Toulouse-Lautrec, famous French artist of the Gay Nineties era, will be immortalized on the screen in "Flowers of Evil," an original screen story based upon his life by Leo Mettler, which RKO has purchased and scheduled for immediate production by Michel Kralik.

Cinema Century Productions, in conjunction with NBC, plans a nationwide contest to select a girl to play the role of Claudia in the screen version of "One Man's Family," to be produced by Cinema Century from the famous Carlson E. Morse radio serial.

Krupa's June Date

Gene Krupa reports to the RKO Radio studios early in June for his next picture, "Beat the Band," in which he will co-star with Ralph Edwards and Frances Langford.
 disadvantages of a large wildflower crop for the Technicolor cameras. Also on location nearby at Kernville is "The Michigan Kid" company, the first Corn Productions title of the year. "The Killers," Mark Hellinger's independent effort, is slated to roll April 29. Another Corn Productions title to roll the last of April is "Oh Say Can You Sing," with Will Jason directing.

Still others are "The Ghost Steps Out," "The Black Angel," and "Cuban Pete," "The Ramourned" and "She Meant No Harm" are now completed.

RKO Independents Active

RKO Independent is in possession of such active independent affiliates. Four out of the seven actors who had a large part by independents. Walt Disney is making "Son of the South," Liberty Films (Capra-Briskey-Stevens-Wyler) is doing "It's a Wonderful Life," and Samuel Goldwyn is producing "The Secret Life of Walter Mitty" and "The Best Years of Our Lives." Also coming to RKO's picture lot units, are "Honeymoon," "Sinbad the Sailor" and "What Nancy Wanted." "The Falcon's Adventure" was completed this week.

The RKO's "Honeymoon" troupe will probably go to Mexico City late in May.

Three women producers are currently working on pictures at the studio. They are Joan Harrison, Lilley Hayward and Harriet Parsons.

New Devices at Paramount

Only four films are currently rolling at Paramount with the following four "Sudden Strangers." "It's Spring" completed and into the editing phase, leaving the following before the cameras: "Welcome Stranger," "The Perils of Pauline," "The Perils of Pauline" (Betty Hutton), "Where There's Life," "Fear in the Night," a Pine-Thomas action drama.

The studio announced progress on technical devices. First use of an electronic visual dance cueing mechanism was handled on the square dance sequence of "Welcome Stranger." Created by L. L. Ryder and the studio sound department, the "visual metronome" operates from a previously prepared click sound track. The record is reproduced into a special amplifier system with electronic control for flashing in-candescent lights around the set.

Another improvement is this automatically operated camera being used in balloon ascension scenes for "Perils." The ascension takes place in Burbank, with the camera shooting ground scenes below through an opening cut in the bottom of the basket.

 Paramount renewed Veronica Lake's option. Hal Wallis, independent producer, has gone to Europe to survey conditions there.

Roch's First Moving Along

"Curley," Hal Roach's first film in his new 1946 program, following an absence of over four years in service, is going nicely. The abbreviated-length picture, which started April 11, is peopled chiefly by juveniles. Roach has not revealed through whom he intends to release his product.

UW Moves to Universal

With the moving of Leo Spitz, chairman of the board, to the Universal lot, International is working out. Auditions are transferred to its new quarters. President William Goetz still spends some time on the Goldwyn lot, where Interna- tional has set "Decision of a Donor." Also the Merle Oberon-George Brent-Charles Korvin- Paul Lukas starrer, is shooting at Universal now. It is the first United World picture to be shot at the new studio, and is the second

made by International under the United World banner.

Every one was saddened by the untimely de- mise of John L. Johnston, publicity chief for the company. Irving Adler has taken his place.

Pace Slows at Warners

With the completion of "The Sentence," Anne Shirley's starrer, picture production at Burbank is comparatively slower. Another picture finishing is Sydney Greenstreet's "A Very Rich Man," which will probably be completed by the first of May. To balance these films, however, it is likely that two more pictures "Deception" and "Cry Wolf," will start the first week in May.

Vivica Lindfors, Swedish actress who arrived in Hollywood to start work on her contact, will debut in "Ships in the River."

Alan Hale celebrated his 35th year in film by going into "Cheyenne" in a featured role. Besides this film, others now rolling include "Cock and Dagger," a U. S. Pictures release; "Stallion Road" and a Technicolor version of "Life With Father."

2750 Vets of 9 Studios Already Back at Jobs

Of a total of 4743 servicemen from nine Hollywood studios, approximately 2750 veterans have returned to their jobs, it was reported last week by the Association of Producers. The studios announce that under a policy adopted recently bonus vacations with full pay are granted to service men and women rejoining their studios.

In the majority of cases veterans with a year or more service receive two weeks vacation, starting from the date of re-employment; away from Paramount Pictures. Miss Lake commences work on May 10, when the film goes into production under the direction of her hus- band, Andre de Toth. Harry Sherman is produc- ing.

'Sorority' Cast Builds

"Secrets of a Sorority Girl," PRC drama which Lew Landers is directing for Producers Alexander-Stern, has added to its cast Dewey Robinson, Tony Warde, Bill Murphy, Norah Lane, Pierre Watkin, Frank Ferguson, Emmett Vogan and Boyd Irwin.

Bernerd at Ky. Derby

Jeffrey Bernerd, Monogram producer, has gone to Churchill Downs, Ky., to superintend the shooting of scenes for "Black Gold," company's first color film, at the running of the Kentucky Derby on May 4.

La Centra in Western

Eugene La Centra, New York stage actress, who recently finished her role in "Radio City Humoresques," has been set in the feminine lead in Columbia's "Cowboy Blues," outdoor musical featuring Ken Curtis and Jeff Donnell. Ray Nazarro direct.

Singer in Film Debut

Amanda Lane, vocalist for Desi Arnaz band, makes her screen debut in Columbia's "Sing While You Dance," doing a comedy singing role in the Ellen Drew-Robert Stanton starrer.
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No harm was done by the government's order forbidding new theatre construction because this is a poor time for building anyhow.

STR's Theatre Advisory Council held their meeting just a few days before the restrictive order was issued, and while no one knew such an order would be forthcoming, the Council decision against building at the present time was absolutely unanimous.

On the other hand remodeling, which is also banned under the new order, did have a few friends; even though the large majority was also strongly opposed to remodeling at this time.

**New Construction**

First of all, the Council considered new construction in the light of the current materials situation, then in connection with the current labor situation in the building trades. On both counts, the Council members were completely agreed, this is no time to build.

One member did think that labor costs may increase still further, yet he also felt that under even the present labor situation new construction is not justified. Another thought that as time goes on building labor will become more skilful, and this will have the effect of lowering actual labor costs.

As to how long it will be desirable or necessary to wait before starting new construction, opinions varied, but the large majority thought the situation will clear up in about one year. There was one pessimistic estimate of three to four years, and a number of optimistic opinions setting

**Planning**

We then asked, would it be desirable at least to plan now, and should such plans be carried through the blue-print stage into complete readiness for starting work?

The majority favored planning now; and an even larger majority favored carrying the plans through to the last detail. That is, some of the members who were opposed to planning now nevertheless felt that if plans are to be made, they should be carried to completion. On the other hand, there were members who considered that some planning should be done now but it should not be completed because new materials and processes will become available, so that complete blueprints made today will have to be altered before actual work is started. "Change of materials and conditions will change any completed blueprints," was the way one member put it.

We then gave the Council this to chew on: "Do you consider that the materials, labor and real estate situation favor acquiring property at this time?"

Opinion was pretty evenly divided, with a slight edge in favor of the negative. It was generally felt that real estate prices are too high, and that a future slump might leave a theatre saddled with excessive costs, as compared to those of some subsequent competitor.

Those who favored buying property at this time, offered a number of reasons: "To protect present investments in localities where it is necessary to provide for future expansion", "To take quick advantage of present inflated business", "If you can buy the right location," contributed a third member. And a fourth added: "If the organization has a definite expansion program in mind for the future, I would favor acquiring the necessary property at this time."

Other members thought each individual case must be considered separately. One favored acquiring property "in situations where the inflationary trend has not been so pronounced as it has in others." Other answers were: "It depends greatly on the community," and "The problem is purely individual and depends on the individual's requirements and necessities."

**Remodeling**

Remodeling was looked upon with slightly greater favor than new construction. Although the great majority are opposed to remodeling also at this time, a few voices were raised on behalf of it. Yet even among these there were qualifying hesitations. "Only minor and essential remodeling" (Continue on Page E-24)
Located in a community of government workers, the Kaywood was constructed under priorities issued by the War Production Board after investigations and hearings which established the need for a theatre in connection with the morale of the people.

THIS AUDITORIUM was designed to recommendations of sound, projection and television analysts. Sound and projection analysis went to determine its shape and pattern. Television specialists suggested that the distance from projection ports to screen be made as short as possible, and it was held down accordingly to 108 feet. These specialists, assigned by RCA, worked from the architect Frank Ackerman's rough-sketch section and plan, and his final working drawings were prepared accordingly. The finished width of the auditorium is 85 feet. The screen measures 24x18.

Opening was delayed until 946 extra-wide Bodiform seats of prewar quality could be obtained from American Seating Company. Other chairs that were immediately available were rejected by Mr. Lust in the interest of patron comfort.

Kaywood Theatre, constructed at a cost of $300,000, is part of a large commercial center—the largest within a six mile radius—which also contains 16 good-size stores. It is provided with ample parking facilities, including gasoline, lubrication and other automobile services.

The auditorium is decorated in modern style. Walls are surfaced with a protecting dado of Flexwood and from the top of the dado to the ceiling are surfaced with scintillating silk brocade. The prosценium frame is designed as a modern colonnade and canopy, flanked on either side by modernized allegorical murals which are lighted by concealed cove lights. Drapes and curtains are by Novelty Scenic Studios of New York. Down lights, fully concealed in the ceiling construction, are equipped with automatic dimmers which permit lighting from full bright down to starlight.
Designed for a Washington Suburb

ACCESSIBLE BY STAIRCASE from the rear of the auditorium, this nursery is equipped with large toys, play pens and cribs for children, and lounge chair seats behind a double glass panel for their Mammas. It has its own loud speaker, and its lighting is arranged and shielded so as not to interfere with parents' view of the picture. It shares the mezzanine level with the projection room, projectionists' locker and shower room, ushers' locker and shower room, emergency battery lighting equipment, and light tower room for illumination of the facade.

THIS WOMEN'S LOUNGE, like the Men's Smoking Room, opens off the foyer. Both are finished in modern decor. The foyer is 35x47 feet, entirely finished from floor to ceiling in hardwood Flexwood set in matched flush panels. Foyer lighting is principally of concealed cold cathode type. Like the lounge room here shown, the foyer is sumptuously furnished with club chairs, tables, floor lamps, drapes and pictures. It is located at right angles to the entrance vestibule, which is 25 feet square and finished with walls of polished red and green Levanto marble from floor to ceiling; with the ticket booth part of the vestibule wall.
Coated and Impregnated Fabrics For the Theatre

Tracing the Development of Ultra-Modern Surfacing Materials from Their Origins to the Present Day

By R. M. McGuire
Vice-President
The Pantasote Corporation of New Jersey

Coated and impregnated fabrics are put to innumerable uses in the theatre, ranging from seat coverings to decoration. Choice among the different kinds available depends on many factors including use, cost, location and appearance. A material that might be ideal for the upholstered wall type of decoration in a lounge might not be tough enough for chair covering; a substance suited to chairs might be needlessly expensive as drapery.

In choosing, it may be helpful to remember that all materials whatever, available today for coating or impregnating fabrics, can be divided into four general types. One type is as old as the Pyramids, another as modern as tomorrow but all have their place. Some of the latest materials have been so vastly improved that they are now used alone and the fabric omitted.

The four general types of coating and impregnating materials are: vegetable oils (drying oils such as linseed or tung), rubber, nitro-cellulose, and modern synthetic resins, including vinlys and acrylicates (which are chemically kin to nylon and lucite).

Oil Cloth

In ancient Egypt, dating back to as long ago as the reign of Queen Hatshepsut, about 1500 B.C., impregnating dyes were used to impart beauty and resiliency to textiles. About this time, too, the roll wrappings of mummies were impregnated with oils and natural resins obtained from trees. And through the intervening centuries a variety of substances have been used to coat and impregnate fabrics.

According to tradition, some bright fisherman or sailor, many centuries ago, first thought of treating his canvas or duck garment with a drying oil to render it waterproof. Another legend which can not be ignored in any search for the origin of oilcloth is that the ancient prolific minded Chinese were the first to discover the merits of coating and water-proofing fabrics with oily materials.

We do know that the Chinese for many centuries have known the peculiar properties of the oil of the Tung nut. It is probable that some inventive Chinese first used some of this oil to waterproof an umbrella.

Obviously the development and discovery of oil cloth in Western Civilizations was independent of the processes used in the East. The type of coated fabric developed depended to a great extent upon the materials available to work with.

Oil cloth has practically been limited in use in the theatre, for it is far from inflammable. Moreover, if it does burn or even char, it gives off very poisonous fumes, including the acrolein which killed so many people in the Boston night club fire.

Rubberized Materials

It was in England that a further step was taken. In 1751 rubber was used to make a floor-cloth. In 1794, Nathan Smith's factory at Knightsbridge, England, had a formula for "floor-cloth," consisting of a mixture of rubber, pitch, Spanish brown, beeswax and linseed oil in a melted state, which was applied to canvas and rolled into it by pressure. This coated fabric represented a great improvement over previous straw mattings and similar unsanitary floor coverings in use in homes, auditoriums, early theatres and similar places.

In fact, many doctors believe the great plagues of Europe to have been caused, at least partially, by unsanitary floor coverings. Certainly, the rapid spread of these diseases can be attributed somewhat to the rushes and straw matings used on the floors of homes and public gathering places.

In 1844, Elijah Galloway softened India rubber by heating it and incorporated it into sheets and marketed as Kamptulicon—a trade name not unlike many used today. Kamptulicon proved very expensive since it had no fabric base and required consequently a great deal of rubber. Rubber was enjoying a great boom and the supply was not adequate to the demand, which made the price very high. Kamptulicon, it is interesting to note, is one of the earliest examples of unsup-ported fabrics—that is, material with no fabric base.

Frederick Walton solved the shortage problem by discovering that oxidized linseed oil produced a cheap rubber-like substitute. He patented his process (English Patent 209) and in principle his methods are the same as those used today. After Walton perfected his great discovery, he devoted his entire energies to producing and marketing the new product. He began to manufacture a heavy coated fabric made by rolling or pressing on to canvas or burlap an incorporated mass of gum or cement made from oxidized linseed oil, cork dust, wood flour and pigments. Walton knew his Latin, too, because in casting about for a name for his new product he hit upon "linoleum"—Linum being the Latin word for flax, and oleum meaning oil.

Linoleum was a great success and Walton's company flourished. He even came (Continued on Page E-24)
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THEATRE EQUIPMENT

1 PROJECTION
The three basic components of projection equipment may be listed as a lamp-house embodying a source of light; a projector for positioning the film in the path of the light and magnifying it; and a screen or other device upon which the image of the lamp-house is projected. The carbon-arc lamp-house, the usual source of projection light, is available in roughly half a dozen sizes, according to the amount of light required. Forest Manufacturing Corp., however, can supply a universal-trim lamp which covers the entire power range up to 65 amperes, according to the trim (size) of carbon used.

All modern lamps, of whatever power, are of high intensity. They burn carbons provided with a core material of rare earths, thus giving a much whiter light, and more of it, than is possible with the old style carbons. National Carbon Company, which does not sell lamphouses, but does sell carbons of every kind and will supply low intensity carbons as readily as high, very strongly advise that the old lamp-houses be replaced. The yellowish, needlessly expensive light they give is not good for the theatre that has them and therefore not good for the industry. The expensive one-kilowatt high intensity, such as National Theatre Supply's Simplex "High," is among the popular economical replacements.

Carbon savers can provide further economy. They are of several types. One very popular kind fits into the lamphouse jaws and in turn grips the carbon, but with a shorter grip than the jaw so that more of the carbon can be burned. Even this type is made in more than one variety: Edwin H. Wolk's uses a silicon-steel spring grip; S.O.S. Cinema Supply Corp.'s can be had with either spring grip or clamp grip. Droll Theatre Supply Co., manufacturer of carbons that can be threaded together, end to end.

If power companies provided 48-cycle electricity with lamp-houses connected to a.c. lines without any intervening apparatus except a ballast resistor; but since there is no such power supply in this country flickerless operation requires replacement of the arc type current Generators delivering a d.c. output are often used. Manufacturers supply them in many sizes; fo example, the Robin-Imperial Stedipower can be had in substantially any rating desired from 36 volts, 50-100 amperes on up. Rectifiers may be used instead of generators to convert line current to d.c. The two general types are those in which the rectifying element consists of a group of electronic tubes, and those in which it is an assemblage of metals and metallic oxides (or sulphides). Rectifiers also are available in great variety; Strong Electric Corporation, for one, can supply 2-tube, 4-tube and 6-tube models, in addition to a copper oxide model, in ratings from 15 up to 80 amperes.

The projector—which must withstand the strain that intermittent action imposes on parts necessarily built for very close fit—is beyond doubt the most carefully manufactured device used anywhere in the theatre. One only possible exception to this statement might be the soundhead. The nation's metal industries are constantly canvassed and recanvassed for still tougher and more durable alloys out of which to make the hard-working parts. Machining those parts is a most exacting job. And lubrication is vitally important. Manufacturers provide for it in an almost infinite variety of ways. The Wenzel Arc is hand-lubricated; International Projector Corp.'s Simplex E-7 is provided with a complete system of oil tubes so that all bearings can be oiled accurately by pressing a single lever with no chance of any bearing going overlooked; Century Projector Corp. uses sealed ball bearings permanently lubricated for the life of the mechanism; the Brenkert projector has automatic lubrication with all moving parts constantly supplied with oil.

A recent development is the combination of projector and soundhead into a single unit. Both DeVry Corporation and Weber Machine Corporation now make these combination sound-projectors; Weber also manufactures a separate soundhead.

Lenses
Bausch & Lomb Optical Co., 730 E. Paul St., Rochester, N. Y.
General Scientific Corp., 4829 S. Redtop Ave., Chicago, III.
Ilex Optical Co., 735 Portland Ave., Rochester, N. Y.
Kolmorgen Optical Co., 2 Franklin Ave., Brooklyn 11, N. Y.
Projecting Optic Co., Inc., 330 Lyle Ave, Rochester, N. Y.
Wollensak Optical Co., 850 Hudson Ave., Rochester, N. Y.

Projectors
Blue Seal Ooline Devices Inc., 137-74 Northern Blvd., Glendale, New York, N. Y.
Century Projector Corp., 729 7th Ave., New York, N. Y.
DeVry Corp., 1111 Armitage Ave., Chicago, Ill.
Forest Mfg. Co., 635 W. Goodale Blvd., Columbus, O.
Holmes Projector Co., 1815 Orchard St., Chicago, Ill.
International Projector Corp., 92 Gold St., New York, N. Y.
Matthewson, 4421 W. Lake St., Chicago, Ill.
Weber Machine Corp., 55 Rutter St., Rochester, N. Y.
Wenzel Projector Co., 2568 S. State St., Chicago 16, Ill.

Rectifiers
Bausch & Lomb Optical Co., 652 S. Paul St., Rochester, N. Y.
Glass Laboratories, 300 Johnson St., Brooklyn, N. Y.
Heyer-Shultz, Inc., 314 E. 43rd St., New York, N. Y.
Kneisley Corp., 50 S. 3rd St., Omaha 1, Neb.
Kneisley Corp., 50 S. 3rd St., Omaha 1, Neb.
National Theatre Supply, 95 Gold St., New York, N. Y.
S.O.S. Cinema Supply Corp., 449 W. 42nd St., New York, N. Y.
Strong Electric Corp., 87 City Park Ave., Toledo, O.

Reflectors
Bausch & Lomb Optical Co., 652 S. Paul St., Rochester, N. Y.
Glass Laboratories, 300 Johnson St., Brooklyn, N. Y.
Heyerv Schultz, Inc., 314 E. 43rd St., New York, N. Y.
Kneisley Corp., 50 S. 3rd St., Omaha 1, Neb.
Kneisley Corp., 50 S. 3rd St., Omaha 1, Neb.
National Theatre Supply, 95 Gold St., New York, N. Y.
S.O.S. Cinema Supply Corp., 449 W. 42nd St., New York, N. Y.
Strong Electric Corp., 87 City Park Ave., Toledo, O.

Screens
Da-Lite Screen Co., Inc., 2723 N. Pulaski Rd., Chicago 38, Ill.
Forest Mfg. Corp., 60 Park Pl., Newark 2, N. J.
L. J. Gardner Co., 325 W. Goodale Blvd., Columbus, O.
Radian Mfg. Corp., 1140 Superior St., Chicago 22, Ill.
Radio Corp., of America, Theatre Equipment, Section, Camden, N. J.
Rance Screen Corp., 314 E. 35th St., New York, N. Y.
S.O.S. Cinema Supply Corp., 449 W. 42nd St., New York, N. Y.
Vocalite Screen Corp., 19 Deaver Ave., Roosevelt, N. Y.
Walker Screen Co., 800 Beacon St., St. Louis 6, Mo.

Generators
Automatic Devices Co. 1035 Linden St., Allentown, Pa.
Century Electro-Supply Co., 1809 Pine St., St. Louis 3, Mo.
Electric Supply Co., St. Louis, Mo.
General Elec. Co., 1 River Rd., Schenectady, N. Y.
Heyer-Shultz, Inc., 314 E. 43rd St., New York, N. Y.

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<tr>
<td>Inspect door checks for loose anchorage, need for fluid replacement and noisy action.</td>
<td>Check carpet at tops of aisles for sagging that makes patrons trip and starts costly wear.</td>
<td>Check catwalks over the auditorium for trash accumulation, dry rot and evidence of termites.</td>
<td>Have switchboard dimmer banks and buzzers cleaned, condition of contacts checked.</td>
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<tr>
<td>Do cleaners vacuum all cloth-covered theatre chairs twice a month to maintain property?</td>
<td>Have you checked lighting at foot of stairs? Use more light there than elsewhere for safety.</td>
<td>Are belts on all equipment guarded? A little metal-work done in time can prevent accidents.</td>
<td>Check door hinges for looseness and squeaking. A little oil applied regularly will be of help.</td>
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<tr>
<td>Yarnish stand-rail baseboard to avoid shoddy appearance resulting from constant kicking.</td>
<td>Check fan and motor bearings on all air blowers. Set up regular schedule for oiling them.</td>
<td>Check condition of soap containers in lavatories. Maintain service to patrons on high planes.</td>
<td>Post warnings on doors of metal switch boxes opening on steps to avoid serious accidents.</td>
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<tr>
<td>All sleeve-bearing motors require careful lubrication. Have you set strict schedule in this matter?</td>
<td>Conserve flashlight batteries by using at mileage only, except for hunting for lost articles.</td>
<td>Keep seats from squeaking when raised or lowered by oiling hinges slightly. Noise spoils the show.</td>
<td>Is check room service for patrons' umbrellas, etc., efficient? Is &quot;lost-and-found&quot; property handled?</td>
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<tr>
<td>Increase illumination in rear balcony as precaution against juvenile delinquency and vandalism.</td>
<td>Check motors and belts on all cooling units to avoid risk of smoke or fire hazard.</td>
<td>Have towel containers in rest rooms been repainted recently? Is towel supply always adequate?</td>
<td>Make sure cleaning staff always mop wooden floors dry to prevent rot and loosening of chairs.</td>
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<tr>
<td>Check theatre foundation for cracks, settling; and beams for sagging. Have needed repairs made now.</td>
<td>Plan to relamp throughout theatre with cool summer colors. Order needed supplies today.</td>
<td>Do cleaners invariably move furniture when they clean carpets? Carelessness means dirt, odor.</td>
<td>Prepare summer uniforms for your present staff. Have old ones cleaned, pressed and ready.</td>
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<tr>
<td>Have you prepared new &quot;cool&quot; color summer mats for the backings of your display frames?</td>
<td>Check screens on all air inlets and replace where necessary. Avoid pulling insects into theatre.</td>
<td>Plan to relamp outdoors with cool summer colors such as blue, green or surprise pink.</td>
<td>Have you clean flags on hand and ready for Memorial Day display? Spotlight Flag on stage.</td>
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</table>
Box-office-minded managers of theatres, large and small . . . in every state . . . are changing over to Simplified High Intensity Projection. Why? Because it makes a big and most favorable difference on the screen—and on the audience too. Yet, in spite of its vastly superior advantages, High Intensity Projection costs little, if any, more.

Just look what One-Kilowatt High Intensity Projection can do for you...

FOR YOUR SCREEN: 50-100% brighter light
FOR YOUR COLOR PICTURES: a specially adapted snow-white light
FOR YOUR AUDIENCE: beautiful, easier-to-see pictures

Get the full story from National Carbon Company, Inc. Write today. Also ask your supply house about the availability of High Intensity Lamps.

NATIONAL CARBON COMPANY, INC.
Unit of Union Carbide and Carbon Corporation
The word "National" is a registered trade-mark of National Carbon Company, Inc.
### Maintenance Memos for PROJECTIONISTS

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<th>APR. 29</th>
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<tr>
<td>Are your old film splicer, rewinder and other accessories still giving satisfactory service?</td>
<td>Prepare projection room for summer; check, clean and oil exhaust fans and other ventilating devices.</td>
<td>Test each loudspeaker unit INDIVIDUALLY for volume, quality and rattle-free operation.</td>
<td>Test volume controls. Correct or replace any that are not COMPLETELY noiseless in operation.</td>
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<tr>
<td>Are projection, sound optical surfaces CLEAN—mirrors free from defects of silverying?</td>
<td>Is rectifier cooling fan behaving normally? Rectifier operating at the proper temperature?</td>
<td>Test fire shutters of projectors for reliability; check action of port safety shutters.</td>
<td>Check readings of tube meters; replace tubes as necessary for quality and reliable operation.</td>
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<tr>
<td>Is your stock of spare parts COMPLETE? Have you enough carbons—for ALL needs?</td>
<td>Is sound track alignment the best possible to avoid sprocket hole and frame line noise?</td>
<td>Examine carbon jaws in all lamphouses. Sandpaper as necessary to remove all roughness.</td>
<td>Listen to sound critically; any flutter or wow. Remedy cause in sound head or projector.</td>
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<tr>
<td>Using a watch, check the starting time of both projector motors. Have they slowed down?</td>
<td>Watch the screen carefully during showing of titles for even slight travel ghost.</td>
<td>Examine the asbestos covered leads to all lamphouses. Are they still in good condition?</td>
<td>Rotate the pre-focused exciter lamps into operating position. Are they in perfect focus?</td>
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<tr>
<td>Examine projector and soundhead gears; order replacements if advance if any are seriously worn.</td>
<td>Inspect tungsten rectifier tube filament. Replace all tubes that show any serious filament wear.</td>
<td>Check film guides, tension shoes, idlers, aperture plates, for wear. Order replacements now.</td>
<td>Examine all sprocket teeth in projector and soundhead for signs of wear and undercutting.</td>
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<tr>
<td>Check all motor-generator for cool bearings, commutator condition, freedom from sparking.</td>
<td>Check up on tool supply, make sure that EVERY tool that may be needed in an emergency is available.</td>
<td>If floor paint is worn through and cement dust is being scooped into the equipment, re-paint.</td>
<td>Is the takeup action smooth, and correct; the belts or chains taut and not excessively worn?</td>
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<tr>
<td>Check all oil cups, oil reservoirs, grease cups, other lubricating points. Lubricate as needed.</td>
<td>Test each loudspeaker unit INDIVIDUALLY for volume, quality and rattle-free operation.</td>
<td>Test volume controls. Correct or replace any that are not COMPLETELY noiseless in operation.</td>
<td>Are projection, sound optical surfaces CLEAN—mirrors free from defects of silverying?</td>
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</table>
Typical of the beautiful photography made available by producers is this scene from Republic's "Specter of the Rose", produced and directed for the studio by Ben Hecht from his own original story. Ivan Kirov and Viola Essen are the duo in the title dance.

Glorifying the Lights and Shadows

Film producers spend millions to bring to you the best efforts of the photographic art. Nothing is spared in the building of beautiful sets, the designing of gorgeous costumes, the perfect high intensity lighting of stages. All this is captured on the prints which are delivered to you. But to release their great potentials they must be projected with the same care with which they are produced.

Unless you are using the same snow-white high intensity light to project your pictures, you are paying for values which you are not passing on to your patrons. Without this brilliant screen lighting you cannot hope to obtain all the highlights, deep shadows and intermediate values necessary to pictures of depth and fine definition.

Strong High Intensity Lamps deliver double the light of low intensities at little increase in cost, making it possible for even the most modest theatre to have low cost, high intensity projection. Sold by independent theatre supply dealers everywhere.

**The Strong Electric Corporation**

87 City Park Avenue  
Toledo 2, Ohio

"The World's Largest Manufacturer of Projection Arc Lamps"

When the lamps are STRONG the picture is bright!
"Wondersign's" 4-Color Animated Front

UNIQUE AMONG ALL the varied signs and "fronts" of Broadway the four-color "Wondersign" animation above the Palace Theatre is once again attracting passersby after the recent coal-barge-strike brown-out.

The photograph cannot give an adequate idea of its appeal, for the animation gleams with jeweled brilliance in four colors. Passersby stand as long as 12 minutes to watch the display, except in winter when inclement weather makes it advisable to cut down the time of a complete showing to seven minutes. The show is, of course, an animated "trailer" for the current or future attraction at the Palace.

Wondersign was built by Artcraft-Strauss and is operated by Jacob and Melvin Starr. Smaller models are available for theatres of all sizes, but all models are fairly expensive, because of the intricacy of the apparatus.

How It Works

Figure 1 shows Art Director Stanley Sherwin making preliminary sketches for Carl Mos of the Advertising Department. In Figure 2 Melvin Starr discusses the sketches with his staff. Those that are approved are transferred in outline to paper ruled off in squares by Artist Irving Kreissberg (Figure 3).

In Figure 4 Kreissberg's work is stretched over the perforating machine and Joseph Jannarone perforates the artist's diagram with a three-pronged electric tool. The machine automatically cuts corresponding perforations in a roll of tough paper, something like an over-size player piano roll.

Figure 5 shows the roll of perforated paper (Continued on Page E-37)
HOW TO PULL IN
the business at
DRIVE INS
(or any theatre)

Do as the Olympic Drive In Theatre at Los Angeles did—install Wagner Display Frames and Wagner Translucent Colored Plastic Changeable Letters.

High visibility, powerful attention value, and effective selling of this display equipment will keep the cars rolling into the Olympic. A Wagner installation will also sell your every attraction as a big event and keep your cashier busy.

WAGNER'S Sensational New WINDOW-TYPE FRAME (Pat. Pending)

Permits billing space of any height or length. Installed separately before the glass. Accommodates the largest letters and life-size transparencies. Lamps, neon and glass can be cleaned or replaced without removing frame. No flimsy soldered parts. No shopwork necessary in the event of glass breakage. The most economically maintained frame made.

WAGNER TRANSPARENCIES

Inject the compelling power of brilliant, full colored photographic realism into your display. Available on all stars and in any size, to fit Wagner Transparency Frames, which in turn fit any Wagner Master Multiple Frame.

See your theatre supply dealer today or request new catalog from

Wagner Sign Service, Inc.
218 S. Hoyne Avenue
CHICAGO 12, ILL.

WAGNER Translucent COLORED PLASTIC LETTERS

No other equipment affords such a vivid display. Gorgeously brilliant when light shines through them, they assume a sharply silhouetted third dimensional effect by day. 4", 10" and 17" sizes in assorted, beautiful, non-fading colors (red, green, blue, amber and opaque black) that go all the way through, cannot chip or scale, never require painting.
A New Carbon for Increased Light in Studio and Theatre Projection

By M. T. Jones, R. J. Zavesky and W. W. Lozier

National Carbon Company, Inc.

Technological developments of the past 10 years have resulted in a succession of advances which have increased several fold the quantity of light which can be projected on a motion picture screen. This is true both for transparency process projection in the motion picture studios, and also for projection in motion picture theatres. These advances have resulted from improvements of the various components of the projector system including the carbon arc light sources, arc lamps, optical systems, projectors, etc. Present theatre projection systems make it possible to project 2 to 3 times as much light to the screen as was possible 10 years ago. However, the industry has used all the light that is available and has expressed a desire for more. This paper will demonstrate that still further increases in screen light can be obtained owing to the recent development of a new 13.6-mm experimental positive carbon which operates with a higher crater brightness than any carbon commercially available at the present time. This new 13.6-mm super high-intensity positive carbon is a result of intensive research and development work performed during the past few years and directed toward the goal of higher brightness.

Operating Characteristics

This paper is concerned with the type of high-intensity arc and carbons wherein the positive carbon is rotated during burning and the negative carbon is placed at an angle with respect to the positive. At the present time standard National 13.6-mm super high-intensity projector positives and National 16-mm super high-intensity studio positive carbons are employed to provide the highest levels of screen illumination for background projection, and the 13.6-mm carbons to give the maximum screen light for theatre projection. These 13.6-mm and 16-mm carbons operate at 170 amp and 225 amp, respectively. In comparison, the new 13.6-mm super carbons have been burnt at currents up to approximately 265 amp. Research has shown that the brightness of the high-intensity carbon arc depends, among other things, upon the density of current entering the crater. Increased current density signifies greater concentration of electrons, positive ions and excited atoms in the crater gases which are the principal source of light. Following this principle, carbon compositions and methods of burning have been developed which allow a much greater dissipation of energy per unit area within the crater and result in increased brightness. The new 13.6-mm positive carbon has been designed in this fashion. It has been operated at currents up to approximately 265 amp in lamps with conventional air-cooled positive jaws.

However, the composition of the new 13.6-mm super carbon is such that its maximum current rating can be extended to currents higher than 265 amp by employing methods which will more effectively cool the positive carbon. One means of accomplishing this result has been the use of water-cooled jaws of a special design in combination with a short protrusion of the end of the positive carbon beyond the jaws. The important features of this design are illustrated in Fig. 1. The cooling water in the jackets, J, comes in direct contact with the silver blocks, S, which fit snugly around the positive carbon, P. Fig. 2 shows in more detail the design and construction of the silver contact blocks. This design coupled with the high conductivity of silver permits unusually rapid removal of heat from the carbon. Flow rates of water of approximately one gallon per min are more than ample to take care of any of the operations described in this paper.

New Negative Also

A new ¼-in. copper-coated negative has been developed to operate with the new 13.6-mm carbon. This negative carbon can be used in the conventional manner. Another type of negative also has been developed for use with the new positive carbon. This is an unplated 7-mm negative carbon which is designed to operate in special water-cooled jaws. This type of negative carbon has ample cur-

(Continued on Page E-33)
People are bound to judge a theatre by its exterior. If your theatre-front is modern and attractive, if it is correctly designed to attract and interest the public, you'll keep them coming your way and increase box-office returns.

Kawneer's facing material, Zourite, and its new Imperial line of glazing mouldings and metal trim offer unlimited possibilities in the construction or modernization of theatre-fronts. They make possible architectural designing in the modern trend which produces fronts that create the right impression—stamp your theatre as up-to-date and draw people to your box-office.

Kawneer can help you—for Kawneer has long studied this problem of pulling people into theatres. Your architect, working with Kawneer, can create the design for your theatre-front that will help insure a full house.

Write for information on Kawneer theatre-fronts, also entrance doors, poster cases, display case doors, and mirror frames.
Cold Cathode Lighting for Changeable Letter Signs?

Careful Tests Give Border-Line Results as of Today

"There is no doubt in my mind that cold cathode lighting will supplant the incandescent lighting now in use in marquee signs, but experiments show that we are apparently not yet ready for this changeover," writes H. R. Maier, Chief Construction Engineer of Warner Brothers Circuit and a member of the STR Advisory Council, who sends a full report of his own experiments for the guidance and use of all STR readers.

"Just before the war," Mr. Maier's letter continues, "we had been playing with this idea and in fact had used cold cathode lighting in several installations in place of incandescent lamps to illuminate the sign boxes of the marquee signs. The war of course put a stop to the work, but due to some of the results we had obtained we thought it worth while to ask Mr. A. P. Truckess of the Philadelphia Sign Company to make some further experiments.

"I have asked and obtained his permission to send his report to you with the thought that it might be of interest.

"The experiences that the illuminating manufacturing companies have been able to gather during the war just ended will no doubt help them in solving the cold cathode lighting situation."

Calls Experiment Success

The man that made the tests, however, Mr. Truckess of Philadelphia Sign Company, thinks cold cathode marquee lighting a success as of the present. He writes in his report: "It appears to us that cold cathode lighting is an appropriate lighting for marquee illumination back of glass signs, compares favorably with previous standards of illumination resulting from incandescent lamps. The esthetic effect of cold cathode lighting in our opinion, is superior to that of incandescent lights. The almost pure white effect of the illuminated glass surface is more striking and vivid than the ivory or cream effect that exists with incandescent lamps."

The full report follows:

Two sign boxes were constructed and equipped with Wagner frames, as generally used, for the support of the glass and letters. These were fitted in the front of the sign box under the same conditions as in typical marquee installations.

Equipment Used

“One box measured 28", wide, 41" high and 6 1/2" deep to the receptacle mounting plane. The mounting plate was equipped with 18 lamp receptacles, evenly spaced over the areas, as was found to be good practice after years of development. In the tests, 25 watt lamps were used in the receptacles as representing the degree of illumination that is satisfactory for installations made in dark areas with little competition for attention. 40 watt lamps were used representing satisfactory illumination for installations made in dark areas with little competition for attention. 40 watt lamps were used representing satisfactory illumination for installations made in dark areas with little competition for attention.

"Another box was constructed 23 3/4", wide, 41" high and 6 1/2" deep with a similar glass face, but equipped with three cold cathode U tubes. These were so designed as to be arranged vertically in the box 4" from the center of one tube to the center of another tube. Three sets of U tubes were made of 3500° white tubing and electrodes, as manufactured by the Colorescent Laboratories, Newark, New Jersey. They were processed by an experienced man. The three sizes were:

"15 MM tubing @ 7 1/2 MM pressure
"20 MM tubing @ 8 MM pressure
"25 MM tubing @ 4 MM pressure

"This box was also equipped with one transformer to be used with the 20 MM and 25 MM tubing. This was a 12,000 Volt 120 M.A. Powerfactor type, manufactured by Acme. The other was a 15,000 Volt 60 M.A. regular transformer, manufactured by Reco. All tubes were made to be placed in the box so that 3 1/2" existed between the back of the glass face and the front of each tube. Both boxes were painted on the interior with white enamel. All tubes were new, having burned no more than 24 hours.

"The glass frames were equipped with two types of glass. One was 1/8" pot opal as manufactured by Wissmach, and in general use for this purpose. The other was 1/8" flashed opal, manufacturer unknown, but also generally used for this purpose."

"The tests were made in a darkened room, not totally blacked out, but not enough light to register on the light meter, which was a General Electric. As a temperature of the room was 60°. Table I shows the readings in foot candles obtained under the several conditions indicated. No corrections have been made by a multiplying factor between the incandescent lamps and the fluorescent tubes. All readings were taken at the center of the glass faces."

Mechanical Details

"Readings were also taken after the glass faces were removed, exposing the light sources directly to the meter. Table II shows the results. They have no direct bearing on the problem at hand, but are of interest."

"Further tests were made, and it was determined that at least 2 1/2" between the back of the glass and the face of the tube was necessary to avoid tube images appearing on the glass. This was true of both types of glass, and also of the several diameter tubes."

"Analysis would seem to indicate that the use of cold cathode tubes as a light source for theatre marquee lighting is reasonably satisfactory in the 25 MM size when used in conjunction with flashed opal glass. 320 foot candles on the glass surface compares favorably with 350 foot candles as obtained with 40 watt lamps, using flashed opal."

"The previous tests having been taken at a room temperature of 60°, it was then desirable to know how efficiently these tubes would operate at lower temperatures, particularly those encountered in these latitudes in winter. As a consequence, arrangements were made with the University of Pennsylvania for certain tests to be made in their refrigerating plant."

"The sign box containing three cold (Continued on Page E-36)"
THE FINEST THEATRES IN AMERICA

USE CHASE QUALITY VELMO...

ONE OF GOODALL Blended-for-Performance FABRICS

- All over America the finest theatres have been furnished with "Velmo." Goodall has created for theatres special types of "Velmo" with perfect acoustical properties — fabrics that wear for years, clean easily and give patrons the utmost in comfort. Soon beautiful new weaves and dramatic new colors will be available in "Velmo."

Offices in Boston, New York, Detroit, Chicago, Los Angeles.
Put Greater Showmanship into Your Marquee with

BEVELITE Marquee Letters in Plastic

√ Check these 7 Outstanding Features

1. DESIGNED FOR GREATER SHOWMANSHIP
2. THIRD DIMENSIONAL EFFECT
3. BUILT TO LAST
4. MAXIMUM LEGIBILITY
5. NEW RADIANT COLORS
6. EASY TO SERVICE
7. EASY TO INSTALL

Distributed Exclusively by

NATIONAL THEATRE SUPPLY
Division of National's Simplex Mfg. Co., Inc.

The Author
R. M. McGuire
Vice-President
The Pantasote Corporation of New Jersey

ADVISORY COUNCIL
(Continued from Page E-5)
was stipulated by several members of this minority.

As to how long it will be desirable or necessary to wait before undertaking remodeling, the answers were approximately the same as in the case of new construction; most members thought, about one year.

Also, the majority favors planning for remodeling, and carrying the plans through the blue-print stage to completion.

We then asked: "Is there anything special or unusual in the present situation that favors re-modeling over new construction, or vice versa?"

The majority felt that re-modeling, rather than new construction, is strongly indicated. "New building costs set an overhead that will be hard to meet," one member explained. Another elaborated on the same theme, saying: "If times revert back to their prewar, normal status in four or five years, inflationary prices paid for labor, materials or rent at this time would create financial problems."

Others felt, as one put it, that "all of these things will have to be answered by the individual theatre owner, bearing in mind his own particular problem."

The Ethical Side

Noteworthy is the fact that this meeting, held before the government's restrictive order was issued, struck an ethical note in the opinions of several members who thought that as a matter of justice and good public relations, housing should come first.

"It is my opinion that only absolutely essential alterations and repairs, to keep the present theatre up to a good standard of maintenance, should be carried out, as there is a moral obligation on our part to direct materials and labor to the more urgent jobs such as housing," one stated flatly.

"Any unnecessary work done at this time would no doubt create poor public relations, whether new or remodeling," agreed another. "Until adequate housing facilities are available and the materials situation changes, all work should be postponed."

The strong inherent public spirit of this industry thus insisted on revealing itself even in a discussion that was supposed to be purely technical!

COATED FABRICS
(Continued from Page E-8)

to America and set up a branch company. He supervised every detail of the new plant, which was constructed in an abandoned tomato patch on Staten Island. Walton later designed "Lin-Crusta," one of the first commercial wall coverings.

Rubber Coated Fabrics

Rubber coated fabrics demanded an entirely different technique from these floor cloths. Thomas Hancock and Macintosh—the inventor of the famous Macintosh raincoat—were the great men in rubber coated fabrics in England. Between them they invented a method of masticating and compounding rubber, they found a satisfactory cheap commercial solvent, they invented the prototype of modern mills and spreaders.

In America, Charles Goodyear and Nahaniel Hayward discovered vulcanization with the result that the greatest hindrance to the wide use of rubber—its tackiness and stickiness in the presence of heat—was solved. And Chaaffe, also an American, patented the calender. These events took place very rapidly during the 1830's and 1840's and they put rubber coated fabrics into wide general use.

The basic techniques being discovered, the remaining work was up to the chemists. During the past 20 years, all sorts of synthetics and compounds have been introduced and used for coating fabrics. The better known synthetics, those with a nitro-cellulose base such as the pyroxylin, have been in use for some time. Pyroxylin coated fabrics have a very high shiny finish, but they are inflammable since their base is gun cotton.

In the coated and impregnated fabric industry, the most important development of the past years has been the new discoveries made concerning the application and use of vinyl chloride resins in fabric coatings. New manufacturing processes and new machinery have been developed to handle the vinyls. Many new problems have risen which at first glance seemed insoluble. And hundreds of new uses have at the same time presented wider and wider possibilities for vinyl coated fabrics and films. The Pantasote Company, manufacturers of coated and impregnated fabrics for over half a century, has made extensive progress and developments in the use of vinyls both as a fabric coating and an unsupervised film suitable for a variety of uses.

The Vinlys

Plastics and the arts of plastic fabrication have been known and in commercial use for many years. However, the characteristics of the available materials limited their field of utility. More recent developments have made possible the commercial production of many new types of plastics. The scope of their characteristics has been so widened that it is now possible to consider them as available materials for almost any fabrication whatever.

The vinyl chloride resins first became commercially available in the early years of the depression of the '30's. Their characteristics suggested immediately that they would be valuable for fabric coating

(Continued on Page E-35)
WHERE TO BUY
(Continued from Page E-13)

Sorenson & Co., 375 Fairfield Ave., Stamford, Conn.
Superior Elec. Co., Bristol, Conn.
United Transformer Co., 150 York St., New York, N. Y.

Carbons
*Dolel Theatre Supply Co., 125 W. Jackson Blvd., Chi-

Cueing
Carbons

Carbon Savers
Best Devices Co., 10516 Western Ave., Cleveland, O.
*Dolel Theatre Supply Co., 105 W. Jackson Blvd., Chi-

Changeovers
Gold Mfrs. Co., 1214 W. Madison St., Chicago, Ill.
*International Projector Corp., 92 Gold St., New York, N. Y.
Clint Plafe Products, 392 E. 514th St., Euelid 10, O.
Weaver Mfrs. Co., 2401 E. 100th St., Los Angeles 2, Calif.
*Weston Projector Corp., 2500 S. State St., Chicago, Ill.
*Ed. H. Walk, 1241 S. Wabash Ave., Chicago, Ill.

Cueing Devices
Clint Plafe Products, 582 E. 514th St., Euelid 10, O.

Film Splicers
Bell & Howell Co., 1801 Larchmont Ave., Chicago, Ill.
Gray Machine Co., Port Jefferson, N. Y.
Jeff Mfrs. Co., Inc., 4141 Jefferson Highway, New
Orleans 20, La.
Neumade Products Corp., 427 W. 42nd St., New
York, N. Y.

Fire Shutters and Safety Devices
Aco Elec. Mfrs. Co., 1458 Shakespeare Ave., New
York 82, N. Y.
Best Devices Co., 10516 Western Ave., Cleveland, O.
*Fxed Mfrs. Corp., 60 Park Pl., Newark 2, N. J.
Sentry Safety Control Corp., 1017 W. Oxford St.,
Flint, Mich.
*SO.S. Cinema Supply Corp., 449 W. 42nd St., New
York, 18, N. Y.

Incandescent Lamps (For Projection)
General Elec. Co., Nela Park, Cleveland, O.
Radial Lamp Co., 300 Jefferson Ave., New York 8, N. J.
Sylvania Elec. Products, Inc., 500 5th Ave., New
York 18, N. Y.
Westinghouse Elec. Corp., Lamp Division, Bloomfield,
N. J.

Projector Parts (Including Magazines And Pedestals)
Aco Elec. Mfrs. Co., 1458 Shakespeare Ave., New
York 82, N. Y.
*Ballantine Co., 1707 Davenport St., Omaha 2, Nebr.
Blue Seal Gas Devices, Inc., 157-74 Northern Blvd.,
Flushing, New York, N. Y.
Brookford Light Projection Co., 5045 St. Antoine Ave.,
Detroit, Mich.
*Century Projector Corp., 729 7th Ave., New York,
N. Y.
E. L. Gardner Co., 505 W. Goodale Blvd., Columbus, O.
Gold Mfrs. Co., 1214 W. Madison St., Chicago, Ill.
Holmes Projector Co., 1815 Orchard St., Chicago, Ill.
*International Projector Corp., 92 Gold St., New York,
N. Y.
Lafayette Machine Works, 150 N. Wacker Dr., Chicago
6, Ill.
Motobloc, 1431 W. Lake St., Chicago 54, Ill.
Projection Products Co., 2057 N. Madero Ave., Chicago
8, Ill.
*SO.S. Cinema Supply Corp., 449 W. 42nd St., New
York, 18, N. Y.
North Dakota Projector Co., 5045 St., State St., Chi-

Reels
*DeVry Corp., 1111 Armitage Ave., Chicago, Ill.
Goldetz Bros. Box 448, Denver 1, Colo.
Neumade Products Corp., 427 W. 42nd St., New York,
N. Y.

Reel Bands
Pro-Tex Reel Band Co., 9005 Marshall Ave., Cleveland
4, O.

Reel End Alarms
AcE Elec. Mfrs. Co., 1458 Shakespeare Ave., New
York 82, N. Y.
Essayni Elec. Mfrs. Co., 1438 N. Clark St., Chicago 10,
Ill.
E. W. Ruliford Mfrs. Co., 4062 Finley Ave., Los Angeles,
Calif.

Rowinders, Film
*DeVry Corp., 1111 Armitage Ave., Chicago, Ill.
Goldetz Bros., Box 448, Denver 1, Colo.
Gold Mfrs. Co., 1214 W. Madison St., Chicago, Ill.
*International Projector Corp., 92 Gold St., New
York, N. Y.
Lakewood Automatic Switch Co., 1226 Hathaway Ave.,
Lakewood, O.
Neumade Products Corp., 427 W. 42nd St., New York,
N. Y.
*SO.S. Cinema Supply Corp., 449 W. 42nd St., New
York, N. Y.
*Weston Projector Corp., 2500 S. State St., Chicago, Ill.
*Ed. H. Walk, 1241 S. Wabash Ave., Chicago, Ill.

Rectifier Tubes
*Forest Mfrs. Corp., 60 Park Pl., Newark 2, N. J.
Sheldon Elec. Co., 70 Coll St., Irvington 11, N. J.

Telo-Radio Corp., 86 Shubin St., Newark, N. J.

Stereophones
Banush & Link Optical Co., 730 S. Paul St., Rochester
1, N. Y.
Charles Riever Co., 133 E. 23rd St., New York, N. Y.
Best Devices Co., 10516 Western Ave., Cleveland, O.
Brenner Light Projection Co., 6046 St. Anthony Ave.,
Detroit, Mich.
Gold Mfrs. Co., 1214 W. Madison St., Chicago, Ill.
*Klister Bros., 321 W. 50th St., New York, N. Y.
*SO.S. Cinema Supply Corp., 449 W. 42nd St., New
York, N. Y.

Test Reels (Projection)
Academy of Motion Picture Arts and Sciences, 1217
Taft Bldg., Hollywood 8, Calif.
Society of Motion Picture Engineers, Hotel Pennsyl-
vania, New York, N. Y.
*SO.S. Cinema Supply Corp., 449 W. 42nd St., New
York, 18, N. Y.

2 SOUND
Because of the great diversity of theatre sizes and requirements, sound equip-
(Continued on Page E-26)

Don’t be a Worry-Wart!

There’s no reason in the world to sit around worrying about the quality of your projection room equipment. Not for a minute—when an RCA Service and Parts Replacement Contract will take these cares off your mind so inexpensively.

What’s more—with RCA preventive service you know exactly how much (how little, really) it is going to cost you for the entire year.

Yes, peace of mind, at a cost of only a few admissions a day is something you really can’t afford to be without, and RCA’s “Seven Benefits That Spell Service” will lift that heavy load off your mind. Get in touch with your RCA Theatre Supply Dealer, or write direct to RCA Service Company, Inc., Dept. 78-D, Camden, N. J.

Seven benefits that spell Service
Scheduled Checkups
Emergency Service
Regular Maintenance
Valuable Technical Data
Insurance Peak Performance
Complete Parts Replacements
Emergency Sound Systems

RCA
RCA SERVICE COMPANY, INC.
A SERVICE OF RADIO CORPORATION OF AMERICA
WHERE TO BUY
(Continued from Page E-25)
ment usually is tailored to suit individual conditions. The three basic units, sound-heads, amplifiers and speakers, are made in many varieties. They are combined into systems according to each theatre's needs.

The sound power thus made available ranges from 20 watts or less for very small houses up to 100 watts and more for drive-ins. One of the many RCA systems is based on the MI-9210-G amplifier and delivers 30 watts; one Simplex-4-Star system, built around the AM105 amplifier, is rated at 60 watts; and of course these makers have smaller and larger-equipments as well. DeVry's 12000 amplifier assembly is the basis of an 80-watt installation; Century Master systems cover the 40-100 watt range; Weber Machine Corp. makes equipment for 25 and 60 watt output; S.O.S. Cinema Supply Corp. systems deliver 20-60 watts; Ballantyne Company provides 30 watts and whenever necessary adds a "booster" output-amplifier to that.

All this is a fair cry from the early days when many theatres had only 2 watts of sound power and 24 watts was tops for even the largest houses. Such standards no longer have any place in modern picture entertainment. The whole tendency of recent years has been and still is strongly in the direction of more power, to avoid distortion. Tubes and speakers, and above all the transformers in the amplifiers, will do just so much. If more work is imposed on them, the sound turns sour. No one has ever in- vented a cure except to put in apparatus large enough for the job.

When soundheads, amplifiers and speakers are assembled into a system, they must

be matched to each other with respect to impedances, power levels and frequency characteristics. If a complete system is bought, the manufacturer takes care of all that; if new components are bought separately, the theatre should be careful to see that they will work in harmony. Most components will not give good results if they aren't accurately adjusted to each other.

Altec Lansing Corporation's Voice of the Theatre speakers, which are now standard or optional equipment in the systems of a number of makers, have also been installed separately by many theatres for the purpose of improving sound quality. RCA and Altec have used different ideas, but both companies like- wise have ultra-modern speakers which are installed with pre-existing equipment to improve the sound. When such changes are made the amplifiers must be "tuned" to match the new apparatus. The amplifiers are such obsolete junk that this cannot be done satisfactorily; the theatre will do well to consider the strong advisability of going all the way and putting in an entirely new sound system.

Ever since sound first brought new complexities into the exhibition industry there has been a need for maintenance experts to help the theatre people. In the usual and routine function of the latter is not maintaining equipment but operating it. RCA Service Company, Inc., and Altec Service Corporation perform the valuable function of bringing to the industry highly trained technicians equipped with highly developed maintenance instruments—thus making available to all theatres, large or small, skills and facilities that few if any of them could otherwise ever hope to command.

Amplifiers

*Ballantyne Co., 1707 Davenport St., Omahas 2, Neb.
*Century Projector Corp., 228 7th Ave., New York, N. Y.
*DeVry Corp., 1111 Armitage Ave., Chicago, Ill.
*International Projector Corp., 92 Gold St., New York, N. Y.
*Motorograph, 4431 W. Lake St., Chicago 24, Ill.
*Omnitronics Corp., 3000 West Lake Ave., Chicago, Ill.
*RCA Corp. of America, Theatre Equipment Division, Camden, N. J.
*S.O.S. Cinema Supply Corp., 449 W. 42nd St., New York 18, N. Y.
*Webber Machine Corp., Rochester 6, N. Y.

Exciter Lamps


General Electric Co., Nela Park, Cleveland, Ohio

Radiant Lamp Corp., 300 Julliff Ave., Newark 8, N. J.

RCA Corp. of America, Theatre Equipment Division, Camden, N. J.

Sylvania Elec. Products, Inc., 500 8th Ave., New York 18, N. Y.

Woolworth Elec. Corp., Lamp Division, Bloomfield, N. J.

Lens Assemblies

Beuch & Lamb Optical Co., 625 8th St. Paul St., Rochester 11, N. Y.

Flex Optical Co., 300 Portland Ave., Rochester, N. Y.

Kollmorgen Optical Corp., 5 Franklin Ave., Brooklyn 11, N. Y.

Projection Optic Corp., 330 Lyell Ave., Rochester, N. Y.

Radio Corp. of America, Theatre Equipment Division, Camden, N. J.

S.O.S. Cinema Supply Corp., 449 W. 42nd St., New York 18, N. Y.

Woolworth Optical Co., 550 Hudson Ave., Rochester, N. Y.

Photoelectric Cells


General Elec. Co., Nela Park, Cleveland, Ohio

DeVry Corp., 1111 Armitage Ave., Chicago, Ill.

Radio Corp. of America, Theatre Equipment Division, Camden, N. J.

Radio Corp. of America, 4545 S. Knox Ave., Chicago 41, Ill.

Sylvania Elec. Products, Inc., 500 8th Ave., New York 18, N. Y.

Westinghouse Elec. Corp., Lamp Division, Bloomfield, N. J.
E-27

Soundheads

- Ballantine Mfg., 2707 Davenport St., Omaha 2, Nebr.
- Century Projector Corp., 729 7th Ave., New York, N. Y.
- International Projector Corp., 90 Gold St., New York, N. Y.
- Motograph, 4431 W. Lake St., Chicago, Ill.
- Radio Corp. of America, Theatre Equipment Section, Camden, N. J.
- S.O.S. Cinema Supply Corp., 440 W. 42nd St., New York 18, N. Y.
- Weber Machine Corp., Rochester 6, N. Y.
- Wessel Projector Co., 350 E. State St., Chicago, Ill.

Sound Systems

- Ballantine Mfg., 1707 Davenport St., Omaha 2, Nebr.
- Century Projector Corp., 729 7th Ave., New York, N. Y.
- DeVry Corp., 1111 Armitage Ave., Chicago, Ill.
- International Projector Corp., 90 Gold St., New York, N. Y.
- Motograph, 4431 W. Lake St., Chicago, Ill.
- Radio Corp. of America, Theatre Equipment Section, Camden, N. J.
- S.O.S. Cinema Supply Corp., 440 W. 42nd St., New York 18, N. Y.
- Weber Machine Corp., Rochester 6, N. Y.

Speakers

- Altec Lansing Corp., 530 W. 57th St., New York, N. Y.
- Ballantine Mfg., 1707 Davenport St., Omaha 2, Nebr.
- Century Projector Corp., 729 7th Ave., New York, N. Y.
- DeVry Corp., 1111 Armitage Ave., Chicago, Ill.
- International Projector Corp., 90 Gold St., New York, N. Y.
- Motograph, 4431 W. Lake St., Chicago, Ill.
- Radio Corp. of America, Theatre Equipment Section, Camden, N. J.
- Rason Electric Co., Inc., 52 E. 14th St., New York, N. Y.
- S.O.S. Cinema Supply Corp., 440 W. 42nd St., New York 18, N. Y.

Test Reels (Sound)

Academy of Motion Picture Arts and Sciences, 1217 Tuart Bldg., Hollywood 28, Calif.
Society of Motion Picture Engineers, Hotel Pennsylvania, New York, N. Y.
- S.O.S. Cinema Supply Corp., 440 W. 42nd St., New York 18, N. Y.

Tubes

General Elec. Co., 1 River Rd., Schenectady, N. Y.
National Dairy Radio Corp., 57 Slide St., Newark, N. J.
- RCA Radiotron Corp., Harrison, N. J.
- Sylvanix Elec. Products, Inc., 505 Fifth Ave., New York 18, N. Y.

3 STAGE EQUIPMENT

Even where the stage is nothing more than a narrow screen platform it still needs drapes and masking fabrics. It should have curtains—and not for appearance sake only; keeping curtains closed after hours and particularly during cleaning helps enormously to prolong the appearance and life of the screen. Lighting the curtains between presentations by means of footlights and border lights is inexpensive and adds further to the attractiveness and showmanship of even the smallest theatre.

Public address equipment, though it may be used only for addressing the assembled neighbors, helps to forge closer the links between the theatre and the community, and it of course remains available for live entertainment. Prices are so low that there is no theatre too small to afford p.a. equipment suited to its size. Even if the auditorium is so small a microphone isn't really needed, that doesn't alter the fact that in these modern times good showmanship calls for a "mike."

In these matters as in others there are specialists. It is noteworthy that theatres with a full stage and a staff of trained stage personnel thoroughly realize the value of calling in specialists for their stage fittings. The smaller house, with no such expert help on its payroll, needs them even more.

In the fabrics industry there are such firms as Goodall Fabrics, Inc., who special-ize in fabrics for theatres. National Theatre Supply manufactures fabrics for the theatre; Novelty Scenic Studios, Inc. produce not only fabrics and curtains but also curtain machines and tracks. Advice as well as equipment for footlights and border lights is available to any exhibitor from such firms as Kliegl Brothers, inventors of the Kleig Light.

Public address equipment engineered specifically for motion picture houses can be obtained from Altec Lansing Corp., DeVry Corp., Radio Corporation of America, S.O.S. Cinema Supply—organizations thoroughly familiar with the theatre, whose advice and expert guidance in making a selection can be as valuable as the equipment itself.

Curtains and Decorative Fabrics

Bazians, Inc., 142 W. 44th St., New York, N. Y.
- Maharaj Fabric Corp., 150 W. 46th St., New York, N. Y.
- Novelty Scenic Studios, Inc., 320 W. 48th St., New York, N. Y.
- Theatre Fireproof Fabric, 161 Park Ave., New York, N. Y.

Curtain Controls, Machines and Tracks

Automatic Devices Co., 1233 Linden St., Allentown, Pa.
J. R. Chance, Inc., Syracuse, N. Y.
- Novelty Scenic Studios, Inc., 320 W. 48th St., New York, N. Y.
- Valen, Inc., Akron, O.

Dimmers

Cutler-Hammer, Inc., 315 N. 12th St., Milwaukee, Wis.
Frank Adams Electric Co., 3650 Windsor Pl., St. Louis, Mo.
General Elec. Co., 1 River Rd., Schenectady, N. Y.
Hub Electrical Corp., 2377 W. Grand Ave., Chicago, Ill.
- Major Equipment Co., Inc., 4003 Fullerton Ave., Chicago, Ill.

(Continued on Page E-28)
WHERE TO BUY
(Continued from Page 2-27)
Ward Leonard Co., 37 South St., Mt. Vernon, N. Y.

Footlights and Border Lights
Bezdek Mfr. Co., 1442 W. Van Buren St., Chicago 7, III.
Century Lighting Co., 527 W. 14th St., New York, N. Y.

Public Address Equipment
Allied Radio Corp., 941 W. Jackson Blvd., Chicago 7, III.

4 FURNISHINGS
Names given to different types of car-
pets, such as Axminster, Wilton, Velvet, etc., refer only to the method of manu-
facture—the type of weave. Similarly 
Broadloom means only a carpet woven on a broad loom. These names are not an indication of wearing quality. This de-
pends on the quality of the materials used, and on how generously they are used— how many rows of wool tufts to the inch, for example.

A theatre carpet of course has to with-
stand harder treatment in a day than the 
ruins of a private home get in a year,
therefore it cannot be "just a carpet.

Reliable makers produce separate lines for just such heavy duty; firms such as Goodall Fabrics, Inc., specialize in carpets for the theatre.

Chairs also are specialized for theatre use, yet they are available in great variety to suit every grade of budget and comfort. Thus, Ideal Seating Company has four dis-
tinctly different lines of chairs, known as

American Seating Company’s Bodif orm is available modified to detailed requirements; e.g., it can be supplied with or with-
out foam rubber cushions over the springs, as the customer desires. And varies of mechanical construction extend to a popu-
lar model so made that patrons can let
others pass without disturbing themselves—Knodler of Manufacturing Company’s Push-Back Seat.

Chairs are supplied with any difference of leg length needed to fit them to the floor slope, and in standard widths of from 18 to 24 inches. In the matter of width the theatre can make its own compromise between patron comfort and maximum seating capacity. A similar compromise must be made with respect to spacing, 30 inches back-to-back is being thought much too close for comfort while 36 inches back-
to-back verges on the other extreme. In

balconies, where each row occupies its own "platform," knee room governs spac-
ing; a line drawn straight forward from the top front edge of the seat to the back of the chair in front should be not less than 8½ inches long.

Decorative scheme links chairs, carpets and drapes. Each must not only meet its own requirements, but must harmonize with the others. Goodall Fabrics, Inc., manufactures carpets, drapes and upholstery material for chair manufacturers. Nonley Scenic Studios, Inc., will supply drapes and also plan the whole of a harmonious decorative arrangement—they are interior decorators in the theatre field. So is National Theatre Supply. Thus the theatre manager need not add interior decorating techniques to his myriad other accomplishments. He can get expert help.

Carpets and Curtain Linings
Bigelow-Sanford Carpet Co., 140 Madison Ave., New York, N. Y.

Chairs (Auditorium)
Adams Development Co., 15 Park Row, New York 7, N. Y.
Air-Loc Seat Industries, Inc., 35 Holden St., Minne-
apolis, Minn.


Arms Seating Co., Arlington, III.

Petit Seating Co., 62 E. 13th St., Chicago, Ill.

Ghirrity Equipment Co., 269 W. 70th St., New York, N. Y.

Mazavco Co., Port Wayne, Ind.


Radio Corp., of America, Camden, N. J.

Radio-WireColeraine, 100 E. 48th St., New York, N. Y.

Ranland Corp., 4545 N. Knox Ave., Chicago 41, Ill.

S.G.S. Cinema Supply Corp., 149 W. 42nd St., New York 18, N. Y.

Stromberg Carlsson Co., 288 Carlston Rd., Rochester, N. Y.

Sun Radio & Electronics Co., 510 Fulton St., New York 7, N. Y.

Drapes
Daimex, Inc., 142 W. 44th St., New York, N. Y.

Goodall Fabrics, Inc., 155 W. 44th St., New York, N. Y.

Maharam Fabric Corp., 130 W. 46th St., New York, N. Y.

Marshall Field, Chicago, III.

National Theatre Supply, 10 Gold St., New York, N. Y.

Novelty Scene Studios, Inc., 320 W. 48th St., New York, N. Y.

Thurtel Fireproof Fabrics, 101 Park Ave., New York, N. Y.

I. Weiss & Sons, 445 W. 45th St., New York, N. Y.

Furniture


New York House & Wire Works Co., 434 Broadway,
New York 13, N. Y.

Royal Metal Mfg. Co., 175 N. Michicau Blvd.,
Chicago 1, I.

Rubber Mats, Stair Treads, Flooring
American Mat Corp., 2018 Adams St., Toledo 2, O.

American Tile & Rubber Co., Perrine Ave., Tren-
ton 2, N. J.


Goodway Tire & Rubber Co., 1144 E. Market St.,
Akron, O.

Lorraine Rubber Engineering Co., 280 5th Aven-
e, New York, N. Y.

Puritan Mfr. Co., Trenton, N. J.

United States Rubber Co., 1330 6th Ave., New York, N. Y.

Upholstery Materials
Atlas Powder Co., Zapon-Keratol Division, Stamford,
Conn.

Collins & Allan Corp., 550 Madison Ave.,
New York, N. Y.

Columbus Fabrics Corp., 1280 N. Grant Ave.,
Columbus 10, O.

Cotan Corp., 311 Oliver St., Newark, N. J.

Davis Seating Corp., 530 W. 46th St., New York, N. Y.

L. du Pont de Nemours & Co., Inc., Fabrics Divi-

Lorraine Rubber Engineering Co., 280 5th Aven-
e, New York, N. Y.

Upholstery Materials
Atlas Powder Co., Zapon-Keratol Division, Stamford,
Conn.

Collins & Allan Corp., 550 Madison Ave.,
New York, N. Y.

Columbus Fabrics Corp., 1280 N. Grant Ave.,
Columbus 10, O.

Cotan Corp., 311 Oliver St., Newark, N. J.

Davis Seating Corp., 530 W. 46th St., New York, N. Y.

L. du Pont de Nemours & Co., Inc., Fabrics Divi-

Lorraine Rubber Engineering Co., 280 5th Aven-
e, New York, N. Y.
5 DISPLAY ADVERTISING

On the Isle of Capri a movie theatre looks like any dwelling house; people can walk right by it and never know. Half a mile away, in the little imitation-medieval town square, a weekly program is posted among the municipal notices.

But American theatre men prefer to advertise their business. Light, type, even transparencies of the star players, enliven their marquees. Passersby are told!

Changeable letters permit economical alteration of "Copy" on the marquee with every change of program. Availability of such letters in several sizes makes possible eye-appalling typographical layouts. There are letters of aluminum, plastic and glass.

Adler Silhouette Letter Company supplies beveled cast aluminum letters which are opaque, but by reason of their beveled edges and recessed face are three-dimensional in appearance. Falk Glass Company offers changeable letters in raised opal glass and translucent plastic letters in three colors. National Theatre Supply's translucent plastic letters are moulded to produce a three-dimensional translucent effect. Wagner Sign Service, Inc., produce both opaque aluminum letters and translucent plastic letters in brilliant colors and eight sizes ranging from 4 inches to 30 inches tall. Wagner also supplies color transparencies of star performers, which mount on the attraction board, thus providing illustrated "Copy."

All the above-named suppliers except Falk Glass also make attraction boards on which the changeable letters are mounted. Changeable letters are slipped effortlessly on and off guide bars in front of illuminated glass panels; slots or studs on the letters hold them in place.

The public is also told in more intimate detail. National Theatre Supply and Textkraft Sales Co., among others, make effective display frames, poster cases and display materials for this purpose.

Attraction Boards
* Adler Silhouette Letter Co., 3021 W. 36th St., Chicago 32, III.
* Textkraft Sign Co., Lima, O.
* Bendixen Co., 312 S. Water St., Decatur, Ill.
* Boy Hansen Sign Co., Front & Gaines Sts., Davenport, lowa.
* Colonial Sales Corp., 928 Broadway, New York, N. Y.
* National Theatre Supply, 92 Gold St., New York, N. Y.
* Textkraft Sales Co., 19 E. 33d St., New York, N. Y.

Changeable Letters
* Adler Silhouette Letter Co., 3021 W. 36th St., Chicago 32, III.
* Falk Glass Products Co., 5 Union Square, New York 3, N. Y.
* Boy Hansen Sign Co., Front & Gaines Sts., Davenport, lowa.
* National Theatre Supply, 92 Gold St., New York, N. Y.
* Wagner Sign Service, Inc., 218 S. Hoyne Ave., Chicago 12, Ill.

Display Frames
* Adler Silhouette Letter Co., 3021 W. 36th St., Chicago 32, III.
* Falk Glass Products Co., 5 Union Square, New York 3, N. Y.
* Boy Hansen Sign Co., Front & Gaines Sts., Davenport, lowa.
* National Theatre Supply, 92 Gold St., New York, N. Y.
* Wagner Sign Service, Inc., 218 S. Hoyne Ave., Chicago 12, Ill.

Lobby Display Frame Co., 549 W. 52nd St., New York, N. Y.
* Colonial Sales Corp., 928 Broadway, New York, N. Y.
* National Theatre Supply, 92 Gold St., New York, N. Y.
* Ben B. Poblocki & Sons Co., 2156 S. Kinzieklinke Ave., Milwaukee, Wis.
* Textkraft Sales Co., 19 E. 33d St., New York, N. Y.

6 LIGHTING

Light always has been and will be one of the vital tools of all showmanship. From the flaming torch above the street-fair's wagon to the most elaborate installation in the largest theatre, light is what draws the moths. They flock around it. They keep coming back to it.

But when the theatre is darkened for the showing of motion picture shows, they also enter in a second role—as protector of safety. Suitably and subtly illuminating aisles, and above all, stairs, light properly used prevents accidents.

Black light is a late contribution, largely developed for and even partly by the motion picture theatre itself. Strobilite Company supplies liquids and paints which can be applied to any surface or object, and treated fabrics and special objects such as flags, etc., that glow in visible colors when exposed to invisible ultra violet light. The same company manufactures equipment for producing such light. So does Kliegl Brothers. The striking effects that can be produced in this way have no limit except the imagination of the user. Foyers and lounge rooms can be so treated that they will be the talk of the town. Carpets treated with fluorescent materials and invisibly illuminated guide patrons down the aisles of the darkened house.

Latest use of light is as a disinfectant. Ultra-violet lamps that kill germs and destroy odors are available. Forest Manufacturing Corporation uses quartz instead of glass for more efficient transmission of the u.v. generated within the tube. Germs and

(Continued on Page E-30)
odors are destroyed both by the black light and by the ozone which it generates out of the oxygen of the air. Such lamps are usefully installed in rest rooms, in the auditorium, and in air conditioning ducts that handle re-circulated air.

Decorative
C. Benden Co., 312 N. Water St., Decatur, Ill.
Climax Reflector, Inc., 401 Schwyer Ave., Canton, O.
Commercial Metal Products Co., 2257 W. 26th Ave., Chicago 14, Ill.
Filament Tubes, Inc., 495 Kensington Ave., Buffalo, N. Y.

Germicidal Lamps
American Sterilizer Co., Erie, Pa.
*Fredra Mfg. Corp., 60 Park Pl., Newark 2, N. J.
General Electric Co., Nela Park, Cleveland 13, O.
Westinghouse Electric Corp., Bloomfield, N. J.

Lamps (Incandescent and Fluorescent)
General Elec. Co., Nela Park, Cleveland 13, O.

PROMPT DELIVERIES
Reconversion accomplished — we are producing our lighting specialties at a high rate and can make prompt deliveries to fill your needs for replacements, remodeling or new construction.

SOME OF OUR MANY PRODUCTS

FOOTLIGHTS        DOWNLIGHTS        EXIT LIGHTS        SPOTLIGHTS
BORDERLIGHTS      COVE LIGHTS        AISLE LIGHTS       FLOODLIGHTS
FRONTLIGHTS        POSTER LIGHTS      STEP LIGHTS        KLEIGLIGHTS

Write us regarding your needs, problems, or plans

KLEIGL BROS
UNIVERSAL ELECTRIC STAGE LIGHTING CO., INC.
Theatrical-Decorative-Spectacular Lighting
321 West 50th Street • New York, N.Y.

7 VENTILATING
Air conditioning may be partial or complete; it may be provided by a central installation from which air ducts radiate throughout the theatre or by smaller local units suitably distributed, which have short ducts or none at all.

Ventilation alone is merely one part of air conditioning. Blowers remove stale air from the theatre and replace it with fresh. If the incoming air is blown through a mat of porous material, dirt is trapped, removing its dust; if that porous material is further kept wet by a constant flow of water sprayed over it, the air may also be cooled (except during damp weather), and a substantial degree of conditioning will be obtained at relatively low cost.

Equipment for all these purposes can be obtained from S.O.S. Cinema Supply Corp., among others.

If this type of system is to work effectively in damp heat, however, the water running over the porous material must be refrigerated. And if refrigeration apparatus is installed, it is not necessary first to cool water and then use that water to cool air. This is sometimes done; and sometimes the incoming air is made to flow past the refrigerating coils, thus cooling it directly.

With refrigeration, the system is substantially complete. If it is of the central type, however, it still needs ducts and diffusers to spread and distribute the conditioned air throughout the theatre. Lastly, to cut down on the amount of refrigeration needed (and therefore on costs) it is customary to re-circulate much of the air. This leads to some accumulation of odors and germs, hence purifying apparatus, electrical, chemical or mechanical, is often added.

The same equipment can be used for heating the theatre in winter by substituting heating coils for cooling coils.

United States Air Conditioning Corporation manufactures apparatus for all these purposes; the company's line ranges from simple blowers and coolers of the water-spray type to complete systems suited to the largest theatres, and includes unit coolers and unit heaters. Deliveries are being made to theatres at the present time.

Air Conditioning Systems
Airstream Division of Chrysler Corp., 1119 Lee St., Dayton, Ohio.
Baker Ice Machine Co., 3601 N. 16th St., Omaha, Neb.
THEY DON'T MIND DESERTING THEYR EASY CHAIRS AND SLIPPERS for theatres seated with

IDEAL CHAIRS

The Chairs You Sit IN—Not ON

You sink into their deep-cushioned comfort as you do into your favorite lounge chair... relaxing in perfect posture.

Four modernly handsome, distinctly different lines to meet every budget and every requirement, each "built to excel—not just to compete"!

An ideal dealer near you has samples on display. You can now get

QUICK DELIVERY

IDEAL SEATING COMPANY

GRAND RAPIDS, MICHIGAN

EXPORT OFFICE:
330 West 42nd Street, New York City
Attention: J. E. Robin

8 VENDING

Selling tickets is what it's all about—all what the rest is for. S.O.S. Cinema Supply Corp. has a neat aluminum ticket box, complete with spindles and a wall bracket for mounting it overhead. It holds two full-sized ticket rolls. The loose end of each roll dangles down conveniently for the cashier; as she tears tickets off she draws down on it and the roll turns on its spindle, feeding her more tickets.

Larger theatres need snapper dispensing. General Register Corporation's Automatic has units for five different kinds of tickets, and automatically issues up to five tickets from any unit when the appropriate button is pressed. Banks of buttons not in use at any given hour lock down flush with the key board and are then inoperative, preventing mistakes. Adding devices give a mechanical double-check on the number of tickets sold. When any unit is empty its mechanism locks automatically and remains locked until that unit is replenished; thus the count cannot be run up unless tickets are actually issued.

Many theatres do not content themselves with selling tickets. They sell candy and soft drinks and milk and popcorn—specifically popcorn, nowadays. American Popcorn Company supplies shelled corn for popping, popping oil, salt and seasoning, and cartons and bags in which to dispense the finished product. Kayline Company specializes in supplying theatres with nuts and fresh candy.

Box Office Equipment

Brandt Automatic Cashier Co., Watertown, N.Y.
*General Register Corp., 26-30 Long Island City 1, New York, N.Y.
Johnson Fare Box Co., 4619 Ravenswood Ave., Chicago 40, Ill.
*S.O.S. Cinema Supply Corp., 410 W. 42nd St., New York 18, N.Y.

Refreshments (Pop Corn, Beverages, Candy Vending Devices)

*American Popcorn Co., Box 13, Sioux City, Iowa

(Continued on Page E-32)
WHERE TO BUY
(Continued from Page E-31)
Columbus Show Case Company, 826 W. 8th Ave.,
Columbus 8, O.
Dunbar & Co., 5825 W. Lake St., Chicago 12, Ill.
*Kayline Co., 1236 W. Jarvis Ave., Chicago 20, Ill.
Krieger Kist Korn Machine Co., 120 S. Halsted St.,
Chicago 6, Ill.
Manley, Inc., 1920 Wyandotte St., Kansas City 8, Mo.
Pare Engineering Co., 7211 Santa Monica Blvd., Los
Angeles 40, Calif.
Snedd & Co., 60 Pinto St., Jersey City, N. J.
Viking Tool & Machine Corp., 14 Main St., Belleville,
N. J.

9 MAINTENANCE

Late pre-war and wartime research pro-
duced chemical compounds for cleaning
and disinfecting purposes of an efficiency
not previously known. Available now are
substances that combine the functions of
wetting agent, germicide, fungicide and
deodorant—not because they are mixtures
of different compounds but as single agents
of new and highly complex molecular
structure.

Plain soap, which tends to curdle in
hard water into a completely insoluble
scum extremely difficult to remove again,
is increasingly being replaced by new
detergents—wetting agents that work in-
differently in hard water or soft. Alterna-
tively, water softeners of improved com-
position may be included in soap-contain-
ing cleansers.

Since the cost of cleaning materials is
vanishingly small, compared with the cost
of labor, any compounds that permit more
efficient cleaning rate very careful con-
sideration. Because of the great variety of
new ones now coming on the market, the-
atre managers may wish now to re-ex-
amine their entire cleaning programs with
a view to possible reduction in cleaning
expenditure through use of these ultra-modern
aids.

Cleaners, Vacuum
Allen-Billmeyer Co., 433 Fayette Ave., Mamaroneck,
N. Y.
Brockman Elec. Mfg. Co., 5160 N. Ravenswood Ave.,
Chicago 40, Ill.
Elec. Vacuum Cleaner Co., 1734 Ivanhoe Rd., Cleve-
land, Ohio.
General Eles. Co., Vacuum Cleaner Division, 1734
Iran St., Cleveland 10, O.
National Super Service Co., 1841 N. 12th St., Toledo
3, Ohio.
Spencer Turbine Co., Hartford 6, Conn.

Cleaning Appliances
Miller Sewer Rod Co., 4463 N. Central Ave., Chicago
30, Ill.

Cleaning, Disinfecting and
Polishing Compounds
Automatic Elec. Devices Co., 354 E. 5th St., Cin-
cinnati 1, O.
Franklin Research Co., 5134 Lancaster Ave., Phila-
delphia 31, Pa.
Kline Products Co., E. Broad St., Pataskala, O.
Matheson Alkali Works, 60 E. 42nd St., New York
City, N. Y.
*National Theatre Supply, 99 Gold St., New York,
N. Y.
Angeles 15, Calif.
West Disinfector Co., 42-16 West St., Long Island
City, N. Y.

Unions
Anellco Jacket Co., 1419 Olive St., St. Louis 2, Mo.
A. Agui Co., 14 Fulton St., New York, N. Y.
Maier-Leavitt Co., Inc., 2143 North Lincoln Ave.,
Chicago, Ill.
Reversible Collar Co., 111 Putnam Ave., Cambridge,
Mass.
Russell Uniform Co., 1800 Broadway, New York 10,
N. Y.

GLASS LETTERS
RAISED OPAL for THEATRE MARQUEES
and ELECTRIC SIGN DISPLAYS
PLASTIC LETTERS
(Approved by Underwriters Laboratories Inc.)
REPLACES GLASS. CAN FIT YOUR
PRESENT FRAMES. ELIMINATES
BREAKAGE.
also
PLASTIC LETTERS FOR DISPLAYS
POSTERS-DIRECTIONAL SIGNS
LOBBIES
WRITE FOR INFORMATION
FALK GLASS
PRODUCTS CO.
5 UNION SQ. W., NEW YORK 3, N. Y.

SHOWMEN'S TRADE REVIEW, April 27, 1946

10 FINISHING MATERIALS
Modern structural materials go far be-
Yond the conventional brick-wood-and-
plaster of a simpler day; glass, rust-proof
metal, enamelled metal, plastics and syn-
thetics offer both functional and decorative
advantages once utterly impossible. Kau-
neer Company, specialists in theatre fronts,
are expert in the handling of modern
materials. Weather-proof structures and
decorations, designed for modern light-
ing, for easy and troublefree maintenance
and for novel and dramatic architectural
effects, are at the disposal of theatre men
to turn an old theatre into a new one, with
advantages that obviously include much
more than improvement in appearance.
Interior finishing materials, including
acoustical material, similarly embody late
scientific developments. Transparent plas-
tic sheets that glow internally under in-
visible ultra violet carry black light deco-
roration into a new dimension. There are
also luminous plastic sheets which, after
being illuminated briefly by ordinary light
continue to glow at great brilliance for
several minutes and then at reduced but
still visible intensity for up to ten hours.
Many present day acoustical finishes can
be both cleaned and painted without ap-
preciable harm to their sound-absorbing
properties; and in contrast to past condi-
tions under which acoustical treatment was
almost always ruinous to the theatre's ap-
pearance the number and variety of effi-
cient surfacing materials now obtainable
leave the decorator's talents practically un-
limited latitude.

(Continued on Page E-33)
A NEW CARBON
(Continued from Page E-30)
rent-carrying capacity for operation over the 265-290-amp range. The absence of a copper plate eliminates any possibility of copper drippings adhering to the lamp optical system. The cooling water dissolves pates heat which otherwise would be absorbed by lamp parts. Improved arc sta-
practically identical with both types of jaws. However, a reduction in protrusion to ¾ in. with the special water-cooled jaws allowed the maximum operating current to be increased to 290 amp.

Some insight into the significance of the combination of water-cooled jaws and short protrusion may be obtained from measurements of the amount of heat carried away by the cooling water. With a positive carbon protrusion of ¾ in. and a current of 290 amp, the amount of power carried away as heat by the cooling water was 4.2 kw which is approximately 18 per cent of the input power to the arc. When the protrusion was increased to 1% in. with a current of 265

(Continued on Page E-34)

<table>
<thead>
<tr>
<th>Positive Carbon</th>
<th>Negative Carbon</th>
</tr>
</thead>
<tbody>
<tr>
<td>Projection 13.6-mm</td>
<td>&quot;Orotip&quot; 13-in., Heavy Duty</td>
</tr>
<tr>
<td>New 13.6-mm</td>
<td>Air or Special Water-cooled</td>
</tr>
<tr>
<td>New 13.6-mm</td>
<td>Air or Special Water-cooled</td>
</tr>
<tr>
<td>New 13.6-mm</td>
<td>Special Water-cooled</td>
</tr>
</tbody>
</table>

Note—Lamps operated with negative at an angle of 53 degrees below the positive and with a ¾-in. arc length between the tip of the negative and the center of the positive crater face.

bility is obtained through use of the smaller diameter negative carbon.

Studies have been made in a laboratory test lamp on the burning performance of the new 13.6-mm. super carbons in comparison with the standard 170-amp 13.6-mm. and 225-amp 16-mm. super carbons. Crater brightness and total-crater candlepower were measured. The 3 types of carbons were operated both with air-cooled and with the special water-cooled positive carbon jaws. The results are given in Table 1 and Fig. 3.

Fig. 3 shows the brightness distribution across the crater for the 13.6-mm. carbons. The new 13.6-mm. carbon at 265 to 290 amp has a brightness at the center of the crater ranging approximately from 1200 to 1400 candles per sq mm. (These values, respectively, are about 50 and 50 per cent greater than the brightness of the 170-amp 13.6-mm. carbon. A maximum operating current of 265 amp was obtained for the new 13.6-mm carbons with a 1% in. protrusion both with air-cooled jaws and with special water-cooled jaws described above; the burning characteristics were

WHERE TO BUY
(Continued from Page E-32)

Frosts
Davidson Enamel Products, Lima, O.
Frosten Insulation Co., 4016 Spring Grove Ave., Cincinnati 22, O.
Libby-Owens-Ford Glass Co., Toledo 3, O.
Ree. E. Pohlman & Sons Co., 2159 S. Kilbourn Pl., Milwaukee 7, Wis.
Toledo Porcelain Enamel Products Co., 2275 Seward Ave., Toledo, O.

Interior Wall
Armstrong Cork Co., P. O. Box 540, Lancaster, Pa.
Brooks Blank & Co., Inc., 530 Park Ave., New York 17, N. Y.
Colosex Corp., 120 S. LaSalle St., Chicago 3, III.
Cromwell-Nairn, Inc., Kearney, N. J.
Columbus Coated Fabrics Corp., 7th & Grant Aves., Columbus 14, O.
Marsh Wall Products Co., Dover, O.
U. S. Gypsum Co., 300 W. Adams St., Chicago, III.
Wood Conversion Co., First Natl Bank Bldg., St. Paul 1, Minn.

Sound Absorbing
Armstrong Cork Co., Box 540, Lancaster, Pa.
Colosex Corp., 120 S. LaSalle St., Chicago 3, III.
Industries, 550 Baker Arcade Bldg., Minneapolis 2, Minn.
Johns-Manville, 222 46th St., New York 19, N. Y.
Owens-Corning Fiberglas Corp., Toledo, O.
U. S. Gypsum Co., 300 W. Adams St., Chicago 6, III.
Wood Conversion Co., First Natl Bank Bldg., St. Paul 1, Minn.

FOREST
Anounces

A New and Highly Improved
SIX-TUBE RECTIFIER

The result of the very newest scientific developments. In single and twin type models—achieving a new high standard in three-phase full rectification. Built-in remote control relays with provisions for operating spotlights. DC output flexible from 40 to 75 amperes.

NOW READY FOR
IMMEDIATE DELIVERY

Super MCS Rectifiers
LD-60 Bulb Rectifiers
LD-30 Bulb Rectifiers
*Projection Arc Lamps
Sound Screens

* Slight delay on lamp deliveries

FOREST MFG. CORP. 60 PARK PLACE, NEWARK, N. J.
A NEW CARBON
(Continued from Page E-33)
amp, the power carried away as heat decreased to 2.8 kw which is 13 per cent of the arc power. This difference in heat transfer by the cooling water made it possible to burn the new carbon at the higher current.

The data in Table 1 show that the burning rate of the new 13.6-mm. carbon is 45 in. per hr, or approximately double that of the standard 13.6- and 16-mm. carbons. It is significant to note that there was no increase in burning rate of the new 13.6-mm. carbon with the increase in current from 265 to 290 amp. The explanation for this observation undoubtedly rests on the improved cooling and reduced oxidation afforded by the decrease in protrusion which accompanied the change in current.

Motion Picture Projection
With respect to the quantity of screen light available for 35-mm. film projection with a standard condenser optical system such as used in theatres, the 13.6-mm. super high-intensity projector carbon and the new 13.6-mm. carbon were compared in laboratory tests using a standard 35-mm. film aperture and f/2.2 condensers operated at f/2.0 distances and with a treated 5-in focal length f/2.0 projection lens. As shown in Table 2, the measured screen light without shutter or film was increased from 16,500 lumens for the 13.6-mm. 170-amp carbons to 26,000 lumens with the new 13.6-mm. positives operated at 265 amp and to 30,000 lumens at 290 amp. This should make available 40 to 60 per cent more screen light than the maximum now obtainable.

Determinations of the intensity of radiant energy incident at the center of the film aperture were made with the 13.6-mm. super and the new 13.6-mm. carbons in the above condenser optical system.

The results are listed in Table 2 in combination with the screen light data obtained. With the new 13.6-mm. positive the maximum intensity at the center of the film aperture is 1.45 to 1.65 w per sq mm. compared with a value of 1.05 w per sq mm. for the standard 13.6-mm. super high-intensity projector positive carbon system. By using a heat filter it is possible to reduce markedly the total energy flux at the film aperture with a smaller reduction in light intensity. There are filters which reduce the total radiant energy approximately 50 per cent with a light reduction of perhaps 20 per cent.

Fig. 2. Close-up of silvert contact blocks and mounting studs.

Fig. 1. Special water-cooled jaws for positive carbon showing S, silver contact blocks; J, water jacket; P, positive carbon; and N, negative carbon.

With such a filter, the total radiant energy incident at the center of the film aperture can be reduced to nearly the same level as for 123-amp standard 13.6-mm. con-

TABLE II
Screen Light for Motion Picture Projection

<table>
<thead>
<tr>
<th>Positive Carbon</th>
<th>Positive Carbon Jaws</th>
<th>Screen Lumens</th>
<th>Per Sq. Mm</th>
</tr>
</thead>
<tbody>
<tr>
<td>13.6-mm</td>
<td>Air or Special Water-cooled</td>
<td>1/16 in.</td>
<td>170</td>
</tr>
<tr>
<td>13.6-mm</td>
<td>Air or Special Water-cooled</td>
<td>1/3 in.</td>
<td>205</td>
</tr>
<tr>
<td>13.6-mm</td>
<td>Air or Special Water-cooled</td>
<td>1/2 in.</td>
<td>290</td>
</tr>
</tbody>
</table>

* At 50 cent side to center distribution without shutter, film or filters, and with standard 35-mm 10,600 in. X 0.825 in. aperture f/2.2 condensers and f/2.0 treated projection lens.

DISTRIBUTION OF BRIGHTNESS ACROSS CRATER OF 13.6MM SUPER HIGH INTENSITY CARBONS

<table>
<thead>
<tr>
<th>Protrusion of Positive Carbon</th>
<th>Amp.</th>
<th>Screen Lumens</th>
<th>Per Sq. Mm</th>
</tr>
</thead>
<tbody>
<tr>
<td>1/16 in.</td>
<td>170</td>
<td>18,500</td>
<td>1.65</td>
</tr>
<tr>
<td>1/3 in.</td>
<td>205</td>
<td>26,000</td>
<td>1.45</td>
</tr>
<tr>
<td>1/2 in.</td>
<td>290</td>
<td>30,000</td>
<td>1.65</td>
</tr>
</tbody>
</table>

Maximum intensity of radiant energy at center of film aperture.
COATED FABRICS
(Continued from Page E-24)
and the production of unsupported films as well as for the manufacture of molded and extruded articles. These materials could be compounded in bright colors equal to those obtained in oil and pyroxylin coating, and never obtainable in rubber. Properly formulated, their abrasion resistance proved superior to rubber and pyroxylin of equal pliability. They were not readily oxidized and were more light-resistant than rubber. They had flex resistance characteristics equal to those of rubber and much superior to pyroxylin and oil coatings. These characteristics, together with their resistance to and relatively low rate of inflammability, recommend them for fabric coating.

In spite of these desirable traits, the general use of vinyl chloride resins as fabric coatings was slow. They could not be satisfactorily handled without a considerable modification of existing equipment. Much research was necessary to work out proper compounds and operating techniques. The plasticizers which had been regularly used for other type coatings were inadequate and the existing systems of pigmentation were unsatisfactory. At normal temperatures the material was sparingly soluble in but one class of compounds. For calendering, roll temperatures in the vicinity of 300 degrees F. were essential. It is little wonder that most manufacturers did not have the courage or the capital and equipment to undertake the development of these new products, no matter how desirable their characteristics appeared.

The war, of course, greatly hastened developments. Today vinyl coating may be formulated to give almost any desired characteristics by variation of the amount and type of plasticizer and other ingredients. It is unfortunate, however, that up to the present time no single plasticizer combination has been developed which will give all the desired properties. Thus, a coating which is flame-resistant does not have maximum light aging characteristics, and a coating which has a maximum aging resistance is likely not to have good resistance to extreme cold.

Future of Vinlys
Vinyl films without fabric backings have been produced and are in wide use at the present time. Such films are doing much to relieve the present shortage of fabrics. In addition, the absence of supporting fabric contributes greatly to the softness of hand and freedom from surface roughness which often results from the unevenness of the fabric base. These films are characterized by high tensile strength. The tear resistance, however, is somewhat lower than that obtained on coated fabric. It is very difficult to tear the material initially. However, once a tear is started, it can be continued by the application of considerably less force. This characteristic at present may limit its use where the material is to be subjected to a severe shearing action. In instances of this type, a film with a fabric backing should be considered. Research is being directed to the improvement of this characteristic and it is indicated that it will be materially improved.

Even in their present state of development, however, coated fabrics are among the most importantly useful (and most widely used) of all materials available to the theatre for draperies, upholstery and surface-covering textiles. The coated fabric industry is in reality one of the oldest in history. This brief summary of the developments and techniques is presented with the hope that it will prove of some aid in helping users of coated fabrics and films to select intelligently the type of material best suited to their individual needs.
COLD CATHODE LIGHTING
(Continued from Page E-22)

cathode U tubes, 25 MM operating at 120 MA, was taken to the Thermo-Dynamics Research Laboratory and placed in the cold box. This sign box was equipped with flashed opal and represented the most
test conducted, that cold cathode lighting is an appropriate lighting for marquee illumination back of glass. That 25 MM tubes in conjunction with 120 MA transformers back of flashed opal compares favorably with previous standards of illumination resulting from incandescent lamps. That there is a definite decrease in illumination when these tubes are subjected to cold. That winter temperatures, ranging from 26° to 43°, result in very little if any decrease, but that from 8° to 25° the decline is sharp, but resulting in the reduction of only approximately 1/3 in the lower brackets. While no tests were made with incandescent lamps, it is generally known that they are not seriously affected by these temperatures.

“The aesthetic effect of cold cathode lighting, in our opinion, is superior to incandescent lights. The almost pure white ef-
develop to approximately 32 watts per square foot of glass area. An average marquee job, having three lines of lettering and 60 lineal feet of glass surface, takes approximately 6.7 K.W.

“Using incandescent lamps, we get:
25 W size, 52 W square foot, or 11.9 K.W.
40 W size, 62 W square foot, or 17.2 K.W.

Average of the above 14 K.W.

“IT can readily be seen that the difference between 6.7 K.W. and the average of 14 K.W. would seem to indicate an average saving of 7.3 K.W. for the use of cold cathode lamps. In the Philadelphia area, any saving in current would be from the last brackets upward in price from 41 cents to 1.6 cents per K.W., depending upon the contract made with the Utility. One (1) cent per K.W. is probably a fair average. Developing this 7.3 K.W. saving of cold cathode to a yearly dollar basis, we get $132.86 per year, based on this portion of the marquee burning from dusk to midnight. Higher current rates that might be encountered in other areas and longer hours of use, would naturally increase this amount.

“Incandescent lamp replacements based on 1000 hour life would amount to approximately $91.80 per year. Cold cathode tubes have a life of 8000 to 10,000 hours. They are guaranteed for one year. At 2000 burning hours a year, this would develop into 4 year life, but it would seem that any calculation on replacements should be made on the basis of 3 years, as the tubes will darken toward the end of their life and will not be as efficient as in the earlier portion. The yearly cost of replacement of cold cathode lamps in the average job described above would approximate $100.00 more than the incandescent lamp installation, which nearly wipes out the current saving of cold cathode.

“From these figures, it would seem that cold cathode does not develop the tremendous savings that would appear on the surface, that the original installation cost considerably more, but that, in our opinion, the aesthetic value of this type of lighting is an improvement over incandescent lamps.

“These are the conclusions as of today. The development of cold cathode lighting is advancing rapidly, and the picture is changing continually. Tests made by us 4 years ago, similar to those now conducted, did not develop nearly the favorable aspects as those made now.”

La Vezzi Machine Works
Will Double Floor Space

La Vezzi Machine Works will double their present floor space when their new building at 4635 West Lake Street, Chi-
cago, is completed—sometime this sum-
mer. The new structure has been planned for ultra-modern production, and will be equipped with the latest in machinery.

La Vezzi is once more fully staffed after a period, beginning with V-E day, when the company followed a policy of not re-
placing war workers who resigned in order to keep posts open for employees in the armed services. All of these have now returned.
The Wondersign
(Continued from Page E-18)

paper in the operating machine. As the perforations pass over the roller compressed air (as in a player piano) passes through the perforations and operates the device. In this case, the air streams act to close electrical switches. Those switches, in turn, actuate relays, which are mounted, bank after bank of them, on the racks in the background. Those relays control the lights. Operator Nat Winthrop is seen in Figure 5 communicating with an observer stationed across the street.

The sign itself contains 27,000 lamps, each about the size of an automobile headlight bulb, but designed for 15 volts, 6 watts. The lamps are mounted on the sign on 1½" centers. Each lamp is set in a small reflector like a flashlight reflector, and has a colored glass in front of it. Colors alternate, but because of the small spacing, 1½ inches, observers in the street do not see one lamp go on and another come on—the same lamp appears to change color. Colors currently used are yellow, green, red and white; all brilliant, scintillating.

Three air streams, passing through the perforated paper, are needed to light one lamp. The first closes a switch that selects one of the racks in the background of Figure 5; the second switch selects one panel on that rack, and the third, one relay on that panel.

All lamps can be extinguished simultaneously, however; and the mechanism can be so operated that all lamps stay dark until a master switch lights the entire sign instantaneously. Also, any number of lamps can be lighted simultaneously.

Attention Compelling Marquee Sign Easily Made

Only an ordinary flasher, green fluorescent, and incandescent lamps are needed to produce a dramatic and attention-stopping signboard with colored plastic letters, according to Wagner Sign Service.

Utilizing a combination of, say, green and red letters, the green will appear at all times to be what it is—a green transluency—but the red will change appearance in a remarkable way if the green tubes are kept on steadily and the incandescents flashed.

When the incandescents are off the red letters will appear to be opaque "black"—resembling solid aluminum letters. When the incandescent flash on, these letters change to translucent red. The whole appearance of the marquee signs undergoes complete, rhythmic alteration. Yet the whole sign remains at all times 100 per cent legible, 100 per cent attractive.

Believe it or not—this is a laboratory general precision equipment corp., will conduct research and development on this former westchester (n. y.) estate on behalf of its affiliated companies, which include, among others, international projector corp., strong electric corp. and hertner electric company.

Third Dimension Letters

"Third Dimension" Letters and Exclusive "Remova-Panel" Frames

High marque displays made possible through "Remova-Panel" multi-decker glass-in-frame units—straight and curved interchangeable sizes of letters—8" to 34" also 4" and 6"

Magic for the modern marquee—that not only puts real punch into your program displays but makes it easy and economical to maintain your signs.

Adler "Third Dimension" Letters come in many sizes used interchangeably on the same frames—in attractive color combinations—sold under positive guarantee that for every one you break, we give you a new one free.

Adler "Remova-Panel," proven perfect by over 5 years of successful service, saves its cost quick, in cleaning, repairs, replacing tubes or lamps. Ask us how.

Write now for information.

Adler Silhouette Letter Co.
30214 W. 36th Street, Chicago 32
Canadian Representative: General Theatre Supply Co., Toronto

Covered by Patents Granted and Pending. Approved by Underwriters' Lab., Inc.
Better Amplifiers Ultimate Goal of New Sound Testing Techniques

Better Amplifiers are the goal of a new testing technique and apparatus developed by John K. Hilliard, Chief Engineer in charge of research for Altec Lansing Corporation, and presented at the Spring exhibit of the Institute of Radio Engineers. "If distortion is not satisfactorily controlled, the results of extending the frequency range will produce a quality less pleasing than that obtained with a limited band width," Hilliard declares in explaining his new development. "This error has been repeated many times and in each case the public has reacted unfavorably to what was expected to be an improvement. Experience in the sound motion picture field has indicated that the frequency range is the last element to be widened. Reduction of distortion comes first and then with proper experience, if the distortion and noise level are sufficiently low, the frequency band can be extended."

Uses Special Device

The special device developed by Hilliard in accordance with these ideas is known as an intermodulation analyzer. It measures the distortion resulting from the interaction of different frequencies upon each other.

In the test circuit two sound frequencies, one low and one high, are obtained from a signal generator, adjusted to the desired volume ratio, and brought together in a transformer. They are then applied to the input circuit of the amplifier. The amplifier output goes to the intermodulation analyzer, where the original frequencies are removed by filtering. Distortion (consisting of new frequencies formed in the amplifier by the interaction of the original ones) remains. This is rectified and measured with a vacuum tube voltmeter calibrated to read intermodulation distortion directly in terms of percentage.

Distortion of these types can be measured directly by the apparatus down to values of 0.1%.

New Standard of Quality

As a result of his studies with this equipment and technique, Hilliard finds himself able to assert that "apparatus which shows little intermodulation distortion at 40 cycles will meet the most rigid low frequency demands, while systems which pass the intermodulation test only at 60 or 100 cycles should be used only where a corresponding sacrifice of quality is permissible. This information together with a corresponding study of high frequency properties will determine the band width for which a particular system is suitable." He adds that in his experience "listening tests without exception will confirm the relative intermodulation test figures.

All other things being equal, critical listeners in a performance test will select the system having the lowest percentage of intermodulation.

"The intermodulation test does not provide all the information required by engineers. It needs to be supplemented by frequency response, noise and power tests.

Amplifier Requirements

"In order for an amplifier system to provide excellent quality performance without annoying distortion while transmitting the band from 50 to 15,000 cycles, the complete amplifier system should be capable of passing the following tests:" Hilliard goes on to say.

"1. The total hum and other noises measured throughout the entire band should be at least 60 db below the overload point.

"2. It is desirable for the amplifier system to have reserve sine wave carrying capacity of at least 6 db.

"3. Frequency response runs should be made at the maximum operating level determined by test No. 2. Additional frequency runs should be made at levels 30 and 60 db below that point. There should be no significant difference in the frequency response of the amplifier system at these three levels of output power.

"4. For direct transmission intermodulation distortion should not exceed 6% anywhere in the frequency band. If the signal is to be recorded and re-recorded, or if it is to be transmitted through a network of amplifier systems, it is desirable for the intermodulation products to be held below 4%.

"Amplifier systems which will meet all of these requirements can be built, but they require much greater attention to design than they have previously been accorded."

Famous Theatre, Now Movie House, Has 35th Birthday

Broadway’s Winter Garden Theatre, whose boards have been tried by some of America’s top entertainers, celebrated its 35th birthday last month with the fourth week of its showing of “Tomorrow Is Forever.”

Converted to a motion picture theatre in December, 1945, the Winter Garden still recalls memories of those who appeared there in live entertainment—among them Eugene and Willie Howard, Ed Wynn, Eddie Cantor, James Barton, John Charles Thomas, Fred and Adele Astaire, Jeff de Angelis, De Wolf Hopper, Gabby Hayes, Marilyn Miller, Nora Bayes, Fannie Brice, Stella Mayhew, Irene Franklin, Louise Dresser, Blossom Seeley, Fred Allen, Phil Baker, Texas Guinan, George Jessel, Jimmy Savo, Joan Crawford, James Cagney and Jack Oakie.
Fiber Glass Acoustic Treatment
Is Ornamental, Fire-Proof

NEW AND DISTINCTLY ornamental, glass blanket and dyed glass fabrics provide efficient sound absorption with a high degree of flexibility in decorative values, and with complete freedom from fire hazards, according to Leon Chastel, of Thortel Fireproof fabrics.

Essentially, the treatment consists of applying glass blanket to the surface of the wall or ceiling, and then covering the blanket with glass fabric gathered in heavy folds. Since the fabric can be obtained in a wide variety of colors and patterns, the decorative possibilities are effectively limited only by the imagination of the decorator.

The material cannot burn—it is glass. It cannot emit any fumes, toxic or otherwise. Even the infinitesimally thin layer of dyestuff deposited on the fibers to give them color consists of inorganic, non-inflammable resins.

The upper picture illustrates one method of applying the glass treatment to a ceiling area. Tough glass rope, which can never tighten nor slacken because it is impervious to moisture, is stretched between fire-resistant furring strips at a convenient distance below the ceiling. Rolls of soft glass blanket are then introduced between the cords, and simply rolled out on them and left to lie there, a very inexpensive procedure.

The lower picture shows the ornamental glass fabric which is stretched across below the glass cords by tacking it to the furring strips on either side. A small decorative molding, not yet added at the time the photograph was made, conceals the tacks. The valences at the windows are also of glass fabric.

The material can be cleaned by dusting, vacuuming or dry cleaning. It can be dry-cleaned, in place, since, being glass, the fibers will absorb no liquid, and will neither shrink nor sag as a result of any cleaning process.

Cleveland, Ohio M. S. Feme heads the Kenmore Amusement Co., who are building a new 2000 seat theatre at 20680 Kimnain X Road, Shaker Heights, at a cost of $200,000.

Motograph Will Offer
New Projector in July

A WHOLLY NEW MOTOGRAF projector, not one part of which is interchangeable with any previous model, is expected to be ready for delivery in July. The forthcoming mechanism, known as the Model AA, has been designed anew from scratch to take advantage of all wartime discoveries.

The new model will feature a one-piece casting, main frame and casing in one. This will enclose all working parts of the mechanism, including the double shutter. Gears and shafts will be provided with permanently lubricated ball bearings that will need no attention for the life of the mechanism. One will rotate on studs, the studs will not rotate in the main frame.

Other features will include: self-adjusted, pivot-mounted guide rollers to prevent side-sway; exceptionally sturdy one-unit film track; three-position film track tension adjustment which can be re-set while film is running; five-tooth instead of four-tooth engagement of film by the intermittent sprocket; lens stop which makes possible removal of lens for cleaning and replacing it in perfect focus without any refocussing; double cylindrical shutter cutting the light beam within two inches of the picture aperture with full dissolving action; dual ventilating system that utilizes no filters but does not disturb the tail flame of the arc; and unit-type assembly whereby the entire mechanism can be taken apart with only five Allen wrenches for tools, and the intermittent (for example) can be changed without removing any gear, shaft or bracket whatever.

AMERICAN SUCCESS STORY

TWENTY-ONE YEARS ago Harry H. Strong and one (1) employee started the manufacture of projection are lamps. The whitewashed corner store in the upper picture is not the first but the third plant of Strong Electric Corp., the 58x100 feet premises they occupied after twice moving to larger quarters.

Below is pictured one of the two ultra modern Strong plants of today, totaling 47,000 square feet and staffed by 8 employes. Announcement has just been made of the acquisition of another 3,000 square feet, and at the present rate of expansion it is anticipated that still more space will be required in the next few months.
Public Address System Halts "Fire" Panic
An alert manager and a ready public address system stopped a fire panic among 2000 women and children attending a cartoon matinee at Proctor's Theatre, Troy, New York. Some women lost their children, others their shoes, in the mad scramble for exits. One woman fainted. Manager Milton Schosberg stopped the panic before anyone was seriously hurt by leaping to the stage and addressing his frantic audience through the p.a. system. "This isn't any fire. Insulation on a wire was a ventilating fan became hot, emitting a burning odor. The wire was so located that it could not possibly start a blaze.

Neumade Buys Site to Double Plant Capacity
Oscar F. Neu, president of Neumade Products Corp., of New York, this week announced purchase of factory buildings occupied by the company in Buffalo. Adjacent property also has been acquired and plans call for addition that will double the capacity of the factory as well as complete modernization of the present buildings. The expansion program has been declared necessary to supply the greatly increased demand for Neumade's line of 35-mm. equipment which includes rewinders, film storage cabinets, projection booth tables, projectionists desks, spotlights and carbon and film cans, as well as a similar line of products for 16-mm. use.

Popcorn Boxes Will Cost More
Popcorn boxes will cost more because of the rise in the price of cardboard, says James Savoy, Chicago popcorn distributor.

CUT CARBON COSTS 10 - 25%
You burn every inch of Droll Processed Carbons. At last a continuous carbon trim.
Simply place copper sleeve on female end, dip male end of another carbon in carbon weld cement, insert in sleeve and press together. Welding is perfect electrically, mechanically, gas tight. Joint and sleeve are consumed without altering light color or intensity. No hand feeding necessary.
Available for these high intensity trims:

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<td>6 mm. x 9&quot;</td>
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and 13.6 mm. x 22" (machined for adapters), providing 20 minutes more burning time.
Shipped f.o.b. Chicago at regular carbon list prices, plus $1 per hundred for milling, filing and clips: less 5% 10 days. Welding cement without cost.

ORDER TODAY
DROLL THEATRE SUPPLY CO.
925 W. Jackson Blvd., Chicago 7, Ill.

For Your Lobby Displays
TEXKRAFT presents VELVETEX
in floral, quilted and swirl patterns
TEXKRAFT SALES CO.
10 East 33rd Street, New York 16, N. Y.

Let Them Help Solve Your Problem
Advertisements appearing in this issue.

SHOWMEN'S TRADE REVIEW, April 27, 1946

COMPANY TO the new "exploded view" Simplex E-7 parts book announced in STR for March 30th, a corresponding volume on the Super Simplex projector has now been brought out by International Projector Corp. Largely developed during the war as a help to men in service who had to maintain and repair their equipment with no guidance except a printed book, the "exploded view" technique exemplified above is unquestionably the clearest and easiest to follow that has ever been devised. Copies of the new parts books for both Super Simplex and Simplex E-7 projectors can be obtained without cost or obligation through National Theatre Supply, or by writing to SHOWMEN'S TRADE REVIEW.

Adler Letter Co.
Has New Address
Popularit of Adler Silhouette Letter Company's marquee equipment has caused the company to move to larger and more efficient premises. They are now located in their own building, at 3021 W. 36th St., Chicago 32. The Adler company is manufacturers of "Third Dimensional" changeable letters and "Remova-Panel" and regular type glass-in-frame equipment for modern marquee displays.

$5,000 Candy Counters
M. and P. Theatres in Boston are installing candy stands with the appearance of high grade jewelry cases. Cost of installation runs from a few hundred dollars in small theatres to $5,000 in de luxe houses.

New marquee featuring Wagner translucent colored plastic changeable letters at the Music Hall, Los Angeles.
### Title Index

Listed in the following index are titles of features (exclusive of western series released with the same distributor) following the title. For data as to running time, stars, etc., refer to title under distributor company listings.

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5204 Frontier Gunlaw (W) F. Charles Starrett-Tex Harding... 58...1/21/46 b2/16/46
5205 Swinging on a Star... 54...2/5/46... 5/20/46
5206 Hunting for Vengeance... 56...2/11/46... 5/20/46
5207 Lawless Empire... 56...11/13/45... 5/20/46
5208 Rangering Against (W)... 58...2/18/46... 5/20/46
5209 Texas Panhandle (W) F. Charles Starrett-Tex Harding... 55...12/20/45 b1/12/46
5211 Throw a Saddle on a Star... Ken Curtis-Adelle Roberts... 67...3/14/46

MGM

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15 A Letter for Eve. (C) F. Marsha Hunt-John Carroll... 89...Jan-Feb... b1/15/45
16 Dangerous Partners (My) F. James Craig-Signe Hasso... 89...Jan-Feb... b1/15/45
13 Harvey Girls "T" (M) F. J. Garland-A. Sothern-J. Hodka... 101...Jan-Feb... b2/29/45
19 Her Highness and the Ballboy (C) F. H. Lamar-B. Walker-J. Allison... 91...Oct... b1/20/45
13 Hidden Eye (My) F. Edward Arnold-Frances Rafferty... 137...Sept... a1/20/45
13 Our Vines Have Tender Grapes (D) F. M. O'Brien-J. Robinson... 106...Sept... b7/31/45
13 Portrait of Maria (D) F. Dolores Del Rio-D. Arness... 106...Sept... b7/31/45
13 Sailor Takes a Wife (C) F. Robert Walker-June Allyson... 91...Jan-Feb... b2/29/45
13 She Went to the Races (C) F. James Craig-Frances Gifford... 91...Nov... b10/20/45
14 The Voice of the Turtle (M) F. R. Montgomery... 128...Sept... b1/7/46
13 Up Goes Maids (C) F. A. Sothern-M. Murphy-H. Brooks... 89...Jan-Feb... b1/5/46
14 Vacation from Marriage (C) F. Robert Donat-Deborah Kerr... 104...Dec... b2/9/46
Sp. Weekend at the Waldorf (D) F. Rogers-Turner-Pidgeon-J. Johnson... 130...Oct... b7/21/45
14 What Next, Corporal Hargrave? (C) F. Robert Walker-K. Wynn... 96...Nov... b1/17/45
14 Yokel and the Thief (M) F. A. Astaire-J. Hayworth... 106...Dec... b2/9/46
Sp. Ziegfeld Follies of 1946 "T" (M) F. Fred Astaire-Gene Kelly... 110...Mar... b2/12/46

COMING

Bad Bascomb (W) F. Wallace Beery-M. O'Brien... 110...Apr-May... b2/9/46
Black Sheep "T" F... Elizabeth Taylor-"Lassie"... 91...Oct... b2/9/46
Blue Sierras "T"... 91...Oct... b2/9/46
Boys' Ranch... James Craig-Skippy Hamler... 97...Oct... a1/20/45
But Not Goodbye... K. Wynn-M. Morgan... 97...Oct... a3/20/45
Easy to Wed "T" (C) F... L. Ball-V. Johnson-E. Williams... 109...Nov... b4/13/45
Faithful in My Fashion... 110...Nov... b4/13/45
Fiesta "T"... 110...Nov... b4/13/45
Green Years, The (D) F... Col... 110...Nov... b4/13/45
Holiday in Mexico "T"... 110...Nov... b4/13/45
Hoodlum Saint (D) F... William Powell-Esterhys Williams... 109...Nov... b2/9/46
Last Chance, The (D) F... E. G. Morrisson-J. Hoy... 109...Nov... b2/9/46
Little Brother Who Talked to Horses... Butch Jenkins-Peter Lawford... 110...Nov... b2/9/46
No News from Lonesome... V. Johnson-F. Kirkwood-K. Wynn... 110...Nov... b2/9/46
Postman Always Rings Twice (D) F... V. Johnson-F. Kirkwood-K. Wynn... 110...Nov... b2/9/46
Show-Off... R. Skelton-M. Maxwell-M. Main... 110...Nov... b2/9/46
Star from Heaven (M) F... Marshall Thompson-M. Morgan-M. Morgan... 110...Nov... b2/9/46
Tenth Avenue Angel... M. O'Brien-G. Murphy-P. Thaxter... 110...Nov... b2/9/46
The Unknown Face... M. O'Brien-L. Barrymore-E. Arnold... 110...Nov... b2/9/46
Till the Clouds Roll By... J. Garland-R. Walker-F. Sinatra... 110...Nov... b2/9/46
Two Sisters From Boston (C) F... Kathryn Grayson-J. Allyson... 112...Apr-May... b3/9/46
Two Smart People... J. Hodick-L. Nolan... 95...Aug... a3/20/45
Uncle Andy Hardy... 95...Aug... a3/20/45
Undercurrent... K. Hepburn-R. Taylor... 95...Aug... a3/20/45
Woman of My Own... S. Gerson-M. Montgomery... 95...Aug... a3/20/45
Yearling, The "T"... G. Peck-J. White-J. Craig... 95...Aug... a3/20/45

MONOGRAPH

Prod. No. CURRENT 1944-45
7342 Come Out Fighting (C) F. East Side Kids-June Carlson... 66...9/25/45 b10/6/45
7343 Nature's Own Revenge... Doris Merrick-Robert Lowery... 66...10/13/45 a8/18/45
7344 Shanghai Cobra (M) F. S. Toler-B. Pong-M. Moreland... 66...9/25/45 b11/11/45

COLUMBIA 1945-46

505 Allotment Wives (D) A... Kay Francis-Paul Kelly... 89...12/25/45 b11/3/45
506 Black Market Babies (D) A... Ralph Morgan-Teala Loring... 71...1/5/46 b12/9/46
507 Crack-Up (W) F... Charles Starrett-T. Sunset... 72...2/5/46 b12/9/46
507 Fear (My) A... Warren William-Anne Gwynne... 72...2/5/46 b12/9/46
508 Lost Horizon... Leo Gorcey-Hunts Hall... 65...1/12/46 b12/9/46
512 Red Dragon (My) F... Robert Mitchum-L. Williams... 65...Jan-Feb... b16/46
512 Shadow Returns (My) A... Leo Gorcey-Hunts Hall... 65...1/12/46 b12/9/46
513 Star from Heaven (M) F... Marie Windsor-J. Fury... 65...1/12/46 b12/9/46
516 Sundown (W) F... Charles Starrett-S. Sunset... 65...1/12/46 b12/9/46
517 The Very Thought of You... Phil Regan-R. Smith... 65...1/12/46 b12/9/46
519 Swing Parade of 1946 (M) F... Gale Storm-Phillip Regan... 74...3/14/46... 5/16/46

COMING

526 Behind the Mask (My) F... Kate Richmond-Barbara St萧... 67...4/6/46
518 Dark Alibi... S. Toler-B. Pong-M. Moreland... 67...4/6/46
Don't Gamble With Strangers... Karen Rhode-M. Fonda... 67...4/6/46
### SHOWMEN's TRADE REVIEW, April 27, 1946

**Title**

| Frontier Feud | Mono. |
| Frontier Fashion | RKO |
| Frontier Gal | Univ. |
| Frontier Girl | Col. |
| Fugitive | Univ. |
| Galloping Thunder | Col. |
| Gay Blades | Rep. |
| Gay Cavalier | Mons. |
| Genius At Work | RKO |
| Gentlemen From Texas | Mono. |
| Gentlemen From Arizona | Art. |
| Getting Gerta's Garter | UA |
| Ghosts Tell All | Uni. |
| Ghost of Hidden Valley | PRC |
| Ghost Story Steps Out | Uni. |
| G.I. | Claim. |
| Girl In The Dark | Col. |
| Girl in the Spot | Uni. |
| Girl Next Door | UA |
| Girls in Manhattan | WB |
| Glass Alibi | Col. |
| Gold Of The Siamese | Rep. |
| Great Flirtation | Rep. |
| Great Highway | Col. |
| Green Earth | RKO |
| Guest in the House | UA |
| Gun for Vengeance | UA |
| Gun In The Sun | UA |
| Guns and Guillotines | UA |

**MONOGRAPH (Continued)**

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<td>Joe Palooka, Champ</td>
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<td>5/8/46</td>
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<td>Mandarin's Secret</td>
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<td>Romance of the Rancho</td>
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<td>Suspense (D.A.)</td>
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**Westerns (Current 1944-45)**

| 452 | Drifting Along | 60 | 1/30/46 | 61 |
| 458 | Frontier Feud | 58 | 1/30/46 | 61 |
| 456 | Lost Trail | 58 | 1/30/46 | 61 |
| 431 | South of the Rio Grande | 58 | 1/30/46 | 61 |
| 565 | Border Bandits (W.F.) | 58 | 1/30/46 | 61 |
| 566 | Moon Over Montana | 58 | 1/30/46 | 61 |
| 596 | Under Arizona Skies | 58 | 1/30/46 | 61 |

**PARAMOUNT**

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<td>Duffy's Tavern (CMF)</td>
<td>Crosby-Ed Gardner-M. Reynolds</td>
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<td>Hold That Blonde (CMF)</td>
<td>Eddie Bracken-Veronica Lake</td>
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<td>Kitty (D)</td>
<td>Paullette Goddard-Ray Milland</td>
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<td>Lost Highway</td>
<td>William Gargan-Nancy Kelly</td>
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<td>Love Letters (D.A.)</td>
<td>J. Jones-C. Aichten, Richards</td>
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<td>Masquerade in Mexico (MCF)</td>
<td>D. Larnour de Cordova-P. Knowles</td>
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<td>People Are Funny (CMF)</td>
<td>H. Hively-W. Walker, R. Valley</td>
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<td>Road to Utopia (CMF)</td>
<td>A. Crosby-L. Lamoure</td>
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<td>Romance of the West (W.F.)</td>
<td>J. McRae-B. Donlevy, S. Twitchell</td>
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<td>Tokyo Rose (D.A)</td>
<td>Byron Barr-Lotus Long</td>
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**COMING**

| 1 | Philip Reed-Hillary Brooke | 39/46 |
| 2 | Blue Dahlia (My.A) | 39/46 |
| 3 | Bride Wore Boots (C.F.) | 39/46 |
| 4 | California (T) | 39/46 |
| 5 | Easy Come, Easy Go | 39/46 |
| 6 | Imperfect Lady (CMF) | 39/46 |
| 7 | Imperfect Lady, The | 39/46 |
| 8 | Invisible Informer | 39/46 |
| 9 | It All Came True | 39/46 |
| 10 | It's a Wonderful Life | 39/46 |
| 11 | It Should Happen to a Dog | 39/46 |
| 12 | It's My Always Loved You | 39/46 |

| 1 | Jade Lady | 39/46 |
| 2 | Jade Mask | 24/45 |
| 3 | Janet | 24/45 |
| 4 | Jessie James | 24/45 |
| 5 | Joe Palooka, Champ | 24/45 |
| 6 | Johnny In The Clouds (W.F.A) | 24/45 |
| 7 | Johny Sayo (WB) | 24/45 |
| 8 | Journey To The West | 24/45 |

| 1 | Kitty Is My Name | 24/45 |
| 2 | Kid From Brooklyn | 24/45 |
| 3 | Kiss & Tell | 24/45 |
| 4 | Last Chance | 24/45 |
| 5 | Last Chance (W.B.) | 24/45 |
| 6 | Ladies Man | 24/45 |
| 7 | Lady Luck | 24/45 |
| 8 | Land of the Outlaws (W.F.A) | 24/45 |
| 9 | Landrush | 24/45 |
| 10 | Last Chance (W.F.A) | 24/45 |
| 11 | Last Chance (W.F.A) | 24/45 |
| 12 | Laura | 24/45 |
| 13 | Lawless Cretins | 24/45 |

| 1 | PRC | Current 1944-45 |
| 2 | Arson Squad (My.A) | F. Albertson-R. Armstrong |
| 3 | Club Havana (D.M.F) | T. Neal-M. Margaret Linday |
| 4 | Detour (D.A) | W. Donlevy-R. Milland |
| 5 | They Made Me a Killer (D.A) | L. Britton-L. Barry |
| 6 | Too Good To Be True | J. Carrell-D. Hume-L. John \n |
| 7 | Two Years Before the Mast | D. L. Ladd-B. Benedict |
| 8 | Welcome Stranger | R. Crosby-B. Fitzgerald |
| 9 | Well Groomed Bride (CDF) | R. Milland-D. du Prell-S. Twitchell |
| 10 | Where There's Life | J. McRae-B. Donlevy, S. Twitchell |

**PRC**

<p>| 1 | Arson Squad (My.A) | F. Albertson-R. Armstrong |
| 2 | Club Havana (D.M.F) | T. Neal-M. Margaret Linday |
| 3 | Detour (D.A) | W. Donlevy-R. Milland |
| 4 | Danny Boy (D.F) | R. Lowery-B. Barrington |
| 5 | England's Forest (C.D.F) | E. Lewis-B. Joyce |
| 6 | Flying Serpent, The (H.A) | L. George-Z. Zucco |
| 7 | How Do You Do (C.F) | B. Gordon-H. Von Zell |
| 8 | Man Who Walked Alone (C.F) | K. Aldrige-D. O'Brien |
| 9 | Mask of Dijon (D.A) | Y. Von Zell-J. B. Stevens |
| 10 | Nuns in the Enchanted City | Y. Von Zell-J. B. Stevens |</p>
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**WESTERNS (1945-46)**

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A SERIES OF PICTORIAL PROFILES OF FAMILIAR AND FAVORITE PEOPLE BEGINS NEXT WEEK.

MAKE A NOTE NOW TO WATCH FOR IT.

CLASSIFIED ADVERTISING

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 issue. Address: Classified Dept., SHOWMEN'S TRADE REVIEW, 1501 Broadway, New York 18, N.Y.

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Hannens professional latest type sound projectors, 2000" magazines; lens; Baby Strong Automatic ArcLamps; 13 amp, rectifiers; constant speed motors; 3 point adjustable heavy pedestals; High Fidelity 30 watt amplifiers; monitor speaker; 2-way Multichannel horn system, everything ready to go, $1995.00; S.O.S. Cinema Supply Corp., 449 West 42nd St., New York 18, N. Y.

THEATRE SEATS—PROJECTORS—Folding Chairs.

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2000W FRESENIETTES, $57.50; 2000 Sunspots on portable stands, $89.50; Akely Newwreel Camera, magazines, Gyrotript, $79.50; Eyemo two speed cameras, $125.00; New 400 16-mm. magazines, $79.50; Moviala, $195.00 up; Nelson 35-mm. Continuous Sound picture Printer, $97.50; Send for stock list. S.O.S. Cinema Supply Co., 449 W. 42nd St., New York 18, N. Y.

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DIE CUT BINGO CARDS—$2.00 to 10,000 lots. Smaller quantities, $2.25 per 1000. 1-75, $1.00. TM.

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WILL SACRIFICE TWO MODEL K MOTIO-
GRAPH. Mechanisms with deluxe bases, complete Western Electric M-10 Microphone sound system. Strong Zippers changeovers, Cyclex are lamps complete and extra parts and supplies. USED BUT SHORT TIME. Write—Mrs. Katie Mellinger, 705 S. Randolph St., Champaign, I1l.

COMPLETE BOOTH. Simplex projectors, automatic arc lamps, rectifiers, lenses, latest model Ballaine sound with two way horn system, completely rebuilt and guaranteed $1495. Thousand other bargains. Anything you need. Write us. Star Cinema Supply Co., 440 W. 45th St., New York 19, N. Y.

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SIMPLEX PROJECTORS, LAMPHOUSES, Quar-
ter Horse Motors, Portable, etc. Box 219, c/o Show-
men's Trade Review, 1501 Broadway, New York 18, N. Y.
Times Square is calling you!

Come on May 12th and enjoy a full week of New York's famous hospitality.

May 15-16-17-18
Astor Hotel
New York City

Suggestion

The heart of show business comes to the crossroads of the world.

Come on May 12th and enjoy a full week of New York's famous hospitality.

Night clubs...theatres...musicals...Radio City...sightseeing...Coney Island...These and a hundred other attractions await you during the Variety Club Convention, all building up to the greatest climax of all...the Annual Humanitarian Award Dinner in the Grand Ballroom of the Astor Hotel at which the "great" of our nation will join with you in paying tribute to the recipient of this honor and distinction...

The registration fee $25.00 entitles you to all Convention activities including your luncheons on Thursday and Friday and the Humanitarian Award Banquet. All requests for hotel accommodations must be accompanied by the registration fee. Tickets for the big banquet alone are $10.00 each.

Hurry...hurry...hurry... send your reservation and fee to:
Variety Clubs of America • 1313 Paramount Building • New York 18, New York
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MAY 4, 1946

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The Show Builder . . . . . . . See Page 37
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Keep Your Ads Clean . . . . . . See Page 22
"Correction, please"

"THE GREEN YEARS IS A
WONDERFUL MOTION PICTURE!

record breaking

(1st week breaks M-G-M record at Music Hall.
2nd week tops 1st week.
3rd week sets NEW all-time M-G-M record. And merrily we roll along.
Tell the folks it's coming!)
First week...Salu
"The Kid From
has exceeded
Astor Theater
$10,000
muel Goldwyn's
in Brooklyn
(INTECHNICOLOR)
any previous
are record by
! ....

RELEASED
THROUGH
RKO
PICTURES
1946's greatest boxoffice figure
Jane Russell
now in a modern love story . . . .

Hunt Stromberg's "Young Widow" from UA

Hunt Stromberg presents JANE RUSSELL and LOUIS HAYWARD in "YOUNG WIDOW" with Faith Domergue, Kent Taylor, Marie Wilson, Connie Gilchrist and Penny Singleton

Directed by Edwin L. Marin • Screenplay by Richard Macaulay and Margaret Buell Wilder • Additional Dialogue by Ruth Nordli

Lee Garmes, A. S. C., Director of Photography • A Hunt Stromberg Production
Something to Celebrate

Plans for a gala celebration of the anniversary of the advent of sound, as recently announced by Warner Bros., is something definitely worthy of industry attention and participation.

Without a doubt, sound changed the whole course of our industry and launched the motion picture on a new wave of popularity.

It is not only proper but sensible for the industry as a whole to take note of this anniversary both as a means of showmanship activity beneficial to every branch of the business and as a reminder of what has happened since the first audible picture was presented in theatres of this country.

In addition to bringing to the movie-going public a new and unique form of entertainment, it brought with it, too, a new and more stimulating form of showmanship. Just as sound revolutionized picture entertainment so did it revolutionize the merchandising of this entertainment to the public. Today we have a widening circle of showmen who, with the incentive of progressively better entertainment have expanded their own methods and means of selling such attractions to their public.

Yes, our industry owes plenty . . . plus . . . to sound, and anything we can do, individually and collectively, to make the public conscious could well be labelled, good public-relations.

Independent Production

Independent production in Hollywood is on a definite upsurge, and should plans that now are well along materialize in one or two or even more national distributing organizations, the present independent production activity will be accelerated tremendously.

As readers of this page are well aware, we have advocated an expansion of the distribution setup on the theory that such will be for the greater welfare of the industry as a whole.

The present distribution setup is fashioned to a pattern that became static years ago. In order to move ahead, the industry needs something more progressive than is represented by this long-standing distribution setup. This is not to say that those distribution companies that are established are stagnant or unprogressive. It is to say that the industry has developed, expanded in many directions, and in consequence there should be some motion and development and change in the general setup of the distribution branch, just as there has been in the production and exhibition divisions of the industry.

The independent exhibitor has the largest stake in the expansion which appears to lie ahead through the growing activity and importance of the independent producers whose output, basically, will be the motive and economic reason for additional distribution outlets. It is the independent exhibitor who most needs and who will benefit by a larger market from which to select and book pictures. At the same time the producer with the know-how for turning out box-office product has nothing to fear from additional outlets for his attractions; nor will the well-managed and efficient distribution organizations do other then benefit from that greatest of all inducements to greater achievement—competition.

"Henry V"

While it has been announced that for the present Laurence Olivier's British-made film, "Henry V," is not being considered for general release, the fact remains that a lot of money was poured into its production and in the final analysis producers want to get their money back—with a little profit on the side. At least that's how it is with all the producers we know.

There has been some talk of cutting this picture for general release—it now runs 134 minutes. We can't see how cutting would do anything but ruin what now stands as an extraordinary achievement of its kind. Its kind is not entertainment for the masses of picturegoers. Not on the basis of anything that's happened so far in the theatres of this country.

Possibly those who paid the bills for this sumptuous production will be content that they have given the world a masterpiece of dramatic literature by the immortal Shakespeare. If so, then our admiration for them would be no less than would be our astonishment that such things can be in the world of motion picture production.

Whatever may finally develop for the handling of this picture, we urge theatremen to see it. None will deny that the production was given every advantage of colorful backgrounds, the splendor of scenic magnificance and costume, Technicolor—everything, in fact . . . everything, that is, except popular appeal.

"CHICK" LEWIS
‘Outlaw’ Gets Blasts—and Bookings

Howard Hughes' controversial picture "The Outlaw" continued to be booked and blasted this week as a hearing in the suit of the producer against the Motion Picture Association of America, originally set for May 3 in the Federal District Court at New York was postponed until May 16.

While the picture was being booked in better than some dozen different cities during the week and a Washington opening was scheduled for May, Catholics in two more cities were urged to oppose the showing of the picture.

From Baltimore veteran Archbishop Michael J. Curley, in whose archdiocese Washing- ton lies, urged Catholics to oppose showing of the picture. The Archbishop declared he was told the picture presents glorification of crime and that some of its scenes are indecent as to dress.

Previously it had been attacked by the Catholic Monitor in San Francisco.

In Albany, The Evangelist, organ of that diocese, together with the local chapters of the Knights of Columbus, are campaigning against showing of "The Outlaw."

Meanwhile Hughes announced that the picture had been booked into two theatres in Boston (the State and the Orpheum) simultaneously, and that other bookings were set for Houston, Indianapolis, Evansville, Louisville, Kansas City, Harrisburg, Wilming- ton, St. Louis, Baltimore, Minneapolis; St. Paul, Reading, Pa.; Providence, R. I., and Bridgeport, Conn.

Attempts by Hughes to regain the print seized in a raid by San Francisco police have been unsuccessful, with a hearing on the subject set for May 15. United Artists Theatre Manager Al Dunn, who was arrested when the film was raided and charged with presenting an indecent picture, reportedly is insisting on a jury trial. Dunn is out on bond.

In Washington the Department of Justice was reported as having no intention to intervene in the Hughes-MPAA case.

Producers Settle for 25% Pay Boost to Musicians

Compromise Also Calls for Added Employes but 'Works No Hardship' Says Schenck

Eight major producers and the American Federation of Musicians terminated three weeks of discussion of studio wages and working conditions in New York last Friday with a compromise that grants wage and employment increases and retains for the producers the right to continue a 'cumulative basis.'

The musician employment increase was estimated to amount to 44 per cent, while the wage increase (based on a 33 per cent cost of living rise since 1941), average 25 per cent for part-time musicians who have received raises, and 33 per cent for studio staff orchestras who had received no raises since 1941.

May Exceed $2,000,000

Producer sources refused to estimate how much the wage and manpower increases would add to Hollywood's studio music bills. Union sources estimated it would raise costs to around $2,000,000 annually, while the wages of staff musicians had been raised from $5,200 to $6,196. (Leaders and contractors receive 50 per cent extra.)

The contract, which will embody these compromises, will be retroactive from April 1, 1946, ending Labor Day 1948.

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CSU, IA Agree To Give Arbitration a 30-Day Try

Hollywood appeared to enjoy a labor truce this week as the construction unions of both the Conference of Studio Unions and the International Alliance of Theatrical Stage Employees agreed to a 30-day trial on a plan for arbitra- tion of jurisdictional disputes.

According to Motion Picture Association of America Vice-President Byron Fiske, who handled negotiations, both sides will confer on the division of work before sets are built. Any disputes between which they cannot settle among themselves, will then be referred to the pro- ducers' labor relations office and there will be no work stoppage while the matter is being decided.

CSU President Herbert K. Sorrel, meanwhile, having won a court action in which he was charged with rioting, was reportedly to be sent- ced with seven other union men on a charge of refusing "to disperse," a sentence which can carry the maximum of six months in jail a fine of $500, or both, which drew out of the trouble at the Warners' Burbank studio last summer.

Elsewhere the labor front was quiet. Chi- cago's threatened strike of express employes waited on the report of a fact-finding commit- tee. Detroit's exchanges remained dark in their building strike while it was reported apparently was urging the theatres to close in protest over the alleged inconvenience and expense of handling film shipped from Chicago.

Federal Admission Taxes Up

Federal admission tax collections for March, 1946, topped those of the same month in 1945 by almost $5,000,000, rising from $30,615,244.06 to $36,374,630.81.
Atlantic Sees 'Scarlet' Despite Strike, Censor

"Scarlet Street"—banned by censorship from Atlanta since February—finally opened Wednesday at the Paramount to good houses despite a transportation strike which paralyzed the city.

A green light for the picture was given Monday when the defendants—the city of Atlanta, the Censor Board and Censor Christine Smith—filed the motion in which they could post the $10,000 bond. Fulton Country Judge Almand required an appeal on his decision that the ban on the picture was illegal.

Judge Almand had ruled that the right to ban a picture lay with the censor board and not with Miss Smith whose power was limited to delerious, and that the tie vote of the board was insufficient to warrant keeping the picture out of Atlanta.

While the defendants did not post bond, Assistant City Attorney J. H. D. Burton did appear Monday to seek transfer of the case from Judge Almand's jurisdiction to that of an equity court, a ruling which was regarded largely as a technicality.

A sample of opening day audience opinion revealed that few found anything indecent and many wondered why the censor had banned the picture.

'Open City' for Adults

Chicago censors this week restricted showing of the Italian film "Open City" to adults only. The censors ruled that the film, which has been passed for general audiences in New Massachusetts and Pennsylvania, was unsuitable for children.

Approve 'Outlaw'

British Columbia Censors passed Howard Hughes' much-discussed "The Outlaw" without any cuts, it was stated from Vancouver this week. The feature is booked for the Vogue Theatre.

'Rump' Embarrassing

Gary Cooper's hilarious reference to his rump in "Saratoga Trunk" was butchered out of the film as it opened at the Fox Theatre, Atlanta, April 25.

Christine Smith, the city censor who met defeat last week in her effort to keep "Scarlet Street" out of Atlanta, ordered the slice before she would stamp her okay on "Saratoga Trunk."

The "offending" dialogue occurs when Cooper, playing Col. Clint Mansfield, discovers that Gilo Dulaime (Ingrid Bergman) has embroidered initials on his hankies. "I expect to wake up with a C branded on my rump," he drawls in good-humored resignation.

Miss Smith, whose order was protested by the Warner Theater's district manager, Ralph L. McCoy, declared that she "believed the line would have embarrassed lots of people."

"I've never been embarrassed by a rump roast," cracked McCoy, who previously had roasted Miss Smith, because, he said, the censor had viewed the picture at a trade screening weeks ago, but had waited until the eve of the opening of "Saratoga Trunk" before issuing her delete order.

Variety Club Award to Gen. Booth

The annual Variety Club Humanitarian award of $1,000 and a silver plaque, presented in recognition of special service for humanity, this year will be presented to Salvation Army General Evangeline Booth at a special Variety Club banquet in New York's Hotel Astor, National Chief Barker R. J. O'Donnell announced this week.

The banquet will be held in connection with the convention of Variety Clubs which opens May 15 in New York.

Selection of the octogenarian Miss Booth, who has had a life dedicated to public service, was made by a committee consisting of 70 newspaper and magazine editors and publishers, radio commentators and others connected with public affairs, Award Committee Chairman Albert Kennedy Rowswell explained. Miss Booth, according to Rowswell "overpowered everybody in the final balloting."

Miss Booth, who was born Christmas Day in London 80 years ago, is the fourth daughter of Salvation Army founder General William Booth. In her teens she became a Salvation Army Captain in one of the worst slum areas of London's West End, and at 23 she was commander of all the organization's activities in London. Subsequently she became its leader in Canada, and in 1904 national leader for the United States. In 1934, upon retirement of Gen. Edward Higgins, she was elected general of the International forces, from which post she retired in 1939 to her home at Hartsdale, N. Y.

The award to Miss Booth, who is now a citizen of the United States, was made by the Variety Clubs for having given "unselfishly of her love and service toward the betterment of humanity."

Dave W. Plake, head of the arrangements committee for the Humanitarian Award dinner announced Wednesday that tickets are now available at his office (Raybond Theatres, 1501 Broadway, New York 18, N. Y.). Tickets are $10 each, attendance will be stag, with the exception of dais guests, and dress will be informal.

ATA Seeks $200,000 For Years' Operation

Decision to begin billing individual and unit members immediately for their assessments was reached by the finance committee of the American Theatres Association in New York Wednesday.

This decision reverses an earlier plan decided upon by the committee and reported in SHOW-MEN'S TRADE REVIEW, to borrow operating funds from members and not start billing assessments until the entire organization had been set up.

ATA expects to raise $200,000 (double the minimum amount authorized by the St. Louis convention) from the states. Assessments will be based on the exchange territory percentage system used by distributors adapted to states and modified to allow for rural and urban populations. In locations where ATA already has affiliated units, the bill will go to the units. Where only individual theatres or circuits are members, the bill will go to the state director. Each state will decide the method upon which it will prorate assessments in its jurisdiction.

The assessment of New York was expected to be $30,000 yearly while that of Illinois might reach $15,000 and Ohio $12,000.

Public relations chairman Arthur Mayer announced that his plan to use members within the industry throughout the nation to handle the ATA public relations plan seemed to be meeting approval on the basis of answers to queries he had sent into the field on the subject.

SCTOA to Meet in L. A. To Elect Directors

Annual meeting of the Southern California Theatre Owners Association will be held on May 23 in the Ambassador Hotel at Los Angeles, it was announced here this week. A nominating committee consisting of Grover Smith, James Nicholson and John Bertero has been named to prepare a slate of directors for the coming year. Nominations from the floor will also be entertained.

Boomer In New Post

Roy Boomer has assumed his duties as secretary-treasurer of Theatre Equipment and Supply Manufacturers' Association, with headquarters at 4356 Washington Boulevard, Chicago.
Says Dutch Bond Spreading False Reports on U. S. Films

Blascoop Bond, largest film organization in Holland, is circulating unfounded reports about the American film industry in connection with the latter's efforts to break through the Bond monopoly to get playing time in the Netherlands. Carl E. Milliken, vice-president of the Motion Picture Association of America, charged in a New York newspaper that the Dutch wanted American film they could not get them because the U. S. industry demanded 35 per cent of theatre receipts which Holland theatres at this time could not afford to pay.

Meanwhile, the foreign field continued to offer heavy resistance to the entry of American product in many instances. 

In Washington a government official said that the motion picture conditions in Europe were "chaotic" and that the industry would face a tough battle. He estimated that it would take a minimum of three years' hard work to break through the monopolies which have been created in many countries.

France's plans for nationalization of part of its industry continued to be studied, with a French minister reportedly going to Prague to study the Czechoslovakian film monopoly, and several nations seem to be using a threat on American films as part of their threats to block trade unless they get United States loans.

Greece, however, was reported in Washington as ready to admit some foreign films, including American, without special licenses.

British Crowd Americans

Further curtailment of American films on British screens was seen in New York this week by Harry Kosiner, sales representative for Edward Small, upon his return from trips to England and France. 

Kosiner said that the widening scope of British production is appealing to British audiences would cut into American time and cited the fact that British films are actually outgrowing American product.

Siritzkys Sue to Get Seized Houses Returned

The Siritzky interests, one-time owners of what was reportedly the largest theatre chain in France, have started court action in Paris to recover the bulk of their houses which were seized by the French government. Officers of Siritzky International Pictures said in New York this week.

The Siritzky action centers around 45 theatres which the French government seized on the grounds that the last owners had been German. The Germans, in turn, the Siritzkys said, had seized them on ground of Jewish ownership during the invasion.

Another group of houses, reportedly 15 in southern France, has already passed back to the Siritzkys. This group escaped Vichy France seizure as Jewish property when the elder Siritzky turned them over to one of his French managers who, at the end of the war, returned them to the Siritzkys.

Lack of time prevented a similar stratagem for the Paris and northern France houses which the Germans first closed and then reopened under dummy management of collaborators.

The Siritzkys in New York said that the houses which the present French government holds are undoubtedly being considered in connection with the plan to establish a French government-owned and operated motion picture industry. If this plan, now before a government committee, passes the parliament, production will probably be started in the Epenay studios, which because of their control over some of the German firm of Tobias, have been seized by the present French government.

Siritzky International is acting as an American distributor for French pictures, particularly the Marcel Pagnol series.

'Amok' Booked for D. C.

The French language pictureization of Stephan Zweig's "Amok" will open May 11 in Lunt's Hippodrome at Washington, D. C., playing to a $1.20 top. Distinguished Films announced this week. The picture is also booked to follow "Open City" into the Old South Theatre, Boston.

Can't Trade with Enemy

The War Department in Washington this week revealed that there are 462 theatres operating in the American zone of occupied Germany while the Commerce Department reiterated its warning that Americans are not permitted to purchase properties in that country.

The Commerce Department statement reportedly was because inquiries continued to arrive at the Department's office from Americans who wished to purchase German picture houses. Technically the Germans are still enemies.
THE BRIGHT SPOT IN YOUR PROGRAM

Three tiny forest clowns in search of adventure—and finding plenty as they provide laughs by the yard.

TINY TERRORS of the TIMBERLANDS

Natural actors in an un-staged comedy...photographed against magnificent scenic backgrounds.

2 REEL SPECIAL

Produced by THOMAS MEAD
Something New in Color-Fun-and Music!

Walter Lantz

MUSICAL MINIATURES

in TECHNICOLOR

NOW RELEASED
"POET and PEASANT"
Coming Soon
"MUSICAL MOMENTS"
Featuring Chopin Music

BE SURE TO BOOK THE OTHER GREAT LANTZ CARTUNES

"MOUSIE COME HOME" with ANDY PANDA
"THE LOOSE NUT" with WOODY WOODPECKER
"APPLE ANDY" with ANDY PANDA
HOT MUSIC FROM THE HOT BANDS

NAME BAND MUSICALS

WITH TOP-FLIGHT ARTISTS OF THE RADIO AND SCREEN

TAKIN' THE BREAKS with Russ Morgan

SWING HIGH, SWING SWEET with Jan Savitt

ALWAYS ON THE JOB WHERE THINGS ARE HAPPENING!

UNIVERSAL NEWSREEL

COVERS WORLD WIDE EVENTS

More than 30 years on the Newsline Front — All that's News the world over — Sparked by Brilliant Comment by Ace Radio Voices

NOW BOOKING

ROOSEVELT MAN OF DESTINY

2 REEL SPECIAL
VARIETY IS THE MAGIC WORD IN ENTERTAINMENT! SPORTS, TRAVEL, ART, SCIENCE AND AVIATION … GRAPHICALLY TRANSLATED. COMMENTATED BY ACE VOICES OF THE RADIO AND SCREEN. EVERY RELEASE PRE-SOLD WITH SPECIALIZED PUBLICITY.

VARIETY VIEWS

PERSON ODITIES

curious occupations and amazing persons that make up our strange world

Sing and be happy

1-reel musicals

Featuring new "community sing" idea in each release

Now booking...

"Sing and be happy"

with Jane Pickens

Person-oddities give you personalities plus oddities — double-value for double entertainment. Every issue packed with ticket sales! Plus sparkling comment by top radio commentators. Custom made "billers" for the showman who plans his program for maximum box-office receipts.
16-mm. Mule Shows Serve Latin American Towns

A 16-mm. circuit in Latin America which plays double and triple runs to sparsely attended, makeshift theatres and to which the audiences bring their own chairs to view films that is transported mainly by mule, was described in New York last week by R. A. Kulka, who heads a series of Latin American operations for Encyclopaedia Britannica and Victor Animatograph. Kulka described his operations as typical of the Britannica educational film program which is distributed through the educational bodies, and the distribution of amusement films in back country areas.

At present, Kulka said, there are 1200 such amusement showings throughout the 21 Latin American Republics. "In two years," he added, "we should have 5000 showings, depending upon the delivery of projection equipment." Pictures, Kulka said, must be selected with care. They play to audiences ranging from 100 to 1000 in localities which vary from the plaza of a rural community to a factory or a prison. Films that may cause social unrest or tend to upset the social system are not wanted and the scattered audiences can't understand society films. But they like action pictures, for which, Kulka believes, dubbing is not essential since the action is the audience's primary interest.

He uses independent American action product bought through 16-mm. distributors. One phase of the program being experimented with in a Latin American country is a special series for children. Due to Latin American views on what children should and should not see, Kulka believes this experiment will spread. It is pre-subscribed by the parents who buy season tickets which admit the children.

Color Use in 16-mm.

To Spread, Says Kalmus

Production of Technicolor-processed 16-mm. film is already an important part of that company's business and will become increasingly important as demand for the 16-mm. film spreads in small theatres and plans of major distributors for its distribution abroad develop, Dr. Herbert T. Kalmus, president of the firm, declared this week in New York.

Another factor which will increase use of 16-mm. color is advertising and educational shorts, said Kalmus, and a "first full year that 16-mm. prints were manufactured by the imbibition process" in Technicolor laboratories. Total output in that period was between 6 and 7 million feet, his report stated.

Kalmus, who said that Technicolor was committed to the development of a 16-mm. Technicolor process which will enable them to make prints that can be done to double plant facilities would be undertaken "as soon as practicable." Production of 16-mm. film had been cut by strikes, he reported, from the 1944 high of 161,997,084 to 160,471,837 in 1945. Forty-two Technicolor features were scheduled for 1946, he revealed.

Net sales for 1945 were placed at a high of $11,614,799,66 compared to 1944's net of $11,194,380 and 1943's of $12,437,191. Net profits amounted to 50 cents a share. Net earnings dropped from 95 cents a share in 1944 to 74 cents in 1945.

Para. Quits 16-mm. in Canada

General Films has been granted a six-month period, which began May 1, in which to clear up its 16-mm. commitments on Paramount product in Canada. It was announced this week in Vancouver. This action follows the announced intention of Paramount to drop out of the Canadian 16-mm. field, announced originally as effective with the end of April.

5-Day SMPE Meet Opens Monday

Discussion of the Agfa color film process by the men whom the United States Commerce Department sent to Germany after V-E Day to investigate will be one of the highlights of the five-day conference to be held May 6-10 in New York by the Society of Motion Picture Engineers at the Hotel Pennsylvania. The discussion will be led by Nathan D. Golden, the Department's consultant on motion pictures.

The convention will get under way on May 6 with a luncheon at which MGM Vice-President of Public Relations, Armand F. Schram, will speak. A color-film picture inventor of the Bioscop, will be honored with the presentation, a scroll at the dinner dance May 8.

The majority of the technical sessions will be devoted to technical subjects ranging from lenses to lighting for color photography with two sessions devoted to visits at television studios.

First National Convention of 16-mm. Industry Opens in New York May 9

The first national convention and trade show of the rapidly expanding 16-mm. film industry will open in New York at the Hotel New Yorker on May 9 under auspices of the Allied Non-Theatrical Film Association for a three-day special discussion of industry problems. Executive Secretary Wilfrid L. Knighton announced this week.

Knighton, who is general manager of the convention and trade show, said that he expected heavy attendance since all three ANFA divisions—producers, exhibitors, librarians—had indicated they would come in force. All display space for the show has been sold, he added. ANFA cover all engaged in 16-mm. and 8-mm. film activities whether religious, educational, commercial, or amusement.

To Discuss Censorship

High on the list of topics which are expected to be discussed from the floor, according to ANFA spokesman, will be censorship. The spread of efforts to restrict pictures and to charge the censorship fees has reached this field, it was disclosed and the Association had to take a stand somewhere in the past year in at least two situations.

These were in Kentucky where the legislature was persuaded to drop a law which would have limited the production of the censor law, and in Detroit where police censors had claimed censorship jurisdiction over the narrow gauge product.

That intra-industry differences would also come up on the floor was seen in the fact that producers, distributors and library owners each had separate panel sessions during the early part of the convention. This was taken to mean that they would resolve their own problems first and then bring them to the floor for possible industry action.

It was also noticed that the name of President P. T. Davis of the National Association of Visual Education, as well as those of several of the Naved officers appeared on the registration. Knighton explained that they would come as observers and that members of the Society of Motion Picture Engineers, also convention in New York at the same time, had indicated they would attend the final ANFA session.

The ANFA convention opens next Thursday with registration and an address of welcome by its president, Horace O. Jones of Victor Animatograph. The first day will be devoted to committee meetings and reports of President Jones, Executive Secretary Wilfrid L. Knighton and Treasurer George Cole, and nomination of officers. At night there will be meetings to write resolutions and discussions.

Friday will be devoted to industry technical talks. Elections and final action will take place Saturday morning with the convention adjourning at 1 p.m.

Friday evening, May 10, there will be a luncheon at the New Yorker Hotel. At the luncheon will be the presentation of the first ANFA award, the honor to be given the individual or company who has shown the most original and creative contributions to the 16-mm. industry.

Skouras Offers Pension Plan to Stockholders

Directors of 20th Century-Fox this week submitted a pension plan to the stockholders which will cover employees of the company and subsidiaries with the exception of National Theatres which is already covered by a plan of its own.

The plan which was announced by President Spyros P. Skouras in New York will, if approved by both stockholders and the Internal Revenue department before Jan. 1, 1946. The company will pay the full costs, estimated to be at approximately 10 per cent of the base pay of employees who will be covered.

Under the proposed plan employees who retire at 65 and who have had one year service prior to Jan. 1, 1946, will receive retirement pay of one per cent of their regular compensation during 1945 multiplied by the number of years of service prior to Jan. 1, 1946. In addition, for each year of service after Jan. 1, 1946, he will receive one and one-half per cent of his annual pay up to $3,000 and one per cent in excess of $3,000. Overtime, bonuses and salaries of over $50,000 yearly will no be counted as benefits under the plan.

The plan also provides that with the consent of the Directors an employee may retire at $5 with a lesser pension or by accepting a lesser pension at 65 he may have payments continued after death to a beneficiary.

Modesto Votes Tax

A three-cent tax on all amusement admissions was passed by the voters of Modesto, Calif., by the close vote of 1,793 to 1,277, City Clerk Rex Galiffa revealed this week. The tax is applicable to Modesto's five motion picture theatres, all independently operated.
Preside at International Meeting

Reflecting the widening scope of the American film industry in general as far-flung U. S. organizations open new offices in foreign lands, National Screen Service, this week held the first international convention in the history of the corporation. The meetings, held in New York, were scheduled to conclude three days of conferences and business sessions on Saturday (May 4). Gathered for the meet were 65 representatives from the company’s 31 branches in America and National Screen Service Ltd., of London, England. The meetings were addressed by President Herman Robbins; George F. Dembow, vice-president in charge of sales; William F. Brenner, vice-president in charge of operations; Arthur Krim, treasurer, and other executives.

The Personal Slant

Ramchandra Gogtay, former secretary of the Indian Motion Picture Distributors Association and of the Motion Picture Society of India, with fellow countryman Govink Amorlocar and Juhandhu Santorn of Thailand, arrived in New York this week to take up the three-month training course in 16-mm film now being conducted by MGM.

Paramount Producer Hal Wallis will be on his way home soon after a trip which took him through Germany and France. Wallis was accompanied by the president of Wallis productions, Joseph Hazen and Story Editor John Mock.

William J. Heineman will act as J. Arthur Rank’s representative in charge of sales for “Caesar and Cleopatra,” according to a joint announcement made by Rank and United Artists’ Grad Sears.

Loew’s Vice-President and Treasurer Charles C. Moskowitz is rounding up a week of hectic work following his return from a Florida vacation Monday.

RKO Latin American Supervisor Jack C. Osserman has left on a trip which will take him over Mexico, Panama, Venezuela and Curacao.

United Artists General Sales Manager Arthur Unger, accompanied by Division Sales Managers Jack Goldhar, Maury Orr, Edward M. Schnitzer; Contract Manager Paul N. Lazarus, senior, Eastern District Manager Sam Lefkowitz and Ad and Publicity Director Paul N. Lazarus, Jr., left New York Thursday for the UA Chicago district meeting.

Warner’s Eastern Division Sales Manager Jules Lapidus is one of the film family who will be working overtime Saturday with a meeting of the eastern and mid-Atlantic districts scheduled for his office in New York. Other district managers attending will be Norman Ayers and Robert Smeltzer.

Al Suchman, this week joined Samuel Goldwyn productions as field representative working under General Sales Manager Arthur Sachson.

Cherished Censor Dies

Funeral services for Mrs. Alonzo Richardson, 78, who for 20 years as Atlantic’s motion picture censor edited few films and barred only one—Mae West’s “She Done Him Wrong”—were held this week.

Mrs. Richardson, prominent in club and civic work, was cherished by showmen and could laugh at a joke upon her censor office. She proved by recounting with a chuckle the episode of the showman who, when she banned the West film, moved it to a house just beyond her jurisdiction, and cleaned up.

“I made him wealthy overnight,” she would reminisce.

Tony Sudekum, 66, Dies; City Hall Dark in Tribute

Funeral services for Anthony (“Mr. Tony”) Sudekum, 66-year-old hard-fighting southern circuit owner who had been thanked by 12 state legislatures for his charities, were held in Nashville Wednesday morning. Burial was in the Mt. Olivet Cemetery.

Sudekum died last Monday of a heart attack. He had been apparently in good health.

The Nashville City Hall closed Tuesday morning in tribute to one of the few occasions when such action was taken for a private citizen. The theaters remained closed till 6 p.m.

Sudekum, the Dutch-descended Tennessean who as a boy wanted to own a circus, practically leaped from the driver’s seat of his father’s bakery truck to the driver’s seat of some 150 theatres in Tennessee, Alabama and Kentucky.

At the time of his death he was the largest circuit owner in the South, controlled all the theaters but that of Loew in Nashville and had been the unsuccessful defendant in a federal suit to force him to divest himself of theatre-holding companies.

The baker’s boy got into show business in 1907 when he bought the lease on Nashville’s Dixie Theatre for under $1,000. Legend has it that Sudekum looked upon the investment as temporary, for he thought movies were a fad. But experience in the bakery business had taught him that a type of cake might make money even if it did not last, provided it became a fad. So he dug into the Dixie and eventually found the fad staying and he stayed with it.

Sudekum’s interests spread, and as the Crescent Amusement Company he controlled at one time several affiliates.

But wherever Crescent spread there was also sure to be a spread of Sudekum money into the educational and charitable institutions of the surrounding country. “Mr. Tony,” as the aggressive theatre owner who fought censorship to a standstill became known, believed in giving back part of the admissions to where it would do the most good. The extent of his charities, the number of schools, farm organizations and churches he helped, reportedly are not known, since he insisted that his contributions be anonymous.

Helps Schools

Some recognition of his public services, however, especially in furnishing motion picture equipment to schools and institutions, had come to him from the public thanks of 12 state legislatures and from the fact that during the last quarter century the Tennessee legislative sessions had named him the state’s most valuable citizen.

Sudekum, who was born in Nashville in August 1879, was the son of Henry and Sarah Sudekum.

He is survived by his widow, Nettie Fessler Sudekum, with whom his sons-in-law, Kermit C. Stengel and Elmar Bauch, will probably inherit his theatre properties.

Mrs. C. W. Savini Dead

Final rites for Mrs. C. W. Savini, mother of Robert M. Savini, head of Astor Pictures, will be held Saturday (4) in Atlanta. Mrs. Savini, aged 80, died in Atlantic City Monday.
Chambermaid— to clean up in every situation.
—Mr. Exhibitor

....AND WE'VE GOT THE "MAID" TO DO IT!

BENEDICT BOGEAUS presents
PAULETTE GODDARD
in
"Diary of a Chambermaid"
also starring
BURGESS HURD
MEREDITH • HATFIELD • LEDERER
with
JUDITH ANDERSON • FLORENCE BATES • IRENE RYAN
and REGINALD OWEN
Produced by BENEDICT BOGEAUS and BURGESS MEREDITH
Directed by JEAN RENOIR
Adapted from the novel by OCTAVE MIRBEAU and the play by ANDRE HEUSE, ANDRE DE LORDE and THIELLY MORES
Screenplay by BURGESS MEREDITH

"MAID" FOR YOU
from U.A.
Coal Strike Kills Chicago Shows

A drastic curtailment of Chicago theatre operations which would leave them operate only four hours daily on work days and would close them entirely at night and all Sunday was ordered by the Illinois Commerce Commission in an effort to conserve electricity.

The order, which the Commission said was necessary because a coal shortage due to the strike, permits houses to operate only from two to four on weekday afternoons.

The order applies to all places of amusement.

While Chicago exhibitors met to discuss the situation and see what steps could be taken to better it, the Commission remained silent as to the length of time it intended to continue its rule.

Officials of the Commonwealth Edison Company estimated that complete compliance with the Commission's order would help them reduce their electrical load by 40 per cent.

RKO to Hold Sales Meet In Gotham, July 1-2

RKO Vice-President Robert Mohrrie was expected this week to make formal announcement of the RKO sales conference at the district and division manager meet which the company is holding in Chicago's Blackstone Hotel on May 4-8.

The convention is to be held in New York at the Waldorf-Astoria on July 1-2.

Attending the Chicago meeting this week one of the executive vice-presidents of the Motion Picture Industry Whoopi Geddy, Maclntyre, is making a tour of the district offices to confer with his assistants.

Monogram Renews Pact For British Handling

An eight-year contract, retroactive to April 1, 1946, by which Pathe will continue to distribute Monogram product in England, was announced in New York this week by Monogram executive Steve Brody and Norton V. Ritchey.

According to its provisions, at the expiration of present contracts, Pathe will restrict its distribution of American films. Monogram and Monogram Productions may take over distribution of some Pathe product, Exchange of stars is also contemplated, with Belita scheduled to sale in England in January.

Raise $501,000 at N. Y. Dinner for Fund

Over half the million-dollar goal of the motion picture industry’s drive for the United Jewish Appeal fund was raised in New York Tuesday as 150 members attending a dinner at Sherry’s pledged $501,000. Heading the donations were the following: Albert, Harry and Jack Warner, $100,000; Barron, $55,000; Mrs. Barney Balaban $10,000; John Balaban $25,000; Si Fohanan and Sam Rosen $20,000; Jack Cohn, $15,000; Herman Robbins, $7,500.

Arbitration Cases Rise During Current Period

Arbitration cases in the distribution-exhibition field of the motion picture industry, which had shown a steady decline after the all-time high of 148 during 1941, again started picking up in the current year, figures released this week by the American Arbitration Association in New York revealed.

The apparent decline in cases from 1943 onward may be attributed in part to the freezing effect which the federal divorce cases, decision on which is momentarily expected, may have had on clearance and zoning disputes.

However, the current year, which started Dec. 1, 1945, had at this time slightly more than 22 cases filed for the arbiters to pass upon.

Total number of cases filed before arbiters in all exchange centers since the consent decree established arbitration is 446. Of this number, 296 cases have been decided, 117 withdrawn, and 38 are still pending.

In 1941 the association received 148 cases; in 1942 the number had dropped to 116. In 1943, with the consent decree, the figure was 83; 1944, 43; 1945, 32.

Fewest number of cases filed in the period from 1942 till now were in the Seattle and Salt Lake exchange areas each which had a total of two.

Highest was New York City with 68, followed by the large Boston area with 63, then Chicago with 38 and Buffalo, scene of a federal action against a chain, with 30. Other areas filed as follows:

Albany, 11; Atlanta, 3, Charlotte, 3, Cincinnati, 13, Cleveland, 9, Dallas, 12, Denver, 3, Des Moines, 4, Detroit, 18, Indianapolis, 6, Kansas City, 5, Los Angeles 18, Memphis 4, Milwaukee 7, Minneapolis, 9, New Haven, 9, New Orleans, 17, Oklahoma City, 11, Omaha, 3, Philadelphia, 25, Pittsburgh, 3, Portland, 3, San Francisco, 6, St. Louis 21, Washington, D. C., 19.

Plan Sound Anniversary Events for Theatres

Warner Bros. Theatres this week planned to lead off in the exhibitor celebration of the twentieth anniversary of sound pictures with a series of events now being planned by Vice-President Mort Hettinger of Theatre Advertising Director Harry Goldberg.

File 3 Arbitration Cases

Three more availability and clearance cases—two of which named 20th Century-Fox, Paramount, MGM, Warner Bros., and RKO, while a third named MGM only—have been filed before AAA tribunals, it was revealed in New York this week. The cases are:

Loe Theatres operating the Hill for Negroes in Baltimore against the Big B, claiming that it had to wait 21 to 30 days after first Negro runs for pictures and requesting reduction to 14 days.

Fred C. Everson of the Williamson Theatre, Williamson, N. Y., against the Big 5, stating that pictures for his house should be available at the same time they are available to the Strand, Palmtry, N. Y., and requesting that this availability be enforced even if the Strand did not carry the product.

B. R. McDonald of the Casa Linda Theatre, Dallas, against Loew's claiming he had to wait 60 days after first run and requesting cut to 45 days.
**RKO's PIC-TOUR OF THE MONTH**

**Love scene intimate... but not private... as movie technicians crowd Dorothy McGuire and Guy Madison.**

**GOT HIS JOB BACK.** Rehearsing a love scene for RKO's *Till The End Of Time* are DOROTHY McGUIRE, brilliant star, and GUY MADISON, just out of Uncle Sam's Navy. You remember him—the sailor in *Since You Went Away*. Cast includes ROBERT MITCHUM, BILL WILLIAMS.

**SINBAD IN BAD?** Sinbad the Sailor, first film after 5-year military service, finds DOUGLAS FAIRBANKS, JR, seeking favor of lovely, but aloof, co-star, MAUREEN O'HARA. Sharing stellar honors in RKO's romantic and lavish Technicolor production is WALTER SLEZAK.

**NOTORIUS**

**SUSPENSE ON THE SET.** Producer-director ALFRED HITCHCOCK is held in suspense by CARY GRANT and INGRID BERGMAN, between scenes of their forthcoming picture, RKO's *Notorious*. Hitchcock has just made a dive (in vain) for a piece of Grant's birthday cake.

**SISTER KENNY**

**BING CROSBY'S FOUR SONS** visit ROSALIND RUSSELL, star of RKO's *Sister Kenny*, and present her with toy train for youthful inmates of the Elizabeth Kenny Institute for infantile paralysis victims. This notable film about the famous nurse, co-stars ALEXANDER KNOX.

**THESE BIG RKO PICTURES WILL SOON BE SHOWN AT YOUR THEATRE**

MORE PRE-SELLING BY RKO!...This full-page ad appears in LIFE, May 6th issue, WOMAN'S HOME COMPANION, June issue, and LOOK, June 11 issue. Combined circulation, 9,319,351
Gunning for Vengeance

Columbia Western with Songs 94 mins.

AUDIENCE SLANT: (Family) An extremely hardworking effort that will go over with the action fans.

BOX-OFFICE SLANT: Excellent name values, with Starrett maintaining strong following, plus Betty Burnette and The Plainsmen, excellent instrumental group.


Plot: In 1886, outlaws are spreading terror in a Western community. The Durango Kid enters on the side of the law, with no one aware that he is the town marshal in disguise. The Kid is outsmarted at first by the bad hombres when they stop him from arresting them because they are over the state line, but in the end he outshoots the bunch, with the help of a few friends.

Comments: Photography on this Western is good and so is the story. A potboiler type outdoor film that has ever been shown. Some of the opening shots are downright breathtaking, including the cattle stampede and the horses piling onto a farmer’s wheat patch. Riding, which is enlivened by skillful photography, is also above average. Director Ray Nazarro takes ordinary script and turns in excellent pace, cramming a lot of action and entertainment into 54 minutes. This latest Durango Kid release is the best yet and one that augurs well for the series.

A Stolen Life

Warner Bros. Drama 107 mins.

AUDIENCE SLANT: (Adult) A satisfying dose of true for and for the women it is out of this world. Bette at her best.

BOX-OFFICE SLANT: May easily prove to be one of the most valuable box-office properties of the year. Especially since it seems like Bette Davis has a following. In other situations, smart showmanship with feminine appeal should be utilized.


Plot: Kate, the good sister, and Patricia, the bad sister (both played by Bette Davis), set their caps for Glenn Ford, a lighthoused technician. He marries the bad 'un. When the girls get caught in a sudden storm Patricia is drowned and Kate decides to take her place as Glenn’s wife. Complications—including Patricia’s extra-marital lover—become too much for Kate and she breaks down and tells the truth to confess Charles Ruggles. He advises her to be honest with Glenn, and when they meet, they are haunted by other days. Kate realizes Glenn knows the real state of affairs. They start life anew.

For $200 in entertainment in a Bette Davis picture this one is tops, and you can be assured that the women are going to go crazy over it. The story, a particularly engaging one, is well knit and hangs together beautifully if you accept the lucky coincidence of the storm. An excellent job of dialog results in the most natural piece of acting Miss Davis has turned in for a long time, and throughout the actors play with restraint and delicacy. Special doubling efforts staged by William McGann and Willard Van Enger are starting at times, especially when Bette hands herself a lighted match, the piecing being virtually unaducable. The picture gets away from the dreary blackness of other Davis efforts, so that it will go over, not only with the Davis fans, but also with average audience. For this reason, and because it is an ideal women’s movie, “A Stolen Life” looks like one of the potent box-office bets of the year.

Rendezvous 24

Republic Mystery 68 mins.

AUDIENCE SLANT: (Adult) One of the best murder mysteries ever produced in Hollywood, with beautiful direction and an unusually tight script.

BOX-OFFICE SLANT: Word-of-mouth should help this sleeper bring in extra dough. Worthy of plugging by exhibitors.


Plot: A shrewd reporter marries a wealthy heiress, with six months to live, to get the money to live off. He is the victim of the moll of a gangster, whom the reporter and the moll have double crossed. The young wife’s heart ailment seems to improve, necessitating the murder of the heiress by the reporter. Complications arise when the gangster escapes jail. The reporter’s alibi that he was at Palm Springs when his wife was murdered makes him guilty of a crime he didn’t commit, when the moll is murdered by the gangster, who is in turn killed by police in a gun battle.

Comment: Everyone connected with this picture deserves bravos for its excellence. Certainly it is a fine murder mystery and ranks as tops among Republic’s output. Writer Mantred Lord deserves special commendation for his air-tight script and skillful plotting. W. Lee Wilder, of course, deserves special mention for the double job he did of directing and producing the film, which is different enough in style to bring the film to a mighty fine atmosphere. Dialogue is snappy, action never lets up and the audience will be thoroughly entertained and intrigued by the twist ending. Douglas Fowley’s stock ought to go up still higher with this splendid performance as the ambitious reporter, and Anne Gwynne turns in one of her best performances as the sly moll, making it a bright choice for character. Maris Wrixon is extremely appealing as the heiress. The film’s editor, Ada Clark, deserves praise for judicious cutting.

The Glass Alibi

20th-Fox Drama 70 mins.

AUDIENCE SLANT: (Adult) An unusually well pictured with a tense and timely mystery, which should thoroughly entertain the average audience.

BOX-OFFICE SLANT: Strong enough to stand alone, or as the top feature on a double bill, and word-of-mouth will increase its popularity.


Plot: A group of German scientists in a secret laboratory are at work on a scheme to destroy Paris with a radio-controlled atom bomb, but a young American is sent to interfere with their plans. He makes contact with a British agent who helps him, and also meets an attractive young German spy, posing as a Swedish journalist. With only minutes to go before the bomb explodes, they are all involved in gun fight, with the American coming out on top.

Comment: This is a timely, thoroughly engaging spy story about the dangers released by the scientists who wish to use the energy. It is filled with suspense, excitement and enough thrills to make the average audience feel they’ve gotten more than their usual share of entertainment. Story is well-told, sustaining the interest throughout, and the picture has the uncommon feature of being shot in a minor role. The minimality of its show cannot be too strongly stressed at the present time, since all newspaper and radio constantly carry news about atomic energy and “what to do about it.”

Boys’ Ranch

MGM Drama 97 mins.

AUDIENCE SLANT: (Family) This story about delinquent boys and how a few business men in Amarillo, Texas have proceeded to sensibly provide means for their rehabilitation, is interestingly and most entertainingly portrayed. All forms of audiences, particularly rural crowds, should be thoroughly entertained.

BOX-OFFICE SLANT: This may be one of the season’s “double-headers.” "Butch" Jenkins, Skippy Homeler and James Craig for the marquees and certainly a perfect word-of-mouth to fill the houses. Results should be good.

Cast: Jackie "Butch" Jenkins, James Craig, Skippy Homeler, Dorothy Patrick, Ray Collins, Darryl Hickman, Morgan Conway, Marie Wilkins, Geraldine Wall, Arthur Space, Robert Emmet O’Connor, Morse Olsen. Credits: Directed by Roy Rowland. Produced (Continued on Page 28)
Success...

Success!

Saratoga Trunk completes 6-month run, house record at the N.Y. Hollywood.

Opened Wednesday.

Bette Davis in her double role in "A Stolen Life".

Glenn Ford Dane Clark Walter Brennan Charlie Ruggles

Directed by Curtis Bernhardt

Screen Play by Catherine Turney - Adapted by Margaret Buell Wilder - From a Novel by Karel J. Benes - Music by Max Steiner
The Brass Tacks of Efficient Picture Theatre Management

CLEAN ADVERTISING PAYS PROFITS

By Jack Jackson

The following article, like its predecessors in this realistic, down-to-earth series, is no theorist's wishful thinking, nor is it the parroting of a popular slogan. The recommendation to showmen that it pays to keep their advertising clean is based on a conclusion reached by the writer on the basis of results at the box-offices where cash figures proved that the other kind of advertising is a losing proposition for the motion picture theatre owner and manager.

You keep your theatre clean. You keep your staff clean. You keep your screen clean. Now how about your advertising? Keep it clean, fellows, by all means, keep it clean!

That ad in the daily paper is your messenger into the homes of the people,—many of whom don't know you or your theatre—your personal envoy commissioned to solicit their attendance at some special event (every program of entertainment is a special event in the lives of those not associated with the business) at your theatre. Please, please don't send a messenger that is disrespectful, sordid, vulgar or lewd in its approach. Send that kind of messengers to the poolrooms, beer halls and bawdy dens, but keep them away from the regular customers and those whom you expect to entice into being regular customers.

Carved Naughty Sayings on the Rocks

I don't know where or when it started, but there must have been a few immoral cavemen who, chisel in hand, carved naughty sayings on the rocks and threw them into the market square way back when. Certain it is that most of the "smut" and "filth" in motion picture advertising emanates from modern "chiseler" who bring a few reels of innocuous footage into town and then proceed to direct an advertising campaign (by the use of salacious phrasedology and semi-pornographic art) that appeals to the latent Satyr qualities of mankind and seeks to cash in on the meretricious combination. (In anticipation of a few "boos" from some sections of the gallery let me hasten to say that this discussion is being "pumped" to you direct from the "well of experience," since the writer, in the not so distant past was rated among the most serious offenders).

The idea of capitalizing on the baser instincts of humanity gained impetus when a few authors discovered that a mediocre work of literature could be lifted into the "best seller" class by the simple process of liberally sprinkling "barnyard" through the pages. And, the widely publicized antics of "Cafe Society" together with the headline heralding of "scandal news" in the better newspapers did their part to further the faulty premise that the American public had become totally concupiscent and was embracing obscenity and impudicity as substitutes for sophistication.

Give-'Em-What-They-Want is False Conclusion

I honestly believe that the financial successes, together with the apparent public acceptance, of the three sample instances listed above has influenced many an exhibitor to stray from the "family trade" appeal in his advertising on the wholly false conclusion that it was up to him to give-'em-what-they-want.

When the average theatremen determines on such a course he is making a down payment on a ticket into business oblivion. Let's take each "success" as listed above. As a caterer to the amusement tastes of the people who inhabit your community (and you must admit that most of them are "nice" folks) it is well to remember that you must enjoy their patronage consistently day-to-day and week-to-week in order to prosper.

The "chiseler" road show man is an itinerant vendor whose stay in town is limited to the period of exhibition of his attraction. At its termination he, like the Arab, "silently folds his tent and wends his way into the night." He takes with him every single thing he brought to your theatre—plus a pocketful of coin—except the stench

(Continued on page 23)
Only Clean Advertising Can Assure Consistent Patronage

(Continued from Page 22)

left by the low quality and base content of his picture and the ill will of those who did not miss the ruthlessness and advertising promises. The stink and ill will were signed over to you when you made the agreement and remain long after you have expended whatever “extra” revenue you banked in trying to get the family trade back on the regular customer list.

There are theatres who can and do engage in such a policy consistently and if yours happens to be one of them you need read no further. But, there is only a smattering of morons in the average community, and catering to their lust—and then not satisfying it—is a sure way of baring into a bankruptcy court.

If you base your “give-em-what-they-want” policy on the success of salacious literature it is well to remember that there are two kinds of morals in every human, private and public. It is one thing for a person to enjoy the emotional experience of a wicked or sordid book in the privacy of their bedroom and quite another to feel kindly toward participation in a public exhibition carrying the aroma of bad taste.

The popularity of indecency among the so-called “Cafe Society” and among the thrill-surfaced plutocrats who break headlines in the scandal sheets has no analogy to theatre operation or theatre patronage. Even the confirmed habitues are irregular patrons of expensive night clubs and it is safe to say that indulgence by the very few of your community possessing the necessary means is very rare—and mostly in localities far removed from their place of residence. Were you to cater to this element exclusively you would be closing your doors in thirty days.

It is true that Satyr-like traits are part and parcel of the makeup of every human but the average person is always careful to keep them well controlled and cleverly concealed. The most studied reflection can call to mind but few instances where the men and women of your acquaintance—your customers—have permitted themselves, morally or physically, to publicly sink to cesspool levels. Nature herself sees to it that the mind and body of humanity, by and large, emerges from any slight indulgence in gutter-groveling with a poignant feeling of sincere ashamedness that keeps the offender dodging the scene of the infraction for months. Don’t, for heaven’s sake don’t, make your customers ashamed of themselves for attending your theatre.

Probably I’ve spent too much time on the subject of cleanliness in advertising as well as cleanliness in operation and exhibition. But, again let me say, I’m writing from experience. I’ve pocketed the money and left the other fellow with the stink and possibly the bill. It is not too late to make similar trades with me. In that I’m like the fellow with the enormous family who “wouldn’t take a million for the experience but wouldn’t give a plugged nickel for another just like it.”

I’m as firmly opposed to prudery in advertising as to salaciousness. Either is detrimental to successful and profitable theatre operation. The theatreman will do well to be overtly cautious about giving possible offense to decency in his advertising and equally so about indulging in queasy, simpering or overly-stiff advertising approach.

The motion picture is composed in its entirety of situations, characters, circumstances and backgrounds calculated to intrigue and captivate the onlooker because they efface the everyday drama of existence and induce a revery of castle-building peopleed by the screen personages whose counterparts—either fairylke or actual—exist in the minds of everybody. Pictures chronicle the adventure, emotional and physical, that everybody, secretly or openly, dreams about emulating. As in real life there may be a sequence or two in a film narrative that is not exactly in keeping with the more polite social ethics, but neither is life and the instance or instances usually serve to emphasize the story as a whole and make it more believable and interesting.

With such fabrics to work with there should be no hard about devising newspaper, screen, radio and front display copy that concisely and correctly conjures a mental vision of the principal emotional appeal of the film to be sold. Select the words that best describe the outstanding appeal of the attraction and put them together with the “punch” that will make them scream their message. Don’t be afraid to tell them what the story is all about but don’t be over-ambiguous and don’t go to extremes to emphasize some trifling sequence of a “suggestive” nature that will reflect discredit or imply immorality of the entire film.

Barnum’s theory about one being born every minute passed out of the book of sheer business long before Barnum himself expired. People do not like to be fooled and invariably harbor resentment against those who take their money under false pretenses. As owner or operator of one of your community’s outstanding institutions it is far better that you allow the carnival or some other itinerant to fool them in order that you may—even at the expense of your pocketbook—continue to enjoy the good will and reputation for fair dealing that promises a longer, more profitable and more pleasant business career.

Let every unit of your advertising deal lucidly and consciously with the subject matter of whatever picture you may be showing. Don’t be namby-pamby about handling a picture that deals fearlessly and daringly with a “social problem” but don’t emphasize the sordidness of the subject matter nor dig into the dirt piles of diction to make the catchlines and descriptive copy a field of “smut.”

Clean up your advertising approach and you’ll eliminate most of your censorship threats. Pictures in themselves are seldom offensive even to the most prudish minded but the way some showmen advertise them brings complaints from passersby who don’t even see the film and are not at all familiar with the actual story treatment. Reformers are not—normally—picture fans. They gather their impressions from your newspaper ads and front display and arrive at the same conclusions you intended when you wrote that double-meaning copy and created those displays that accentuate the trifling incident rather than the story proper. Authorities are similarly influenced and can only act on the premise of your advertised promise.

Keep your advertising clean and you’ll keep a lot of worries away from your theatre and a heap of criticism off the industry as a whole. And, if you happen to be approached by one of those "road show chiselers," forget that promised spelling of the bankroll, be smart. Say NO!

Watch Your Campaign Costs

The last thing to be desired of a selling campaign is that it prove costly. Some cost may be necessary, but extreme cost is to be avoided. Effectiveness at the box-office is the chief requisite of a campaign; not its cost. One theatre manager might “shoot the works” to get results that would prove less effective after deducting costs from the final box-office and can make a profit. Another can do the same, limited to a certain amount of money to spend, would be required to utilize more ingenuity in staging a campaign that would produce profitable results.

Exceeding an advertising budget is to be encouraged only when it is reasonably certain that the end will justify the means. Spending a little more often produces more. But promiscuous spending—just because the money is available—is unwise. Some showmen spend a little more because they know exactly why they are doing so, and the end results eventually bear them out. But theatremen who spend just to be spending will find their profits going out the window by reason of extra campaign costs.
SELLING PICTURE

WORLD'S LARGEST RUNNING SIGN

Pictured above is a night view of the K-type New York and carrying the largest running sign in the world, with letters 25 feet high. A contract for MGM to have exclusive use of the sign was signed last week by Howard Dietz, right, in photo at right, vice-president of MGM, and Douglas Leigh, president of the Douglas Leigh Sky Advertising Corporation. It is estimated that 22 million people will see the sign on its cruising range which will cover New York, Newark, Washington, D. C., Baltimore and Hartford, Conn.

MGM's New Sky Advertising Project To Blanket Principal Eastern Cities

(See Cover)

A new post-war development in motion picture promotion was unveiled last week by Metro-Goldwyn-Mayer when guests at a party in Rockefeller Center's Rainbow Room were told by Howard Dietz, MGM vice-president in charge of advertising, publicity and exploitation, that the company, starting early in July, would advertise their product in the sky, covering an area estimated to contain 22,000,000 persons.

The plan, according to Douglas Leigh, advertising sign expert and president of the new Douglas Leigh Sky Advertising Corporation, calls for the use of an ex-Navy dirigible of the K-type which will carry an electrical spectacular 40 feet high on either side and a continuous running message from end to end. Leigh also said that on the front side, the message would be visible for five miles.

Sky advertising has been done before with the old-type dirigible and blimp, but never on such a scale. Models of the old and new type dirigibles showed that the MGM cruising display will be four times larger than the older machines.

The dirigible in use for Metro will be quartered at Lakehurst, N. J. and on regular daily flights (barring bad weather) the ship will blanket a territory 150 miles in each direction from the hangar, covering such cities as Washington, Scranton, Hartford, New York, Philadelphia, and Baltimore.

Dietz, who closed the contract with Leigh, said: "We will feature our new pictures on airborne signs more than a block long, and even spell out the names of our stars—right up in the sky. We plan to install 800,000,000-candle-power searchlights on the roofs of the Capitol and Loew's State theatres and catch the sky giant in the cross beams. The signs will be developed for day and night visibility. The first picture to be advertised will be 'The Green Years.'"

Mr. Leigh pointed out that the dirigible will be handled entirely by ex-Navy personnel, headed by Karl L. Lange, former Navy Captain who was Chief of Staff to Admiral Charles Rosenthal.

Eddie Solomon Resumes in 20th-Fox Chicago District

Eddie Solomon, who until just recently has been working in New York City on special assignment on the Motion Picture Industry's Red Cross Campaign, has resumed his post in Chicago as 20th Century-Fox's exploitation representative, it has been announced by Charles Schlaifer, 20th's head of advertising, publicity and exploitation. Solomon was discharged from service in December.

Al Winston and Virginia Seguin will assist Solomon in the Great Lakes District which embraces the area which is served by the Chicago, Milwaukee and Detroit offices.

Radio Contest Hypsos Cincy Selling of 'Monte Cristo'

A half hour radio contest via station WCKY, Cincinnati, in which contestants were required to tell "all stories" as ably for being late for dinner, or absent than usual, highlighted the exploitation campaign for PRC's "The Wife of Monte Cristo," at the Grand Theatre. The contest was light enough in approach, yet clever enough to arouse listener interest in the film, ticing in, as it did, with the long absence in the film of Monte Cristo from his wife. First prize was $25 in cash, with guest tickets to other contestants.

Window displays were used widely with book stores and the public library system displaying Dumas' works with appropriate display cards tying in with the theatre. Sports stories featured fencing equipment and their own sports merchandise. Other windows displayed flowing gowns, nights, etc., inspired by the costumes in the film.

The local hotel pamphlet, The Host, used a feature story with art on the film: extensive newspaper advertising and radio time on five stations plugged the opening, with generous publicity space in the papers and time on the air promoted.

A special front featured Lenore Aubert in fetching fencing costumes and four foot cut-out figures of Miss Aubert were placed in the lobbies of Keith's and the Palace theatres in advance of the opening at the Grand.

Lige Brien, of PRC's home office, assisted in arranging the campaign.

Magazine Offers Disney Dance Instructions

The Family Circle Magazine for June, in a section devoted to the interests of teen-agers, features the "Cat's Join-In" dance adapted by Dick Barstow from Walt Disney's Technicolor full-length musical film "Make Mine Music."

In addition to a news story on the dance, the magazine has had dance instruction by Dick Barstow minographed which will be sent to readers on written request. Wide publicity for the RKO Radio release is assured, since Family Circle Magazine has a circulation of over a million and one-half copies.

Reviews on One-Sheet

Cashing in on the reviews given Samuel Goldwyn's "The Kid from Brooklyn," RKO Radio has prepared a special one sheet with trade paper excerpts which is being sent to all exhibitors personnel and a selected list of exhibitors.

Auto Jubilee Tieup

Announcement of the automobile industry's forthcoming Golden Jubilee Celebration, starting May 31st, opens promotional vistas to enterprising showmen. Major distributors of new automobiles, opportunities to cash in on the manufacturers' already planned radio programs might be arranged.

Showmen know the methods and announcement of the coming occasion, to be celebrated nationally, should be sufficient to start the exploitation ball rolling.
SELLING THE PICTURE

350 Stores in 'Heartbeat' Window Display Contest

More than 350 of the leading department stores and women’s apparel shops in the United States have been lined up in a nationwide window display contest by RKO Radio in behalf of Sam Wood’s “Heartbeat,” starring Ginger Rogers and produced by Robert and Raymond Hatkam.

Starting May 10th and closing November 1st, the contest is being co-sponsored by RKO Radio and the Pat Hartly Company of New York, manufacturers of the “Heartbeat” dress distributed nationally through stores holding exclusive contracts.

Details of the contest provide for the display of stills, posters, and other advertising matter on “Heartbeat,” tieing in with the picture’s first-run playdate in each of the more than 350 cities participating.

As a special incentive, the Pat Hartly Company will be presenting the 23 prizes of United States Savings bonds for the best window displays, ranging from a first prize of $500 bond down to a 23rd prize of a $25 bond, totaling $17,500, maturity value. All entries, consisting of photographs and descriptive data are to be sent to the Display World, Cincinnati, Ohio. Judges are R. C. Kashi, editor of the Display World; D. Allyn Garber, editor and vice-president of the Department Store Economists, and Dana P. Vaughan, Dean of the Cooper Union Art School of New York City.

Concurrently with the contest, the Pat Hartly Company will run full-page ads in Vogue, Harper’s, Chatnut, Junior Bazaar, Glamour, Seventeen, and Mademoiselle, and will furnish their dealers with two-column ads for local newspaper placing.

Split Run, Prop Trunk
Set Columbus Showing

A large prop trunk, placed at the curb in front of the Grand Theatre, Columbus, Ohio, with signs reading, “This Saratoga Trunk Will Open Soon,” headlined the campaign planned by Warner Bros. Field Representative Iris Epstein for the showing of “Saratoga Trunk” there. The trunk was opened at timed intervals by a specially-hired diver, Signs inside read: “Saratoga Trunk Will Open (date) at the Grand Theatre.” Kroger Grocery Stores contributed 124 windows in their chain, in and around Columbus, for window displays plugging the film and giving New Orleans Creole recipes. Montaldos Ladies Shop displayed fashion windows on Ingrid Bergman’s costume, as did the Union College Shop on the Ohio State University campus.

Throwaways distributed by Kroger Stores contained Creole recipes and announced the local run of the film. Photographer George X. Voight, in a free portrait tieup, handed out 10,000 heralds.

Radio plugs were gotten on platter programs and “Man in the Street” programs, in addition to the “RKO Matinee Time” over WCOL, conducted from the Grand lobby, which ran a Creole recipe contest.

All local newspapers cooperated admirably with stories, features, and photo and fashion displays.

The run itself was unique, opening at the RKO Grand for a week, shifting to the RKO Palace for a week, then back to the Grand for two more weeks.

SHOWMAN SAM SAYS: Inflation of money suits some, bothers others; but there’s one thing we’re all agreed on—no more inflation of footage.

STARS AT SMALL TOWN THEATRE OPENING. Manager Tom Sharpe (right) of the New Perris Theatre, Perris, Calif., is probably the happiest small-town exhibitor in the country today. Present for the opening of his new (l-r) stars Deuce Springsteen and Carolina Cotten, of Columbia’s action musicals: Edgar Kennedy, of RKO Radio’s two-reel comedies, and Johnny Mack Brown, Monogram Western star. Also appearing in person (not shown above) were James Craig, star of MGM’s “She Went to the Races,” the opening attraction, and Bobby Jordan, former Dead End Kid.

Small Town Theatre Opening Marked
By Hollywood Glamor, B’way Prices

Combining Hollywood glamour with Broadway admission prices, Tom Sharpe opened his new $75,000 theatre, the New Perris, in Perris, Calif., recently, and proved that small town showmanship can pay off.

The ultra-modern 500-seat New Perris would be a credit to any community, but such an investment in a small town of 1500 may indeed be a criterion of future trends in small town exhibition.

Happily located near the film colony (what’s a few miles, more or less), Sharpe planned a “stars in person” opening and scaled all seats at $10 each. The premiere screen attraction was not advertised before the opening, but the event was heralded in the familiar “snuff preview” fashion. The customary publicity sources were tapped with gratifying results.

All was in readiness for the opening, except one very important thing: confirmation of the stars’ appearances. Exhibitors’ Service, Inc., Los Angeles buying and booking organization, had been handling details for the film, lobby, etc., with the balance of the arrangements to be handled by Sharpe. At the last moment, with the stars’ “personals” yet to be confirmed, Exhibitors’ Service was called in to handle all details for the opening.

Lined Up the Stars

Harry Rackin and Ralph Carmichael, mentors of the buying and booking company, immediately set to work. In short order they had booked the opening attraction, lined up the stars who would appear. These stars, incidentally, were also being featured in the New Perris’ opening films. Toppling the list was James Craig, star of MGM’s “She Went to the Races,” the main feature. Johnny Mack Brown and Reno Brown, co-stars of the theatre’s first Western booking, shared top honors with Craig. And Edgar Kennedy, star of a two-reel comedy on the program, was on hand with his “showborn” brand of humor. In person, too, were Deuce Springsteen and Carolina Cotten, Western stars, who filled their part of the program singing a duet of popular Western songs and capably demonstrating their yodeling abilities. Still another screen personality present was Bobby Jordan, former Dead End Kid, recently honorably discharged from the Army.

But we’re getting ahead of our story. With all these personalities booked and confirmed, limousine transportation, as well as lights for the vent, were further arranged. In addition, a local restaurant was reserved for the stars’ convenience.

With lights piercing the sky—just like in New York or Hollywood—the stars, amid the flash of photographers’ bulbs, were greeted by throngs of fans. Exhibitors’ Service’s “Stonie” Goad, former Seabees Pacific Theatre cameraman, handled the photo assignment, assisted by local press representatives.

Branch managers and salesmen from all Los Angeles exchanges made the 75-mile trek to attend the gala opening ceremonies.

And thus began the operating career of Tom Sharpe’s New Perris Theatre.
SELLING THE PICTURE

Front-Page Stunt Highlights Intense Key-City Selling on Universal’s “Seventh Veil”

Regardless of the publicity angle attached to a story, that story—provided it has a human interest angle—will receive sympathetic attention from most newspaper editors. That proviso is an important consideration, for without it the job of “planting” becomes immeasurably more difficult.

That the human interest angle was successfully utilized by Universal in connection with a dozen key-city engagements of its British-made “The Seventh Veil” is realistically evidenced by the front-page stories and art which resulted when the company engineered a stunt whereby British war brides, recently arrived in America, talked to their relatives in England via trans-Atlantic telephone. The human interest angle made newspaper cooperation a cinch.

Universal’s complete campaign on “The Seventh Veil,” highlighted by the front-page stunt, has been selected by a panel of showmen as the Exploitation Campaign of the Month for March, 1946, for SHOWMEN’S TRADE REVIEW.

Radio and the picture’s musical score came in for a share of the exploitation efforts of Universal’s field staff, local theatre managers and publicists. Heralds, inserts, window displays, special advertising boards using blowups of Life magazine’s award naming the film the Picture of the Week also were used extensively. Augmented newspaper advertising was general.

Boston Sets Pattern

An example of the pattern used for key cities is the campaign for the film in Boston when it played the Keith Memorial Theatre. Several British war brides were invited to a special screening, which was the first they had seen since arriving in America. Through choosing lots, one war bride was selected, a trans-Atlantic telephone call was arranged to the folks in England, during which the War Bride lauded the film. Newspapers thought enough of the stunt to assign photographers and reporters to cover it.

Thousands of handbills, stressing the musical angle of the film in which the London Symphony’s music is featured, were distributed to the Boston Conservatory of Music, the New England Conservatory and the Boston University School of Music. As an opening day stunt, a tieup was made with the United States Army Recruiting Service by which “walkie-talkies” were passed out to permit to talk to the Army lieutenant at a nearby recruiting booth. A sandwich man handed the radio for the theatre and his conversation with passersby was transmitted on the instrument left in the film.

The sign he carried also advertised the film’s showing at Keith’s Memorial.

In Cincinnati, Dr. Eugene Goossens, conductor of the Cincinnati Symphony Orchestra, music critics of the daily newspapers and British war brides were guests at a special screening. The conductor recognized on the screen many musicians who had played in his orchestra at one time or another and discussed the fact with the newspaper men present. Letters were sent to all schools, colleges, private teachers and music instructors calling attention to the music for discussion among their students.

For the Canadian premiere at the Victoria and EGLINTON theatres, more than 20,000 autographed photos of James Mason were distributed. Copy on the reverse side of the photos introduced the cast and placed emphasis on the music played in the film by the London Symphony.

In Baltimore, several well known psychiatrists from Johns Hopkins Medical College were invited to see the picture and be interviewed by the newspapers on the “narcosynthesis technique” used in the picture. The Baltimore Sun sponsored the idea and gave it front-page coverage in addition to the front-page space on the British war bride telephone call to England. Radio stations WBFR, WBAL, WHT and WHT featured music from the film on recorded programs, giving credit to the film and the theatre in advance and during the run of the picture. For several days in advance of opening a sound truck plastered with 4 ft. x 8 ft. banners toured the city’s streets. The “walkie-talkie” tieup with the Army also was used here. Baltimore’s Peabody School of Music distributed 5,000 circulars to its students, graduates and others on its mailing list. Also more than 1,000 similar music circulars were posted on bulletin boards and distributed at the Pratt (Continued on Page 28)
Big ‘Devotion’ Campaign
Is Set in Philadelphia

Following a meeting held recently in Philadelphia by Harry Uoody, national advertising head of Warner Theatres, an extensive advertising and exploitation campaign on Warner’s “Adventures of Don Juan,” Everett Caw, advertising head of the Philadelphia territory, and Norman Picard, manager of the Boyd Theatre, it was decided to play focusing their main efforts on a cooperative campaign with circulating libraries and the House of Westmore, makeup artists for the production.

Three color combination lautet-and-tune and silk screen cards on the Bronte sisters’ books were distributed for display in advance of and during the run of the picture in Philadelphia to more than 200 circulating libraries, with another run of the same cards prepared for other first-run houses in the territory, with space left for individual theatre imprints. These were delivered for their own usage to the Stanley, Camden, Warner, Reading, Stanley, Chester, Strand, York, Capitol, Lancaster, Warner, West Chester and the Warner, Atlantic City.

Arrangements are being made for still window displays on the House of Westmore tie-up in the largest drug stores in Philadelphia’s key areas. These displays have a colored Jox-o-o enlargement at the top with side wings on Westmore products. Ten cardboard-mounted stills on the film also are part of the displays. These will be forwarded to out-of-town theatres when the film has completed its run in Philadelphia.

Other highlights of the preliminary campaign include special screenings arranged for principals and English teachers of Junior, Senior High and Vocational Schools and head librarians of the Free Library of Philadelphia. The screenings were held at radio station WCAU and were preceded by the distribution of 1,000 specially compiled brochures on “Devotion.” Illustrated offset cards were displayed in 56 of the city’s Public Libraries with the head librarians distributing a recommended book list of the Bronte sisters’ writings.

Money Dates for June

This will be the first paycheque June, as far as the United States is concerned—since 1941. Restaurant work for the past four or five years, most people will be eager to go on vacations, either by motor, by rail or airplane. Many of the “stay-at-homes” will be tempted to take “the open road” as frequently as possible. In addition to the “outdoor” aspects of the month, money dates are few and far between. It is indeed, a dry month in this regard. Nevertheless, there are many tradeable and inviting, by taking advantage of every opportunity for merchant, civic and other tees, and by exploiting their attractions with all the showmanship at their command, showmen will do much to offset any disadvantages June might offer.

National Observation Periods

JUNE 14: FLAG DAY. This should be a day for patriotic exercises and American entertainment in the American way. Inasmuch as the date marks the 169th anniversary of the present American flag, there should be Flag dedicatory exercises on your stage, with all patriotic groups participating. Preceded by advance publicity and a proclamation from the theatre, the whole theatre in which it takes place, let a military or semi-military drill be in front of your evening’s activities. You might designate the presentation as “The Black Theatre.” For a patriotic event, you should have local organizations take part in your festivities. Employees might guesst their employers. Employers could recognize a flag of allegiance, or an exercise, and through the presentation of leading speakers, bring about an increased consciousness of citizenship among the audience. Speakers could dwell on 100 per cent Americanism, anything anti-American, and could thread their talks with the importance of everything American. The purpose of this, the effort to insure an everlasting peace. Souvenir Flags, attached to cards, could be given at various attending your theatre on Flag Day. Cost of the Flags could be understated by giving a few credits on the back of the cards. Your exercises could conclude with a special Flag Day trailer, followed by mass singing of the national anthem. If you have a company, you will perhaps have ready-made trailers for your use. In main town, a Flag Day event the theatre flagspole will be in front of the Star, the Flag is stoched to the right of the stage, with the state flag shown to junior chamber groups all over the nation as part of a service project the San Diego organization is undertaking to gain national attention for the City. May Day will be John Montgomery whose life story is the basis for “Galiant Journey.” Montgomery is said to be America’s first aero-naut, having flown first in 1883 near San Diego, where a monument to his memory is now being erected by the Junior chamber.

JUNE 15: FATHER’S DAY. Many of the stores you use you, the “Mother of the Family,” and with the exception of the more sentimental ones—could be used for Father’s Day. There could be special fathers as your guests who appear at the theatre with their veteran sons. Get merchandies to award gifts to the youngest and oldest father. Also, give a prize to the father with the most children. Every year in New York a leading evening newspaper, conducts a contest among merchants for the best Father’s Day advertising campaign. Why not get your local newspapers cooperate with you on a similar venture? Perhaps you could get children to write essays on “What I Owe to My Father” or “Why I Love My Father,” with the prices for the best essays going—not to the contestants—but to their fathers. Your program for Father’s Day should, for the most part, be amusing and diversified. Try to book comedy entertainments, for father has enough worries without going to the theatre to be reminded of more.

Student Receive Credit
For Reviewing ‘Devotion’

Under a tieup arranged with the Cleveland Board of Education, booklets were given to students who attended Warners’ “Devotion” at the Palace Theatre and wrote a review of the picture. A roundtable discussion over the radio by local educators regarding the private lives of the Bronte sisters was set to support the Cleveland campaign. Other radio promotion included a contest conducted over station WGAR.

Seven stores along Euclid Avenue put in “Devotion” window displays, while the Statler Hotel flower shop tied in the title with flowers. Libraries and book stores also helped to plug the picture through the distribution of 20,000 booklets.

Additional good results were obtained by giving an advance private screening of “Devotion” for book critics, as well as the heads of English departments of the Board of Education and the Motion Picture Council.

SHOWMAN SAM SAYS:
Those chislers who used mineral oil with popcorn instead of edible oil have got me guessing. Is mineral oil cheaper than cotton seed oil, for instance? Or are they trying to start a Red menace (mineral oil is Russian, isn’t it?)

San Diego Junior C of C To Help Exploit New Film

The San Diego Junior Chamber of Commerce and Columbia Pictures have entered upon a cooperative promotional endeavor to exploit the forthcoming Columbia production of “Galiant Journey” by which 16-mm, film footage is being made available to the C of C by the studio. The C of C originally sold film rights to the story to Columbia.

Footage is to be made on behind-the-scenes activities of producer-director William A. Wellman and stars Glenn Ford and Janet Blair to be shown to Junior chamber groups all over the nation as part of a service project the San Diego organization is undertaking to gain national recognition for the City. May Day will be John Montgomery whose life story is the basis for “Galiant Journey.”

Montgomery is said to be America’s first aero-naut, having flown first in 1883 near San Diego, where a monument to his memory is now being erected by the Junior chamber.

‘Adventure’ Contest

The best letters on the theme, “My Adventure” in travel, which reached the office, won tickets for several readers of the Springfield Register, which co-sponsored the contest in conjunction with the theatre, and the winner appeared at the Orpheum Theatre. Morton Berman set the contest.

SHOWMAN SAM SAYS:
None comes to me that Senator Claghorn is very much in favor of “A Yankee in London.” Says the Senator: “That’s what they belong, son!”

Roads, Radio, Tieups
Sell ‘Road’ in Calgary

An advance screening of “Road to Utopia” for press, radio and music store personnel was the opening gun for the exploitation campaign for the film conducted by the Capitol Theatre, Calgary, resulting in excellent window displays at leading music stores, generous plugs on radio stations and more than usual newspaper space for the picture.

An extra appropriation for radio permitted widespread listener coverage via CKWX, CKMO, CKGW and CJOR, with 15 minutes bought the Tuesday in advance of playdate and immediately following the Bob Hope network show. The special Paramount Radio Preview transcription was used for this purpose.

A large wooden directional arrow was used two weeks in advance in the theatre lobby and directed patrons to a restaurant directly across from the theatre during the run of the film. And after considerable persuasion with the British Columbia Automobile Club, the theatre was enabled to place directional arrow signs on all key signs pointing downtown with copy “Road to Utopia—Capitol—Now.”—VA.
Front-Page Stunt Tops '7th Veil' Campaign

(Continued from Page 26)

Municipal Library in the Fine Arts Division. Many of the famous front page ad-
ments containing music from the picture were set before the opening and continued in effect during the picture's run.

The Pittsburgh campaign included a 15-minute
radio program six days a week on the Harris Theatre program. Station KQV called "What's Behind the Seventh Veil?"
The Station's popular "Boner Program" fea-
tures music from the film. The Honnel-Lud-
wig Record Company set up 100 window dis-
plays on the film's music and supplied its dealers
with 5,000 package inserts. Volks'mus-
ic Store used a 46x60 display in its main
window. A "Seventh Veil" hat was named by
Gimbels' Department Store in Pittsburgh, with
cooperative advertising by both stores. promo-
ating the contest in the lobbies of Harris The-
atre, as well as consistent radio plugging by
station KQV, focused maximum attention on
the contest.

Selling the Picture

SHOWMEN'S TRADE REVIEW, May 4, 1946

Ad Sells 7 RKO Films

(Continued from Page 26)

A decided departure in amusement advertis-
ing is a full-page tabloid size and half-page full
size newspaper ad placed by RKO Radio
Pictures in all the New York Metropolitan
dailies calling attention to the fact that it has
seven first-run attractions running simultane-
ously in the New York area.

Created under the supervision of S. Barrett
McGovern, newspaper ad agency, the sheet layout places equal emphasis on each attraction. In the Times Square area, RKO Radio has "From This Day Forward" at the RKO Palace; "War Shipping" at the Astor; Walt Disney's "Make Mine Music" at the Globe; International's "Tomorrow Is Forever" at the Loew's; "The Bells of St. Mary's" at the Rialto; Rainbow Productions' "The Bells of St. Mary's" is at the 40th Street Theatre in the Manhattan area with "Spiral Staircase" headlining the bills at the RKO New York neighborhood theatres.

Contest for 'Journey' Selling Film for Harris

Two weeks of city-wide interest were stirred up in Pittsburgh recently by a "Sentimental Journey" contest set by Wally Allen, 26th Cen-
tury-Fox exploiter, in connection with the
showing of "Sentimental Journey" at the Harris.
Pittsburgh's contest was a three-way affair,
consisting of the efforts of the Pennsylvania Central Airlines, radio station KQV and theatre. Winners of the contest were given a luxury weekend in New York, with PCA transporta-
tion, a stay at the Waldorf Hotel, to visit the famous Savoy Club, and other night life en-
tertainment, all provided free. The awards were
given to writers of the two best letters on the
Subject, "Why I Don't Take a Sent-
imental Journey to New York via PCA.

Extensive exploitation by PCA and the Harris
Theatres, with newspaper headlines pro-
moting the contest in the lobbies of Harris The-
atre, as well as consistent radio plugging by
station KQV, focussed maximum attention on
the contest.

BOX-OFFICE SLANTS

Boys' Ranch

(Continued from Page 20)

by Robert Sisk. Original story and screenplay by

Set: a section of land near Amarillo, Texas, 20th Century-Fox and Snowy Creek by radio star Ray Collins is to be used to take care of home-
less boys on the condition that in one year's
time the boys turn from the "crash" to the "crime" experiment" has worked and that the delinquent
boys show signs of rehabilitation. Skippy
Homeier and Darryl Hickman are the first of
many to inhabit the ranch and make it grow. Jackie "Butch" Jenkins is also one of the Boys' Ranch's prize tenants. When
values begin to rise, he is one of the neighbors
who are ready to condemn the project. Homeier is the guilty boy and tries to sneak away. Darryl Hickman, as a boy from New
York, where he hears that Hickman is missing. He
returns, saves Hickman's life and the deell to the ranch is finally turned over to
Craig, with Skippy having a new outlook on
life.

Comment: The plot, sketched briefly above,
does not begin to tell of the delightful touches of
dramatic comedy contributed by the poker-faced
"Butch" Jenkins or of the dramatic sequences so deftly contrived by writer William Lud-
wig and director Cooper. Nor does it indicate the human, down-to-earth approach to
the rehabilitation of homeless and way-
ward boys which is so sensibly and energetically shown by a few ranchers of Amarillo, Texas, who (actually in real life) started the Boys' Ranch, which now bears the film's title and on which its story is based. Skippy Homeier
is excellent as the mean, unconstructed rebel
who is convinced that the only things ob-
tainable in life are just what can be taken on one's own. And "Butch" Jenkins—there's one
whose every move, whose delivery of every
line, is dead-on. He's not a good-looking boy,
but is a fairly good boy and he has the height
achieved by very few screen stars of this or any other era. As a whole, Boys' Ranch
is a good picture dramatically and it should
prove to be a good picture at the nation's box
offices, it might well prove to be a prize-
winning " sleeper."

Somewhere in the Night

20th Century-Fox Drama 110 mins.

AUDIENCE SLANT: (Adult) Intensely exciting entertainment that should prove engrossing entertainment for all types of adult audiences.

BOX-OFFICE SLANTS: While the cast
names may not appear to be strong enough for more than moderate initial draw, the
film itself is so excellently done favorable
word of mouth probably will raise it to a
better-than-average-business level. It will
take plenty of selling.

Sidewalk Stencils

Sidewalk stencils featuring the copy, "If 'Bandido of Sherwood Forest' Lived in Portland He'd Give to the Red Cross," were a part of the all-out campaign staged for the showing of "Red Cross" at the Paramount Theatre, Portland, by
Manager Frank Pratt.

Bell Givers Corsoes

As a highlight of the extensive campaign of advertising for "Red Cross," Manager J. G. Bell of the Penn, New Castle, Pa., arranged with a local florist to give away 1000
coupons to women on the opening day of the picture.
KANSAS CITY

Archie Mayo had quite a time of it when he passed through Claremore, Okla., last week on his way from New York to Los Angeles. He drifted into that of another driver near Claremore; he was arrested by the state highway patrol, taken into Winfield, Kansas, to town and fined $28 and $7.50 costs. As he paid the fine Mayo remarked; "I sure don't want to go to jail in Will's home town." Archie directed several of the late humorist's pictures.

Don Fugh, manager of the theatres at Ness City, died last week at St. Anthony's Hospital in Hays, Kansas, of burns suffered when an automobile gasoline tank exploded.

There are no seats in the Isis at Lucas and a lot of new equipment; Lawrence Gilbreath is owner and is still shopping around for "the latest."

Al Liles has started work in his new western Kansas territory for PRC. PRC recently added two other new men here; Ralph Gregory and Jack Campbell.

Joel Sloan is taking over at the Midland Theatre while manager Russell Bowim enjoys a two-week vacation up at his home in Hillside. Thomas L. Rose and Paul Meseraull will know next Monday whether they can build a drive-in theatre in the outside of Kansas City, Kansas, when Wyandotte county commissioners consider application.

Recent house changes over the twin states include: from M. W. Brown to Harold Kamrer, the Ritz at Little River; from R. F. Koeppen to W. L. Lakey, the Cunningham at Cunningham, Kansas.

All the old timers here were saddened at the death of Stephen A. Kaimann in St. Louis. He was 85 years old and had founded a chain of neighborhood theatres in St. Louis. His death came from complications following a broken hip suffered in a fall last February.

CLEVELAND

Gertrude Tracy, manager of Loew's Ohio Theatre and the only woman manager of a major theatre, last week stepped into the spotlight by announcing her engagement to Lou Di Bartolo of this city. Although the wedding is booked, no playdate has been set as yet.

Ed Fisher, Loew's theatre publicity-director, and Charles C. Deardorff, MGM exploiter, entertained Cleveland ex-Follies girls at a Statler Hotel luncheon this past week on the opening day of "Ziegfeld Follies" at Loew's State Theatre. The Press cooperated with Fisher in the search for them and Omar Rausman of Press movie editor, played it up with a full-page spread, including pictures.

With June just around the corner, several film Row girls are turning romantic. Betty Buller, National Theatre Supply secretary, has chosen May 15 as the day of her marriage to Sgt. Alex Rubins, just in from the Pacific area and now stationed at Fort Bliss, Texas ... and Warners' Sylvia Simon has announced her engagement to Michael Rosso of this city, with no wedding date set.

Jerry Wechsler, manager of the local Warner exchange, and Mrs. Wechsler have just celebrated their 25th wedding anniversary.

James E. Scoville of the Scoville, Essick and Reif circuit is back home after a week's stay in Phoenix, Arizona where he went the first of the year for an arthritis cure.

Jim Brearly, ex-manager of the Dapper Company when Max M. Jacobs, owner, flies out to Phoenix to supervise the finishing touches to his new 450-seat Arizona Theatre.

REGIONAL NEWS INDEX

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INDIANAPOLIS

Members of the Indianapolis Variety Club, Thursday, No. 10, gave Herbert (Whitey) Wagner, Metro salesman for many years, a farewell party. The affair was held in the club rooms, and there was a full attendance. Wagner, who has been in the poor health of late, has resigned his post with Metro and go to Arizona for his health, accompanied by his wife.

Carl Shalit, district manager Columbia Pictures, was a business visitor at the local branch during the week.

Guy Hancock has returned after a week's absence to United Artists sales organization. Hancock lived in Arizona during that time and was connected with RKO as a salesman in that territory. His health shows some improvement.

Sam Goodman has returned to his desk at the Marion Theatre in Poseyville, after a business visit in Oklahoma where he has interests in cotton plantations.

Philip Smith, Boston, Mass., who operates the Drive-In Theatre at Lawrenceburg, Ind., was a business visitor in the city during the week.

The National Theatre, Louisville, Ky., has been leased by Blue Grass Theatres, Inc. and will change the policy to legitimate attraction.

Members of the Indianapolis Variety Club who will attend the National Variety Clubs convention May 15 to 18 in Cincinnati are: Chief Barker Sam Switow; Carl Niesse, local exhibitor; L. J. McGeilen, of Universal exchange, and Sam Weinberg, Louisville.

Seon seen on film row during the week E. R. Smith, Francisville; Doyle Carter, Bloomington; A. McCarty, Pendleton; Denzel King, Crawfordsville; and A. L. Thompson, North Vernon.

The new five-day working schedule for supervisors, stationers, &c, in all local exchanges became effective on April 29.

Elmer Donnelly, United Artists branch manager, has returned to his post after a slight illness.

The Tivoli Theatre, Jasper, Ind., will re-open May 11. A new front and redecoration is all that is needed. The house was damaged by fire recently.

PHILADELPHIA

Ray Monroe, manager of the Diamond Theatre, has been unable to work since last week, when his hands were burned in a fire in his home. He was expected back to work by the end of the week.

Joe Flood, Columbia booker, off on a vacation trip last Sunday, brought home a flock of fishers.

More than $600 was taken from the safe of the Grant Theatre early Saturday morning when burglars entered the theatre building, smashed a glass panel, broke a lock on the office on the second floor, and knocked off the combination of the safe. The sum included $100 collected for the Cancer Drive and $210 in receipts from the sale of United States Savings Bonds.

Ruthie Berger, secretary to Warner Ad Dept. Head Everett Callow, had an embarrassing experience at the Officer's Club here last week. She had met an officer, and then had to apologize because she had forgotten his name. It was Capt. Owen Berger.

A call to the Goldman office revealed the information that the meeting in Federal Court scheduled for the first day of the trial, will be held in New York, and will not be decided until after the opening of the trial.

(Carried Over From Page 30)
CAKE-CUTTING CEREMONIES. At a press luncheon tendered him in Beverly Hills, Calif., last week in honor of his birthday and his first anniversary with the company, Harry H. Thomas, PRC Pictures president and general sales manager, cuts the first piece of cake as Jimmy Starr, Los Angeles Herald-Express motion picture columnist, and Ray Young look on.

Charles Lorenz, Metro head shipper, is back at work after two months of recovering from a major operation.

Betty Berndt, Metro contract clerk, is taking a week of her vacation. She is spending it at her home in Spaulding, Neb., where her brother was married.

John L. Walker has bought the State Theatre at Hudson, S. D., from Marvin Rogness. Wayne Van Demore will manage the house.

Harold Gil, projectionist for the Neuf Theatre at Stapleton, Neb., was severely injured and burned in a booth fire and is now recovering. He was burned when a can of film exploded and injured in a jump from the booth eight feet to floor level.

Jennie Stokes, MGM inspectress, recently celebrated her 24th year with the exchange.

Robert Holdridge, son of Mr. and Mrs. B. B. Holdridge of the State Theatre, Shenandoah, Ia., is back from service and is taking an active part in operation of the house.

The Orpheum Theatre was the scene of city-wide Good Friday services arranged by the Omaha Council of Churches.

Ted Emerson, Orpheum manager, is busy arranging for the best way to display an Oscar. It was loaned him by David Selznick for the premiere showing of "Rebecca" here. Selznick won the Oscar in 1940.

With a change of mayors across the river in Council Bluffs and the arrival of one of the owners from Florida, it seems likely the dog races will be resumed this year after three seasons.

HARRISBURG

The Senate and Loew's Regent will be booking each other Saturday, May 11, when both will have limited morning showings. Bob Sidman, manager of Senate, started the idea late this winter, and since the beginning of March has held cartoon shows every other Saturday morning, playing to excellent audiences. Sam Gilman, Loew's Regent, announced that in "Gilda" with Loew's circuit he would run a Maytime Cartoon Carnival May 11, with 17-hand-picked cartoons. An advance ticket sale is under way, while at the Senate murder advertisement was utilized.

Announcement was made late last week of the sale of the Paxtang Theatre building, a modern house. The former owner, Mrs. Thomas Doyle, Philadelphia, sold it to Charles Kahn, Philadelphia. Roy V. Osman, present owner and manager, reported that although his lease expires August 1 he intends to renew, as he wishes to continue operating the business.

Two nearby amusement parks, scheduled to open last week, have booked a series of movies. They are Williams Grove and Hershey. Jack D. O'Rear, Colonial; Gerry Wollaston, State; and Edgar Goh, Fabian publicity director, were present at the meeting in Philadelphia's Ritz-Carlton, where exhibitors of this area heard of plans for the newly-organized Paxtang Theatre Owners' Association and the organization, and the exhibitors were asked to study plans for joining. Goh has returned after a trip to Allen's last week, where he visited Ward Kregg.

Mt. Young, Columbia exploiter, visited here during the "Gilda" campaign. Two State employes are ill, Gloria Oyer, cashier; and Viola Schrefler, who underwent an appendectomy.

Mr. and Mrs. Roy Osman, the owner-manager of the Paxtang. Paxtang, have returned after visiting their son in Marblehead, Mass.

ALBANY

Bernie Brooks of the Fabian home office in town for conferences with Saul Ullman, zone manager and Joe Saperstein, booker.

Norman Ayres, Warner Bros. district manager, and Ray Smith, branch manager, were in Gloversville to confer with the Schines.

C. J. Latta, Warner Theatres' zone manager and C. A. Smakwitz, assistant zone manager, were in New York for conferences.

James McGovern, Paramount home office traveling auditor, was a visitor at the Albany Exchange for several days.

Nate Winig was King for a Day at the Variety Club Dinner held at Keeler's which was attended by some of the season's largest gatherings of Variety Club members.

Harry Aranove, Warner booker, had as a visitor his nephew, Marcus Meyers, recently returned from Globe City.

Harry Thomas, PRC president, on his way to the Coast for conferences, was visited at the Albany railway station by Mr. and Mrs. J. A. Smakwitz and C. A. Smakwitz of Warner Theatres.

Charlene Shirley, Warner contract clerk, will be married to John Murphy on June 1.

Bob Finkel and Sylvan Lefk, Universal sales-
men, have resigned. Mr. Leff has purchased the Highland Theatre, Utica, and will take over immediately.

Warm and Fabian’s Albany Theatres again going through the process of fire-proofing interior drains and decorations.

Howard Minsky, Fox branch manager, Buffalo, was a recent visitor in Albany.

Leo Martone has replaced Bill Gorman as shipping clerk in Warner Theatres.

Buckey Harris, RKO publicity man, is in Boston to work on the campaign for “Badman’s Territory.”

Gene Lowe, Monogram branch manager, has resigned and no announcement of his future plans has been made.

Zora Gale, Fox advertising department, who was married last Saturday, to Edward Schenmyer, was given a surprise shower at Howard Johnson’s and presented with a chenille spread by the staff.

Irene Smith, secretary to C. A. Smakwitz, Warner Theatres’ zone manager, is confined to her home with a severe cold.

Visitors along the Row were: Dave Rosenberg, of Elizabethville; Sam Rosenblatt of Watervliet; George and Bill Thornton of Saugerties, who are opening their theatre in Tannersville for the summer; Jerry LaRocque of Warrenburg and Harry Newland, who will open his Windham Theatre at Windham.

PORTLAND

Evergreen’s Oregon theatre managers, headed by Albert Fink, recently went to Seattle for a big postwar reunion and general convention at the Olympic Hotel.

Manager Frank Pratt of the Paramount Theatre, Portland, entertained 3,000 youngsters at a big Easter party, with the cooperation of the Oregon Journal Juniors.

Eddie River, Oregon manager of PRC, is opening new headquarters on Film Row.

Rasmus Dreistien, prominent producer of Oslo, Norway, was the guest of Alec “Doc” Singelow, following the former’s visit to Hollywood.

Roy and Madeline Brown of Evergreen’s Seattle staff motored to the Blossom festival at Salem, Ore.

L. J. L. Gary and Major Cam have left for Port Richard, Alaska, the former being assigned as Army motion picture officer at the far northern post.

Oscar Chisman, Seattle branch manager for National Theatre Supply, is back via air from Montana key cities.

Lee F. Boine, Oregon branch manager of the Northwest Automatic Candy Company is opening new plants in Portland to supply some 125 theatres in Oregon.

O. M. Durham has disposed of his Port Angeles theatres to Harry Ulsh.

Forman Theatres, operating chains in Washington and Oregon, announces the opening of new headquarters here.

Max Hadfield, eastern Washington representative for Paramount, back to Seattle for a monthly conference.

Ralph Ravenstosh is taking over Pacific Northwest exploitation for Paramount.

Gene Pierce has been named as assistant to Henry Davidson, owner of the Port Angeles Theatre.

Lowell Parmenter, merchandise manager for Evergreen State theatres, is covering Oregon’s key cities.

Bob Haley is now covering Eastern Washington centers as representative for KKO Radio.

Jack Flannery, Seattle branch manager for National Screen Service, is making plans for another New York trip. He will be accompanied by Tony Hartford, Seattle, and Herb of Portland.

COLUMBUS

Arthur Egberts, Loew’s Ohio manager, is recovering from an emergency appendectomy performed last week. During his convalescence Walter Kessler, Loew relief manager in the Cleveland territory, is filling in.

Reconditioning of the cooling system at the RKO Grand at a cost of approximately $18,500 was among 13 industrial and commercial construction projects approved by Louis W. Gehrig, district manager of the Civilian Production Administration.

Russell A. Boivm, for 13 years manager of Loew’s Ohio and for the past two years manager of Loew’s Midland, Kansas City, was a local visitor last week. He was accompanied by Mrs. Boivm, the former Kay Anst of Columbus and their two children, Shirley Ann and Bobby.

Parents’ Club of the Columbus Day School

(Continued on Page 32)
TORONTO

Officials of Odeon Theatres of Canada, Toronto assembled with other company directors in Montreal for a meeting of the directorate and a managers conference of a subsidiary, General Theatres Ltd., at which the company president, Hon. J. Earl Lawson, K.C., addressed those in charge of circuit units in the Province of Quebec. Others who made the trip from Toronto included George Beeston, a director, Clare Appel, eastern division general manager, and George Peters, secretary.

"A Yank in London" was given an interesting premiere for Canada at the Seneca Theatre, Niagara Falls, Ont., April 30, following an International screening on the Rainbow Bridge of the Niagara River between the United States and Canada, the program for which had been arranged by Sam Glazer, promotion manager of 20th Century-Fox in Toronto. Following the ceremony a dual presentation of the feature took place at the Seneca on the Canadian side of the Strand, Niagara Falls, Y.

Don Gauld, Ontario supervisor of the Canadian Odeon head office, Toronto, installed Claude Hunter and James Mclean as manager and assistant manager respectively at the Odeon Theatre, Kingston, following the resignation of Grant Turner. Mr. Gauld conferred with Manager Willard Fawcett of the McCarthy Theatre, Belleville, and Manager G. W. Martin of the Trent at Trenton.

The collection of food and blanket goods for film-trade staffs in London, England, is continuing at the Toronto office of Monogram Pictures of Canada under the direction of Kay McMillan, secretary to President O. R. Hansom.

Three cities of Ontario did not adopt Daylight Saving Time April 27 when all of the larger towns and towns observed their clocks for the summer period, the three being Windsor, Chatham and St. Thomas.

At the closing dinner of the Famous Players Canadian Corp, boxing league in Toronto, it was announced that the championship had been won by the team of Mr. and Mrs. W. C. Guest, manager of the College Theatre, after a play-off with the head office team captained by R. G.

"Voice of Theatre Speakers" JOE HORNSTEIN has it!

REGIONAL NEWSREEL

(MIDWEST WELCOME) Claudette Colbert, returning to Hollywood after a New York visit during which she attended the opening of International's "Tomorrow Is Forever," is shown above as she was feted in Chicago by the Tribune newspaper critics. Left to right: Val Lauder, Daily News; Irving Kupcinet, Times; Miss Colbert; Eleanor Keene (Dr. Arden), Times, Sam Lesner of the Daily News is standing.

Darby. Men's high average was recorded by Shrop Fromm while that for the ladies went to Virginia Burke.

Under its new policy of foreign-language films, the International Cinema in North Toronto has made 62 cents the top admission price. As a neighborhood house for subsequent runs, when it was known as the Cinema, the adult price had been 30 cents.

A party of Toronto press and radio reviewers joined with the 200-odd citizens at Tobemury, Ont., for a pre-release screening in Canada of "I Know Where I'm Going" from the Eagle Lion repertoire. There is no theatre at Tobemury and projection equipment had to be shipped for the hamlet's first film show, arrangements for which had been made by A. J. Lau-rie, general manager of Eagle-Lion Films of Canada.

F. V. Armstrong has resigned from Dominion Sound Equipment Ltd., Toronto, to become supervisor of the projection department of Gau- mont-Kalee Limited, new Canadian company. Previously Armstrong had been with the maintenance department of Canadian Odeon. F. S. Hastle has been promoted to Toronto District service supervisor of Dominion Sound Equipment.

NEW ORLEANS

Mrs. Elizabeth Thomas Werlein, 59, executive head of public relations of the Saenger Theatres in six southern states from 1924 to 1930 and a local director of the Hays Organization for innumerable years, died at her residence in New Orleans after a prolonged illness on April 24.

Lou Langlois of New Roads, La., Don George of George Bros. Theatres, Alexandria, La., and M. A. Connell of Newton, Miss., were early Monday morning Film Row shoppers.

C. D. Storie, the newly appointed manager of the New Carver Theatre, Pritchard, Ala., was in town to change and rearrange bookings. The theatre opened six weeks ago with a seating capacity of 300 and since then 130 additional seats have been added. It is owned and operated by W. J. Lambeth, H. R. Weinzacker and W. F. Chastain, known as Southern Theatres, Pritchard, Ala.

The usual Film Row picnics got off to an early start this summer. 20th Century-Fox held their picnic on Lake Pontchartrain last Thursday. Everyone attended, including branch Manager Landash and his sales force.

It was a busy day for Manager Milton Dureau and his entire personnel making congratulations to their chief Harry Thomas on April 23rd, the dual celebration of his birthday and his first anniversary as President of PRC Pictures.

W. E. Hanna, Pensacola, Fla., in the colony buying and booking picture for the Gulf Theatre, a new cinema amusement place which he manages for E. L. Padgett of that city.

Theatre men seen in the colony this past week included L. J. Brum, Apex Theatre, Lumberton, Miss.; I. A. Fendley, Palace Theatre, Jonesboro, La.; Harold Wright, Strand Theatre, Cotton Valley, La.; Sam Pasqua, Pasqua Theatre, Gonzales, La.; Paul Drake, Ideal Theatre, Ponchatoula, La.; Ernest Delahaye, Gwen Theatre, Marrero, La.; O. J. Godde, Magic Theatre, Port Allen, La.; Ed Thomas, Gaet Theatre, Harvey, La.; Mrs. A. E. Foster, Foster Theatres of Violet and Port Sulphur, La.; and the following New Orleans'
neighborhood exhibitors; Paul Brunet, Dixie; The Brunets, Rene Sr. & Jr., Imperial; H. E. Gowland, Famous; Clarence Chandler, Roxy; Tex Craft, U.S.A. Star; R. A. Dembarger, Peacock; Mortimer and Shields of the Town & Bell; Jack Pope, Strand; M. Joseph of Circle; Harry Schluman, Circle; Dick Tran- chimia, Clapboard, J. Chubich, Dreamland.
Delta Theatre Supply furnished new equip- ment for the Ace Theatre at Ferriday, La., Palace Theatre, Jonesboro, La., and for C. T. Haynes' new theatre now under construction in Ellsville, Miss.
The new Penn Theatre in Pensacola, Florida, opened Monday, April 29. It is operated by O. L. Germany.
Charles Kinney of the RKO home office is now working in the sales department of the New Orleans branch.
Ed McKennon, office manager of Film Class- ics, left for Boston, Mass., last Friday. He was called to the bedside of his mother, who is seriously ill.

LOS ANGELES

Bill Warner, UA salesman, is entering his nine-time prize winning French bull dog, "Nov- elle Sonny Boy," in the Beverly Hills dog show.
Cliff Gieseman, L. A. music halls impres- ario, celebrated his birthday on April 25 with a dinner. Guests included Mr. and Mrs. Dennis McNerney, Mike Newman and Mr. and Mrs. James Riley.
Among Film Rowites present at Jerry Gal- lagher's opening of his new El Cajon theatre were M. J. E. McCarthy and Larry Bristol of the Monogram sales force. Gallagher re- placed the house that burned over a year ago with an 890-seater.
Andy Kroppman of National Theatres is making a coast-to-coast survey for his mer- chandising department.
New owners of the 2000-seat Lincoln The- atere, Negro house, at Fox West Coast, Prin- cipal Theatres and Sherrill Corwin. The policy planned is top stage shows plus films. The new owners hope to make the Lincoln one of the best Negro theatres in the nation. Ralph Perkins sold his Mesa and Victor the- atere to the Western Amusement Co., and Dump Myatt, formerly at Brea, is now manag- ing the Victorian houses.
Hugh P. Cipriani is the new owner of the 766-seat Seville in Ingleswood, having pur- chased it from Charlie Benedetto.
W. G. McKinney, booker for the Long-Grif- fith circuit, made a visit to the home office in Safford, Arizona. Another Arizona visitor
was Red Williams of Kroehler Pushback Seats.
Jack Broder of the Cinema Theatre and a group of associates bought the El Rancho Hotel in Las Vegas.
Leon in town were Al Kansten, Bee Kay, Tahachii; Jim Loomis, Grand Amusement Co., Douglas, Ariz.; Abe Blum, Mecca, Mo- jave; Harry Nace, Jr., from Arizona; Judy Poynter, Ramona; and Marris Borgos, back from a Cleveland trip to resume his Film Row duties.
The buying-booking accounts are on the up- swing, according to Harry Raccin and Ralph Carmichael, president and v.p. of Exhibitors Service Inc., respectively. Because of added business, the organization has reorganized its staff, with J. L. "Steve" Stephenson as head booker, and Al Coop, auditor and Keith McCallum, assistants. McCallum was recently released from the Army after three- and-a-half years service. Stan Gottlieb, an- other member of the booking department, is expected to return in June after a leave of absence.
A formal dinner dance takes place next Mon- day for members of the Variety Club, Tent 25, and their guests. It will be held at the Amb- hassador Hotel. Gay Gunderson, Entertain- ment Committee chairman, is making arrange- ments, assisted by Sherrill Corwin, Bill Stre and Harry Maitzal.
Leon Gower sold the Dixie to O. W. Flan- nagan, who also runs the Arlan.

ATLANTA

M. E. Winman, branch manager of Monogram Southern Exchanges Inc., is critically ill at his residence.
Friends here learned that Vernon (Bud) Gray, formerly Paramount's southern publicity director, suffered a stroke in Buffalo, N. Y., and is in serious condition.
E. B. Kantor, general manager of the Bach circuit, is on vacation in Miami with his family.
Charlie Clark, of Universal, and Mrs. Clark became the parents of a boy on Easter Sunday.
Mrs. V. Frank Freeman, of Beverly Hills, Cal., is visiting her brother, Frank and Edwin Harris, of the Harris Theatres circuit.
R. E. Love, has joined the staff at Columbia exchange.
H. L. Chafin, W. B. Estes and W. C. Hutt has returned to the sales department of the National Theatre Supply Company, after mili- tary service.
Virginia McClure has been added to the force at Republic, Jimmy Pilato of the accounting department there has resigned and is moving to Connecticut.
When word reached Loew's Theatre that
blood donors were needed for the mother of usher James Carlson, four brother ushers, Lamar Crawford, George Clanton, Floyd Den- nard and Leon Stephens, marched to the hos- pital and gave a pint each.
Al Manley, the Variety Club's steward, is back on the job after a long siege of illness.
The Williams students and teachers of Decatur Girls High School, who made a bus trip to New Orleans during their Spring holidays, are singing the praises of T. H. Reid, city manager of Georgia Theatres Company here, and N. L. Carter, general manager of the Para- mount-Richards houses there. Mr. Reid ar- ranged for Mr. Carter to play host to the Georgia Peaches at the Saenger Theatres. They saw "The Virginian."
L. C. Moore, president of the Legion, and his Mary on their fortieth anniversary. The Legion is district manager of Loew's, Inc.
A. S. Matthews, who launched the Peach- tree Art Theatre as an experimental project here, is resigning as managing director of the house, to devote himself to his personal inter- ests. He says he is considering opening a num- ber of art theatres in other cities of the South.

VANCOUVER

Daylight Saving took effect in most of British Columbia on April 28. Since the Federal law was canceled each spot made its own decisions. The laws vary and are all different, but many- locations in the interior have chosen to ignore it completely.
Dave Sweeney, after three years in the Navy looking for pictures for the Jack Tar's, is back at his former position as booker at Empire-Universal Films here.
Harry Allen, president of PRC, advises that his son, Leslie Allen of Vancouver, has been appointed a director of the Canadian company. Leslie is president of David Theatres, which operate the York Theatre at Victoria.
Dave Turner, who has been delivering films to the distributors here for the past 25 years, and was an engineer on the Canadian Pacific Railroad, has retired on pension. The film companies and their employees chipped in and gave him $150 and a wallet as a parting gift. Turner will make his home in Australia.
The war-time restrictions on the observance of six statutory holidays has been lifted by the Dominion government. The ban was im- posed five years ago to secure increased war- plant production. It's good news for the amuse- ment business.
Ann Thompson, manager of the Dunbar The- atere for the past three years, has resigned and will join her husband, back from overseas, at Winnipeg. The Odeon Circuit managers at a luncheon gave her a traveling set. Bob Fraser, assistant manager of the Vogue, succeeds her as manager of the Dunbar.
Bill Wilson, after four years service with the RCAF and the Merchant Marine, is a new member of the Plaza Theatre staff.

(Continued on Page 34)
FROM KANSAS CITY TO TAKE OVER THE JOB.
Bill Underwood and Claude Lassell are complaining each other on their new drive-in at Seward and watch for many more such drives-ins to be opened throughout the southwest in the months ahead, particularly if building materials remain as tight as they are.

There's a big world premiere scheduled for May 8, at Amarillo when "Boys Ranch," with the staff of the Paramount Theatre playing host to the cast on the picture is shown. The premiere has a $10 per seat tag and all funds are going to the nearby Boys Ranch.

Bill Fox, who operates the theatre at Pincher Creek, Alta., has taken over the Granada Theatre, Grand Forks, B. C. on lease from his mother, Tillie Fox, who has been running the theatre for the past 12 years and is retiring.

Pete Barnes is here from Toronto, looking for a Country Theatre, 30 miles from Vancouver.

The "Teen Town Farm show and Jitterbug contest put on at the Orpheum played to a capacity business, hundreds being turned away. It was given front-page publicity by the Vancouver Sun, which is sponsoring the "Teen Town movement in B. C."

Don Rosborne, manager of the Northland Theatre, Dawson Creek, was given a big party by the Dawson Creek citizens before being transferred to Winnipeg.

T. M. Childress, manager of the Avon, on Eagle Ford road, had two youngsters try to gain admission on stolen tickets last week. The pair, when arrested by police, said they had obtained the tickets from a third boy.

A full roll and a partial roll of tickets were stolen from the theatre the week before, Childress told police.

Jack Corgan, theatre architect, went to Shamrock, Okla., last week, with his brother Budd, to attend the funeral of their father, also a prominent theatre architect. Gates Corgan, 68, retired two years ago as architect and contractor for the Griffith Amusement Company and Jack took over. The Corgans have supervised the building of most of the new Griffith theatres throughout the southwest in recent years.

Dan O'Keeffe, Vernon Minshew and Ed Armstrong have joined the staff of the Sack Amusement Enterprises local offices here.

Sam Milner is all set in his new spot as PRC manager here having come in recently from Kansas City to take over the job.

BIRTHDAY CHECKS TO CHECK WANT. Spyros Skouras was honor guest and the recipient of $5,000 for his chief charity (Greek Relief) at a surprise party tendered in New York by a group of film industry friends, each of whom contributed a minimum check for $50.00 as birthday gifts to Skouras on his fifty-third anniversary. At left above, Barney Balaban presents the packet of checks for Greek Relief, and in photo at right, Skouras, deeply stirred with emotion, expresses his gratitude to the assembled guests. Also Jules Brulemieux is seen at his right, Mr. Balaban and Mrs. Skouras at his left. In making the presentation Balaban said: "All of you, I know, are familiar with the amazing performance of the Greek War Relief Association under his (Skouras') dynamic leadership. Great as this war has been are the sacrifices made to extirpate these efforts have taxed his energy and time, nevertheless he always found both the time and the energy to offer other great causes as well. No human welfare endeavor in our country ever sought him in vain. Of Spyros Skouras it can truly be said that he unquestionably exemplifies the heart of the show business."
NEW YORK

The Warner ad sales department is now being operated by National Screen Service under an agreement recently made. Mann Gross, formerly of the Warner unit, has been transferred to the checking department.

The Miami season is not yet over for exhibitors. Still on vacation at the winter resort are Maurice Spevak of the Ritz and Palace, Carteret, D. A. LeFeen of Five-Point circuit; and Sam Einhorn, Rosenblatt–Weil circuit. When John Dacey, RKO short subjects salesman, had a hospital emergency a couple of months ago he decided the patients there should have movies to look at. As a result of his efforts the hospital now receives four 16-mm. feature subjects a month to show the shut-ins. The films are loaned by Commonwealth Pictures and the Harris Home Movie Library.

The first announcement of the “monster” dance for May 28 at the Tudor Room of the Hotel Henry Hudson at which more than 400 guests are expected. Besides drive contests, costume, talent, and half-hour drawings for all of these added feature will be Mike Nuzzolo, recently on service and now a student salesman at 26th Street Theatre, and another series of dogs, and he will give a demonstration of this work with the dog he brought back with him. Before the war he was a booker.

Frank, manager of Bell Pictures Corp., will soon take a leave of absence. Mrs. B. Frank, will make preparations for a visit from the studio.

Bob Finkel, who recently resigned from the Universal Albany exchange, was in New York this week. He formerly was at Universal's local office.

Plans are now completed for the dance being given by the Motion Picture Bookers Club on Sunday, May 19.

The Bagel Keglers of the United Artists exchange now consider themselves good enough to bowl teams from other exchanges, although they warn that they have only one 200-score man, Herb Richer.

Lt. Bert Blum, recently out of the service, started this week in the MGM booking depart- ment.

The Columbia exchange is now putting in a hobo and a 10p. of a feature story in anticipa- tion of a hot summer—both in temperature and sales.

Edward LaRue, former Reid circuit theatre manager, is back after getting out of service, and has been assigned by Reid to manage that company's Monte Carlo Swimming Pool at Ashbury Park.

Sam Keller has been appointed assistant to Robert McGuire, auditing head of all Warner sales.

Ray Moon, 20th-Fox branch manager, has been made leader of the eastern division in the coming Sales Managers’ Drive.

Bill Lebas, head booker at UA, has a birthday this week (although he didn't say which one) and Al Wartel, assistant shipper, will celebrate his birthday and wedding anniversary at the Statue of Liberty.

Lillian Blumberg, who left 20th-Fox two years ago to join the Wacs, is back at her old stand in New York. Plans for expansion of the Youth Cinema Club will be discussed at the annual meeting of the Better Films Council here on May 17.

NEW THEATRES

Charlotte, N. C.—A $100,000 steel and glass Drive-In Theatre is planned here shortly by H. E. Meiselman who operates several theatres in this district. Materials are reported available. Meiselman expects to open his new house, the Manor, in September.

Ronoke, Va.—Approval by the Civilian Pro- duction Administration for construction of a $100,000 theatre and store building is being sought by Modern Enterprises, Inc. The city has already issued a building permit.

Rio Spring, Tex.—Foundations were reported being laid this week for the R&R Rio Theatre here.

Ogden City, Ore.—Opening of the new Tele- vue Theatre by June 1 was announced by Owner Norman Goodin. The house is rapidly nearing completion.

Columbus, Ohio—Approval for the construction of a $126,000 two-storey storeroom and theatre building by Livingston Enterprises, Inc. in the Driving Park at Columbus was granted last week by the Civilian Production Administration. The site has already been cleared and it is expected that construction of the building will begin soon.—CO.

Waynesboro, Va.—Waynesboro Theatres Corp., which operates a small-sized second-feature theatre built of a third theatre here on Federal Street property already owned by the company. Col. Max Patterson, president of the organization, declared that work on the project would start as soon as materials can be obtained. Flem- ing R. Hurt of this city has been engaged as architect.

William, Ohio—After several delays in getting building material Scoville, Essick & Keil's new 1200-seat Vine Theatre seems set for a July opening. The house is now entirely under roof, with prospects of steady going for the interior finishing job.—CL.

Port Clinton, Ohio—Associated Circuit is building a new 1200-seat theatre here, with the opening scheduled for September, provided unforeseen delays in building material deliveries do not crop up.—CL.

Regina, Sask.—Isadore Reinhorn, owner of the Roxy Theatre here, has completed plans for a $65,000 theatre at Melville, Sask. Melville is a prosperous farming community now served by a circuit house.—VA.

Vancouver, B. C.—William Smith and H. Barregard of Vancouver have made plans to build a 300-seat theatre at Delta, British Colum- bia, at a cost of $25,000. It is the town's first picture theatre.—VA.

Houston, Texas—Interstate Circuit has pur- chased a 165x350-foot tract at the corner of Heights and Alabama streets as a site for a new suburban theatre. The circuit paid $44,625, according to the former owner. Interstate plans to erect a modern suburban-type theatre on the property at a cost of approximately $200,000, it is reported.

Jacksonville, Fla.—C. P. Cohen, who operates the Fix Theatre here, is constructing a new theatre for Negroes in Green Cove Springs, Fla., which he expects to open soon.

REGIONAL NEWSREEL


The suit for an accounting of the finances of the National Amusement Company, a vend- ing machine concern organised on March 26 by Circuit Judge Eugene J. Sartorius under a stipulation of counsel that the controversy had been settled out of court.

The organization of the first Youth Cinema Club in the Greater St. Louis area at the Shady Oak Theatre in Clayton was completed April 1. The club members are now functioning in Missouri. Plans for expansion of the Youth Cinema Club will be discussed at the annual meeting of the Better Films Council here on May 17.

NEW THEATRES

Irving Worum, general sales manager for Film Classics, has been in Detroit for a few days, while Albert Dezel and Kal Bruss of the local office went to Grand Rapids and Mus- kogee.

Harold Brown has resumed his post as head of the United Theatres booking department. He was recently discharged from the Army after two years service.

Mrs. Barbara Sanders this week took over her new duties as secretary to S. A. Bowman, who is branch manager of United Artists ex- change.

H. E. Stuckey, former state sales manager for Paramount, has been promoted to the position of branch manager.

John Perger, manager of the Downtown The- atres, has been fired. He is expected to join the Frank Sinatra has been re-scheduled to appear for a week beginning May 9.

DES MOINES

Edward Louis Hahn, 73, Iowa and Illinois exhibitor, died at his home at Panora, Ia., after a short illness. He operated theatres at Morn- ing Sun, Winfield and *Panora in Iowa and several in Illinois.

Film executives will attend a two-day man- agers meeting of the Tri-States Theatre Corp. which will climax the G. Ralph Branton show- manship drive which has been in progress for the last ten weeks. The meeting will be held at Des Moines May 8 and 9, among those at- tending will be Leonard H. Goldenson, presi- dent of Paramount Pictures Service Corporation; Curtis Mitchell, director of advertising and publicity for Paramount; John Balaban, Jack Flynn, western sales manager for MGM; Bill Gehring, western sales manager for 20th Cen- tury-Fox; Roy Halstead western and southern sales manager for Warner Bros.; A. J. O'Keefe, western sales manager for Universal; and George A. Smith, western division manager for Paramount Pictures.

A. H. Blank, head of Tri-States Theatre Corp., may not know it, but he might be start- ing the second successful “story derby” following his $100 gift to the parents of new born twins. Blank presented the check to Clarence Kite, chief (Continued on Page 36)
Kirschbaum Cartoon

SOME RAIN SURE LOOKS LIKE "ONE LOST WEEK END!"


DENVER

Suzanne, daughter of Earl Bell, Warner Bros. exchange manager here, will be married on June 29 in the Cathedral of the Immaculate Conception in Denver to Michael J. Kennedy Jr. of Chicago.

The new $300,000 Midwest Theatre, Scotts- bluff, Neb., built by William Ostenberg, opened this week. And since a Columbia film was shown, the operator, manager, and Barney Shooker, salesman, attended the pre- miere. The house replaces the Egyptian, destroyed by fire last year.

Bruce Marshall, Universal office manager and head booker, moves across the street to become a salesman for United Artists, and will continue in the Wyoming territory. He succeeds Paul Hull, who is being moved back to Seattle.

Harold Michaels, Universal salesman, won the trip to Washington from this territory in the recent Red Cross campaign.

Fred Brown, United Artists salesman, has gone home on hospital after an operation.

J. T. Sheffield, former Republic franchise owner, has undergone an operation in New York for his hearing, and has high hopes of full success.

Richard Brill, publicity man for Warner Bros., is in Eritzson hospital following rem- oval of an impacted wisdom tooth.

A 12-year-old boy confessed he robbed the Kiva, Greeley, Colo., of $35, after staying in the theatre east closing time.

Harvey Traylor, Lincoln, Neb., has been named manager of the Trail, Colorado Springs.

He succeeds Robert Quinn, who has resigned to return to New York.

Joseph G. Vera, long-time booker who handled Film Row for years, has died in Denver of a heart attack.

Mr. and Mrs. J. R. (Dick and Helen) Lutz, are the parents of a new baby girl, Pamela Sue, born at St. Luke's hospital. Dick is salesman for National Theatre Supply.

Tom Poulos, owner of the Paonia, Paonia, Colo., theatre, and his family, are in the house which damaged the machines.

Cooper Foundation Theatres have made a donation to the family of the late Edwin Colao, Colo. The money will be used by the club in its campaign against juvenile delinquency.

(Continued from Page 3)
accountant for Tri-States, to start a bank ac- count for the twin boy and girl.

Gordon Gamack, columnist for the Des Moines Tribune, has just completed a column on the daily life of Harold Lyon, manager of the Des Moines Theatre.

Sol Yager, recently released from the Army, where he served as a captain, has been ap- pointed as a salesman for RKO at Des Moines, succeeding Cecil House who recently resigned. Yager was a salesman for RKO at Omaha before the war.

Joy Canaday, secretary to Dale McFarland, has joined the booker for Tri-States, is having a swell time. She is home suffering from the mumps.

Four Iowa exhibitors won MGM blue rib- bons for the best exploitation stunts during the month. They were Rex Truesdell, manager of the Collegian and Ames; Don Rundle of the Grand at Oelwein; M. J. Dewbrittain, Grand Theatre, Dubuque; and Al Johnston, Lee The- atre, Leesville.

C. B. Kirchner has sold the Avery Theatre and Regional Salesmen of the Twin Cities, Minneapolis, to the controls of the Grand Theatre, Minneapolis, and has moved his office to Minneapolis handled the deal.

PITTSBURGH

The Drive-In Theatre, South Park, reopened for the season Wednesday. This outdoor theatre has proved very successful, despite the numer- ous complaints registered with the authorities by the residents of that section because of the noise and heavy traffic that it claims it causes.

A new theatre equipment company, known as the Atlas Theatre Supply Company, has been organized here, headed by Gordon O. Gibson, who recently resigned as manager of the A & S Steinberg Theatre Supply Company. It is tem- porarily located at 7219 Thomas Blvd.

The Vernon Theatre, Aliquippa, heretofore operated by the Ideal Amusement Company, has been taken over by C. E. Weiser and re-named the Vernon.

The Lyric Theatre, Erie, for many years operated by the late H. E. Hammond, has been leased to Paul Brander, who operates two houses in Pittsburgh. The new ownership be- came effective May 1.

Marjorie L. Gutenberg, daughter of Mr. & Mrs. Samuel Rothensiech of the Rialto The- atre, Evans City, Pa., will become the bride of Frank Simon on June 9. Three of her brothers also operate theatres in Western Pennsyl- vania.

BOSTON

"Red" King arranged last week to have Jean Parker, film star, make a visit to the Veterans Administration Hospital in West Roxbury.

At the recent initiation meeting of the A. Vernon MacLean, former World War Legion, Joe DePesa, publicist for Luce's State and Orpheum theatres here, was awarded a plaque for out- standing work done in the publicity field for the Post. Over 100 legionnaires were present at this special initiation for 45 men in the film industry, 16 of them projectionists at local theatres.

Harry Smith, booker at RKO, who has been hospitalized, has returned to work, but only for a short time each day until he completely re- gains his health.

John Eastman, labor conciliator, will take the place of Henry Morandiere, who recently re- signed from the American Arbitration Board.

Sales Manager Al Dayt, Warner Bros., is the proud father of another daughter. Her name is Lorraine Joyce.

Formerly with the United Artists, Phil Trent has joined the sales department of PRC and will cover the Vermont-New Hampshire terri- tory.

Philip D. DePetro, manager of the Capitol Theatre, Allston, fought a week for $1000 in the mail last Saturday morning for winning first prize in an M & P circuit contest on post-war politician.

Jack Goldstein, Schenck publicist in the east, was in from New York this past week to visit local relatives and friends. Jack was formerly publicity director for National Theatres, where he has been for the past 15 years. In addition, he will be assigned the western Massachusetts area, and Sig Horowitz will take over the eastern New Hampshire and Northeast Massa- chusetts district.

Theatre owners were facing a new business hazard this week when the Commonwealth Edison Company, a Pennsylvania supplier of coal because of the continuation of the coal strike, Chicago city authorities are trying to buy coal on the open market for essential city services, but they declare coal takes seven days to reach the city, so that something is not immediately available to the city, to say nothing about the theatres, will be up against a dangerous situation.

The De Vry Corporation gave a dinner last week at the Swiss Club for its suppliers in celebration of the conversion of its manufactur- ing facilities from war to peacetime.

Twenty-six artists whose services have been summoned to a meeting at the Blackstone Hotel for this Friday and Saturday. A contingent of home owners and hotel proprietors have been called upon to help the Mayor J. J. Unger are flying from New York for the gathering.

Henry Goldson veteran theatre operator died in Chicago over last week-end. He is survived by his wife, two sons and one daughter.

Members of IATSE, Local 666, will meet next Monday and Local 780 on May 13 to select the candidates for the international meeting in Chicago the week of July 22.

Jolin Balaban, Walter Immerman, William Hollander, and Dave Wallenstein received Treasury checks recently last week for their co- operation in helping the B & K organization during the sale of War Bonds. Presentation was made by the local television sales director.

Fred Kraft has been named city manager in Terre Haute, Ind., for the Alliance circuit.

Rudolph K. Evan, sales manager, has resigned to join the Colosso organization in New York.

H. L. Costello, former manager directing of the Oriental Theatre, has returned from his west coast trip.
Shorts Shopping

Cartoon Shows' Popularity Prompts Suggestion for an Adult Short Subjects Show

It would seem that while short subjects are here to stay, many will continue to regard them as the stepchild of the industry. For some reason or other, not a few exhibitors apparently have little desire to give the one- and two-reelers a fighting chance to prove themselves potent box-office factors.

This is, in some measure, understandable when one considers that, with few exceptions, not even the producers themselves project any genuine enthusiasm about their junior product. They regard them as fillers to be made and released without regard to what was done when they were organized. Their short subjects publicity departments function as economically and as quietly as possible, as if they knew there was little chance of their proving an effective sales tool. This it stands to reason, therefore, that if the companies themselves evidence little or no enthusiasm about their product, the chances are that the exhibitors will work themselves up to a high pitch of showmanship only after the fact.

One ray of hope on the horizon is the phenomenal success of children's Saturday morning all-cartoon (or all-short subject) shows throughout the country. In many instances this has been the result of a really good programming job on the part of the station in question. It is the result of taking care of the overflow in other programs and allowing these shows to go on through the hours when children are watching TV. If we have been so clever with this, it stands to reason that they are reporting the benefits of this action, and we might consider their results as a guide to our own operations.

The success of these special shows has proved so surprising to the theatremen and newspapermen that they have been adjudged worth while and given prominent space in local newspapers and magazines in recent months. And just as the home demand for these shows increases, the demand for the material increases, and so the picture of the growing importance of the short subject in show business becomes more evident.

MOT's PAGES HONORED: Jean Pages, March of Time's Pictorial editor, was the guest of honor at a cocktail party held recently by the Chrysler Building's Cloud Club. In the photo above M. Pages (right) is shown with Roy E. Larsen, president of Time, Inc., and MOT Producer Richard de Rochemont.

15 Shorts Scheduled
By WB for May-June

Fifteen Warner Bros. short subjects, including 14 in Technicolor, have been set for May and June release, it is announced by Norman H. Moray, short subject sales manager. The single black-and-white subject is "Sixiacan Jambores," a Melody Master Band short.


2 MGM Shorts Admitted
Duty-Free into Palestine

Evidence that Hollywood films are playing an increasingly important role in world-wide education was emphasized last week when the MGM Studios learned from its Cairo office that the Department of Education of Palestine has admitted the two Pete Smith short subjects, "Safey Sleuth" and "Seventh Column" without payment of duties.

Free entry was granted because of the films' educational character, and brings to ten the number of MGM films which have been granted duty-free entry to foreign countries in the past ten months for this reason.

Composing at High

All records for speed in musical scoring are believed to have been eclipsed by Darrell Calker, Walter Lantz's musical director, when he scored the two latest Lantz comedies in a little more than two hours. The films were "Wacky Weed," Andy Panda subject, and "Fair Weather Fiends," with Woody Woodpecker. Calker, besides handling the Lantz musical direction, is also a composer in his own right.

New Pacemaker Series
On Paramount Schedule

Paramount's short subjects program for 1946-47 was announced by Oscar A. Morgan, short subjects and Paramount News sales manager, at the first of a series of ten regional conferences held in New York last Monday and Tuesday.

The meetings coincided in time with anniversary of the company's short subjects department as an independent department.

A mailer revealed that Paramount will release 64 short subjects embracing ten different series, highlighted by the introduction of a new open series to be identified as Paramount Pacemakers. The series will be produced at the Paramount Studios with concentrated effort given to the selection of subject matter, with every studio facility being made available to render the shorts "pacemakers." Morgan pointed out that since quality is to be the essence of the series, every effort will be made to make way for the acquisition of outstanding shorts made by independent producers.

The new subject division will be the new Pacemakers; six will be two-reel Musical Parade Features, in Technicolor; Famous Storytellers, produced by Charles Larsons, including six Noveltoons, six Popeyes, and six Little Lulus; Jerry Fairbanks will produce six Speaking of Animals, six Popular Science and six Unusual Occupations in color; George Pal will produce six Puppetoons, in Technicolor, and Jack Eaton will produce ten Grandville Rice Showflights. There will be 194 issues of Paramount News.

The New York meet was followed by another in Chicago Wednesday and subsequent meetings will be held in Philadelphia, May 3-4; Cleveland, 6-7; Atlanta, 10-11; Memphis, 13-14; St. Louis, 15-16; Chicago, 17-18; Denver, 20-21; and San Francisco, 23-24.

Prior to the conferences, over which he is presiding, Morgan anticipated that Paramount's 1946-47 short subjects and News sales would exceed those of his department's previous six years. That was not a Utopian dream, he pointed out, but "is based on a nation-wide survey recently completed by my department, enabling us to formulate plans for the strengthening of short subject sales throughout the country."

The New York meeting was attended by Charles M. Reagan, vice-president in charge of distribution; Hugh Owen, New York and southern division sales manager; William H. Ersh, eastern division sales manager; Henry Randel, branch manager of New York; Myron Sattler, sales manager of the New York branch office; Edward Bell, sales manager of New Jersey branch office; Menace R. Goodman, assistant short subject manager, and Paramount News sales manager; D. H. Phillips, short subjects advertising and publicity manager; and Stanley Hode, short subjects publicity department.

RKO to Produce Series Of Two-Reel Musicals

For the first time in five years, RKO Radio will produce a series of high-budgeted musical two-reelers, according to word received this week from Producer George Bilson by Harry Michelson, short subject sales manager.

The first to go into production should be an elaborate musical starring Gene Krupa and his band. Starting date is June 4. Krupa is now appearing at the 400 Restaurant in New York.
THE SHOW BUILDER

EDITORS OF FIVE NEWSREELS HONORED. For distinguished service in War Finance, 1941-45, editors of five national newsreels last week received the Treasury’s Silver Medal, awarded by Secretary of the Treasury Fred M. Vinson. Shown above at ceremonies where they received their medals are Edmund Reek, 20th Century-Fox Movietone News; Walton C. Ament, RKO Pathe News; Secretary Vinson, reading the citation; Thomas Mead, Universal Newsreel; Michael D. Clofne, MGM News of the Day, and E. P. Genock, representing A. J. Richard of Paramount News.

‘Tom & Jerry’ and ‘Bugs Bunny’ Tie in Texas Poll

Cooperation between two major distributors, MGM and Warner Bros., made it possible for the Interstate Circuit recently to hold a unique popularity contest in which patrons of four theaters voted on whether they preferred MGM’s “Tom and Jerry” or WB’s “Bugs Bunny.” The two big companies contributed original drawings of the cartoon characters as prizes to patrons who wrote in their opinions. Producers Fred Quimby of MGM and Edward Selzer of Warners furnished the drawings.

The result of the contest did not ruffle any feelings, for “Bugs Bunny” beat “Tom and Jerry” at the Parkway Theatre, Ft. Worth and the Laurel in San Antonio, while “Tom and Jerry” was the victor at the Tower, Houston, and the Varsity, Dallas.

Bugs Bunny Matinee Is Held By Alliance Circuit

A Bugs Bunny Big Six-Ring Easter Circus for children, with adults also admitted if they wished to attend, was held April 20 in all theaters of the Alliance Circuit, which operates houses in Indiana, Illinois, Wisconsin and Washington.

Besides four cartoons headed by Bugs Bunny, the program also included a Community Sing and a feature picture. Each child received free a five-cent candy bar and vied for gifts of ten live bunnies and 25 Easter gifts promoted from local merchants.

The circuit plans to hold similar cartoon matinees at frequent intervals throughout the year.

Raid Night Club Talent

For their next Columbia Film Vodvil producer Maxwell Cohn and director Harry Foster have come up with three of the biggest stars in the night club field. Cast will be headed by Dick Stabile’s orchestra, of the Copacabans, New York, and featured acts will include Del Casling of Chez Paree in Miami, and Miriam Lavelle of the Carnival, New York.

Ullman Off to Europe

Frederic Ullman, Jr., president of RKO Pathe, Inc., sailed last week on the Queen Mary for a five-week business trip in England, France and Germany. He expects to arrange for the production of several issues of the This Is America series, and confer with foreign associates of his organization.

Diapers and More Diapers Put Over ‘Life with Baby’

The opening of a new business in Harrisburg, Pa., proved to be the impetus for a search of Time’s “Life with Baby” engagement at the State Theatre. Gerry Wollaston, manager, took one look at the announcements of the business opening and decided the set-up was ideal, for the name of the new company was the Sno-White Diaper Service.

Officials of the company were equally enthusiastic with the result that Wollaston capitalized on co-op ads, radio spots and free publicity to such an extent that the film remained a second week—unprecedented for a short in Harrisburg.

In addition to daily co-op ads plugging the March of Time subject, the diaper service passed out 200 window cards and put up an elaborate display in the State lobby featuring stills from “Life with Baby,” copy on the film, and a tie-in on the diaper service.

A contest to count the number of clothepins in a large jar brought more than 2800 guesses, the winner receiving a year’s free diaper supplies. Carrying this further, Wollaston had the year-old son of the diaper maker clad only in a diaper, award the certificate to the winner.

The diaper theme was also carried out with a banner reaping from the marquee, which was made of diapers, each bearing a letter of the film’s title.

Friday Night Fights in Projected Pal Puppetoon

Hollywood’s most celebrated weekly event, the Friday night fights at the American Legion Stadium, will be brought to the screen in “Fight Night,” a puppetoon in Technicolor for Paramount release, according to George Pal.

The production, from an original story by Edward Stewart, will combine “live” action with Puppetoons, the fight sequences being filmed with human players while all ringside characters will be Puppetoon counterparts of the Hollywood personalities whose presence at the Friday night fights has made the stadium a nationally known institution. Pal has placed this production on his schedule chart for 1946.

Army Pics Disney Short

Walt Disney’s “Pluto’s Kid Brother,” fourth in the current series released by RKO Radio, has been selected by the U. S. Army Motion Picture Service and will be shown nationally starting May 11.

Shorts Shopping

(Continued from Page 37)
Rhythm on Ice (Good)
WB (2607) Melody Masters 10 mins.
Featuring George Arnold, with Corinne Church, Brindell Sisters, the Cutbillers, the Notables and Melody Masters’ Band; the scene is an elaborately decorated skating rink. Several unusual ice skating routines presented by the group, including scenes of pre-war Paris, New York City at night, and a skating conga line. The musical score is in the taste of the late Shadow Waltz, Rhythm on Ice, April in Paris, Emperor Waltz, Lullaby of Broadway and Quita Quita. Figure skating fans should enjoy this short immensely, but any audience will like its entertainment.

Our Old Car (Excellent)
MGM Passing Parade 10 mins.
The evolution of the American motor car is portrayed, from 1885 high-wheelers, through the Stanley Steamer and Model T, to today’s streamlined models. Intertwined is the story of an American family and the street on which they live. An excellent short which should arouse nostalgia in many a spectator.

Let’s Go Gunning (Interesting)
WB (2506) Sports Parade 10 mins.
The audience is taken, through the eyes of the Technicolor camera, on various types of bird hunts. First, migrating geese are caught on their way to and from their breeding grounds. Then, in another section there is a duck hunt in northern marshlands, a winter pleasant hunt, an autumn quail hunt and last, a duck hunt in the Louisiana bayous. This short will prove interesting and entertaining and colorful for young and old alike.

Wanted—More Homes (Informative)
20th-Fox March of Time 20 mins.
The MOT’s “Wanted—More Homes” is different in format than any recent edition of the series. In this, the MOT hits at building trades unions, manufacturers and practically everyone who is involved in the home building. The veterans and the other three million Americans who are without places of their own in which to live. It brings controversy into the lore with diametrically opposed statements from Chester Bowles and Wilson Wyatt, Housing Exhibitor, on the one hand, and Edward G. Gavin, editor of "The American Builder," a trade publication, on the other. Bowles and Wyatt hold out for governmental assistance and subsidy for building, while Gatt, who maintains the building will take care of itself. There are some gratuitous smacks at the OPA which some audiences won’t like. After consideration it is difficult to ascertain whether MOT is for or against More Homes. The short is interesting, timely and informative, however, and has many exploitable angles.

My Old Kentucky Home (Very Good)
20th-Fox (401) Mighty Mouse 15 mins.
Mighty Mouse comes to the rescue again when a Technical Southern plantation is about to be lost on a mortgage foreclosure. The standard villain, the beautiful granddaughter of the old colonel, the race horse and the hero are all here and do their stuff to some really fine musical backgrounds. Mighty Mouse is getting better all the time.

WH AT’S COOKIN’, DOC? Regardless of the expression on little Dana Lee Miller’s face she’s a happy little girl because the Bugs Bunny doll she’s holding was just presented to her by magician Jim Barnes as the first little lady attending the Warner Theatre, Memphis, on Easter Sunday. The doll was sent direct from the studio for the occasion.

America’s Builder, a trade publication, on the other. Bowles and Wyatt hold out for governmental assistance and subsidy for building, while Gatt, who maintains the building will take care of itself. There are some gratuitous smacks at the OPA which some audiences won’t like. After consideration it is difficult to ascertain whether MOT is for or against More Homes. The short is interesting, timely and informative, however, and has many exploitable angles.

Two Million Rooms (Excellent)
RKO (63,106) This Is America 15 mins.
The present hotel room shortage is the same as the lack of housing problems. With two million rooms, are not enough to care for America’s moving population these days. Yet, the first time in spite of higher operating costs, hotels are making money due to the 91 to 99 per cent daily occupancy. A day in a metropolitan hotel is shown, and all the facilities that are necessary to make a hotel self-sustaining. These necessary parts of any large hotel, usually behind the scenes, are a laundry, valet service, barbershop and beauty shop, and the many clerical departments needed to keep records. An excellent short on America’s seven largest industry, doing a $5 billion annual business.

When the Wife’s Away (Good)
Col. (7224) All Star Comedy 17 mins.
With his wife gone off in a huff because he invited the boss home to dinner without previous notice and on their wedding anniversary, too, Hugh Herbert enlist’s the waitress from the nearby tavern to serve dinner and act as his spouse. The result, of course, appears to be a fine and clever indigence of being fired from his job and married by his wife, using the cop’s pistol. Good comedy for neighborhood houses.

Three Sets of Twins (Good)
Col. (7954) Film-Vodvil 10 mins.
Featuring three sets of twins, the McFarland Twins, the Burke Twins and the Blackburn Twins, this musical novelty proves highly entertaining. The McFarland duo, who provide the music, the type which is fast making them popular throughout the nation. The singing Burke Twins lend a fine vocal note to the program. The Blackburns provide a terpsichorean treat with their sample of expert precision dancing. The lively pace of this short will be entertaining for any audience.

‘Does Hitler Live?’ Asks Paper; Theatre Cashes In
When Ray Allard, manager of the Centre Theatre, Fall River, Mass., booked Warner’s “Hitler Lives?” he decided to exploit the twocaster the same as a feature. Of all the stunts he pulled perhaps the most successful came with the Fall River Herald. An inquiry reporter got busy on the street, asking one and all the question: ‘Do You Think Hitler Lives?’ The response was terrific and led right into the opening of the special. Besides the inquiring reporter gag, a special trailer was run, using quotes of the Walter Winchell and Louella Parsons plugs on the picture. Blowouts also were made of favorable newspaper columns, many of which have appeared throughout the country. Allard also arranged a special showing of “Hitler Lives?” for press, clergy and military officials.

Sign Wills for Short
Bob Wills and His Texas Playboys have been signed by Associate Producer Will Cowan for a two-month run of “Fat Starling and ‘The Modernaires’” in key vocal spots.

Billed Above Van
Corky Webb of the Varsity Theatre, Dallas, has signed with the Academy Award-winning shorts over a feature in which Van Johnson was starred.

... NEWSREEL SYNOPSIS ...

(Released Saturday, May 4)

MOVIE TONE (Vol. 28, No. 79)—Big 4 meeting; Worst train wreck in recent history; President’s vacation cruise; Giant flying wing; Naval operation mothballs; 60 pigeons ordained in Notre Dame; Lab animals appeal to wheat farmers; French auto race; Penn reliays.

NEWS OF THE DAY (Vol. 17, No. 268)—Big 4 conference in Paris; Farmers answer LaGuardia’s call for aid; 45 killed in rail disaster; Army’s new flying wing; Truman on vacation; 68 priests ordained in Paris; Penn reliays.

RKO PATHE (Vol. 17, No. 72)—President Truman on vacation cruise; LaGuardia asks farmers for aid; 48 dead in crane collapse; Hamilton, N.J., Jap party; Army reveals flying wing; Big 4 confer in Paris; famed race renamed at Nice.

PARAMOUNT (No. 31)—Pictures of Big 4 in session; 44 dead in train wreck; Eisenhower leaves for Pacific; Aviation preview of tomorrow; LaGuardia plans for war; New sub: Air would be operational.

UNIVERSAL (Vol. 19, No. 498)—Big 4 meet to fashion world peace; Wheat for starving millions; President Truman on vacation; Japanese tea party; Flying wing; Penn reliays.

(Released Wednesday, May 1)

MOVIE TONE (Vol. 28, No. 69)—President Truman sees spectacular fleet maneuvers; Aviation news; Personality out of the past; Australian cowboys take, yarns about U.S. brothers; Hollywood spotlight: Three little bears at the Zoo.

NEWS OF THE DAY (Vol. 17, No. 267)—Navy air show for President; Russia and Iran reach agreement; Bernard Baruch helps shape policies on the atomic bomb; Balloon era revived; Bears at the zoo; Nyons for mon men.

RKO PATHE (Vol. 17, No. 72)—The occupation job; Truman reviews fleet of fleet maneuvers; Byrona off to Big 4 Paris tales; Khaki University in England; Royalty review in Stockholm; Airborne lifeboat drops from sky.

PARAMOUNT (No. 70)—Truman turns sail for fleet review; Dancing low-downs from London; Baruch tackles atom job; Animal headlines; Big 4 meet in Paris.

UNIVERSAL (Vol. 19, No. 497)—President reviews fleet of fleet maneuvers; Byrona off to Big 4 Paris tales; Khaki University in England; Royalty review in Stockholm; Airborne lifeboat drops from sky.

ALL-AMERICAN (Vol. 4, No. 184)—Chicago’s Easter Parade; St. Louis: Mayor “for a Day”; Dallas adds chapter in “Big Brother” drive; Negro students honored at Los Angeles High School; Florida harvests largest citrus crop; Dr. Brazier visits with pulman porters about whom he has written a book.
SHOWMEN'S Trade Review, May 4, 1946

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**CHECK-UP ON PRODUCT IN WORK**

**Studio Space Problem Clearing Up as Building Plans Move Ahead and Set Storage Property is Utilized; Practically All Studios Are Near Production Capacity**

You have to have a set before you can make a picture. That may sound elementary, but it has been the big headache to independent producers for some time. However, indications are that Hollywood is clearing up, which means more product will be forthcoming in the future. Seventeen new sound stages, of large size, will be available to producers within six months. Six are to be constructed in Culver City by the combine led by Sol Lesser; five are being built at the Nassau lot on Sunset and Van Nuys, and six are in Yuma. So far it has been revealed that it will add three more on property now being used for storage of old sets. Every studio is at near capacity at the present time, but in numerous cases several units are working on the same picture.

**20th-Fox Busy on 6 Films**

If 20th-Century-Fox follows its schedule on "13 Rue Madeleine," formerly called "32 Rue Madeleine," it will have seven films rolling on March 30. Meanwhile, six are going, including two specials, two musicals, a glorified Western, and an independently produced venture. The specials are "Forever Amber" and "The Razor's Edge," while the musicals include "Carnival in Costa Rica" and "That's For Me." The latter is being produced by Bryan Foy, who is reportedly making its last film at 20th-Fox before moving over to PRC as production head. The Western is "My Darling Clementine." Sol Wurtzel took its "Flight to Paradise" on April 29, "13 Rue Madeleine," set to roll May 6, is the only film scheduled to start in May at that studio. Tabb so far includes George Montgomery, Richard Conte and Annabella, with Louis De Rochemont producing and Henry Hathaway directing. 1. "Home Sweet Homicide" and "Claudia and David" have finished and are now being edited.

**Strong Activity at MGM**

Metro's stages are humming these days, with nearly all of its stars busy on starring vehicles. Latest starters are Mickey Rooney, returning to the screen, and Wallace Beery, Rooney stars in "Uncle Andy Hardy," which is finally under way after some delay occasioned by a search for an unusually tall girl to play opposite the pint-sized star. Beery's vehicle is "The Mighty McGurk," being produced by Nat Perrin. Most recent addition to the cast is Vince Barnett, Robert Montgomery is divided his part in "Undercurrent" and immediately went to the Carmel location to join the cast of "A Woman of My Own." "Undercurrent," Hepburn-Robert Taylor starrer, is expected to be completed this week. Metro announced it was starting "The Beginning of the End," much desired atom picture, on April 29. Norman Taurog is directing. Other films still going include "Tenth Avenue Angel," "My Brother Who Talked to Horses" and some dancing sequences and musical shots for "Till the Cloud Roll By." Shooting on the actual story for this musical has been completed. John Hodiak's suspension was revealed by the studio, for alleged refusal to accept assigned roles.

Robert Montgomery becomes a director-actor in "Lady in the Lake," to be filmed shortly.

**Low Ebb at Paramount**

With only three pictures being shot, Paramount is at unusually low ebb. However, its sound stages are busy because the pictures are employing several units, which occupy extra space. These units, alone, are working on "Perils of Pauline," Betty Hutton starrer. Director George Marshall has been taking one on studio sound track, while another shot street background on location at Saville, and a third released dance routines for the film's Casino de Paris number. Pine-Thomas completed their unit's latest effort, "Fear in the Night," a suspense melodrama with two newcomers, DeForest Kelley and Kay Scott.

Paramount is also shooting Bing Crosby's "Welcome Stranger" and Robert Hope's "Where There's Life." The next staffer, unless the schedule is changed, doesn't go until May 20, when "Emperor Waltz" enters production.

**UA Units 'In High'**

United Artists' independent setup means producers making pictures all over town, but the end result is the thing that counts; ample product with star values. Indication of that now is the multitude of units shooting at various studios. Hedy Lamarr is set to start her second picture with Hunt Stromberg on May 6, when "Dishonored Lady" rolls at the General Service lot. Comet wound up "Little Iodine" on April 29, but start their third film, "Miss Television," on May 10 at the Momey-St suthers Studios. "Bel Ami," Loew-Levin production, finally got under way April 25 at the Enterprise lot. Albert Levi is directing his own script.

Benedict Borgeus is using his largest sound stage for African hunting camp sequences in "The Short Happy Life of Francis Macomber." (Continued on Page 42)

**Cardinal Pictures Budgets $4,000,000 for 3 Films**

Cardinal Pictures Corporation, the producing company recently formed by Harry M. Popkin, with Popkin independently producing, this week announced the election of Mr. Popkin as president and at the same time revealed plans for three releases in 1946-47 which are to have an over-all budget of $4,000,000. Popkin's most recent production was the Rene Clair-directed film, "And Then There Were None," which was released though 20th-Century-Fox.

The first production on the new schedule, Popkin said, is "Sheila," from a new novel by Robert St. Clair which goes on the books next month. More than $1,000,000 has been earmarked for this picture.

**Hope Gets Lamour for First Independent Venture**

Bob Hope will have the services of Dorothy Lamour as co-star in the comedian's first independent venture, "The Private Eye," which will be produced by Enterprise, Inc. will enjoy a strong assist from Paramount, which is not only furnishing Miss Lamour, but also allotting studio space for the picture and loaning unit producer Danny Dare.

Actual studio work is scheduled to start in July following completion of Hope's current picture, "Where There's Life," which co-stars Signe Haso. "The Private Eye," an original comedy by Edmund Beloin and Jack Rose, will be released through Paramount.

**Millahowsky Plans Three**

Three independent pictures are being planned by Herman Millahowsky, with "Fear," based upon the Stefan Zweig novel, as the initial production. Each picture will be budgeted at $1,000,000. Shooting on "Fear" will begin in August. Millahowsky is now completing a major company releasing deal.

**Chaklin Joins Agency**

Bill Chaklin, trade contact for 20th Century-Fox's publicity department, left the organization May 4 after three years service. Chaklin joins the Bill Burton Agency on May 6, to assist in the handling of its clients. Bob Sunderland, recently discharged from service, takes over Chaklin's post at 20th-Fox.

**Girl Gets Title Role**

Comet Productions has signed Ann Hunter for the title role in "Miss Television." The 15-year-old singer was formerly under contract to RKO and appeared under the screen name of Juanita Alvarez.

**Monogram Story Purchase**

"Forgotten Wives," original story by Van-dyke Stewart, has been purchased by Monogram from the author, and will be produced by Jef-frey Bernard as a part of the 1946-47 program.

**Five More Years**

Edward Stevenson, KKO Radio designer, has been signed to a new five-year contract. He joined the studio ten years ago.
Hollywood, Epstein Get Writing Assignments


At the same time Philip G. Epstein was assigned to do the screenplay for the Warner film adaptation of "The Turquoise," current best-seller.

Studio Saves Food

Paramount, instituting food conservation in its studio restaurants in response to President Truman's appeal, reported late last week that the move has been successful. Restaurant patrons were advised that any unused food at the hour would be limited. Sugar also is rationed.

Scot Dramatist Due Here

James Bridie, Scottish playwright whose "Storm in a Teacup" is familiar in the U.S., will be brought to Hollywood in May by Alfred Hitchcock to begin work on "The Paradise Case" for Vangard.

Mrs. Shauman Goes to Studio Strolling

Dear Mr. Exhibitor's Wife:

Barbara Britton, Bill Henry and Rudy Vallee are being featured in "Ruffles," the play, and Steve Sekely and his associates are making it for Republic release.

These players have been chosen for the parts because of their ability to handle light comedy roles. For instance, Bill Henry plays the part of the owner of a small dance hall who, in a fit of life is to eventually own a swanky one. Barbara, the girl he loves, plays a girl who becomes rich when she gambles with some "supposedly" worthless stock, and Vallee is the other guy who gets mixed up in their lives.

Today's shooting schedule where Vallee takes Barbara for an evening's entertainment, and this is the set we enter when we get to the studio. It is all very modernistic in design: blue and white with huge palms for greenery.

We find Barbara and Vallee, dressed formally, waiting for the action to start. He is in tails and she in a black net dress that has a three-tiered bouffant skirt, padded hips, fitted bodice with a drop shoulder. With it she wears a diamond pendant necklace, diamond bracelets and diamond earrings; and her red-dish brown hair is worn in an up-do side roll.

This is only one of the costumes she wears in the picture. For once she gets a chance to show just what is worn in every walk of life, for she starts out as a waitress and from then on has ten different changes to do the progress of her life.

While we've been nailing all this, Sekely has been checking with the techs to see if everything is in order. Then he gives the command "go." A play-back is started with Rudy Vallee singing a song. This is supposed to be one of the funny gags in the picture, for Vallee hears as he enters the night club and passes some remark about "that singer."

Visiting with us while the scene is being filmed is young Bill Henry, a nice, capable young man who should go places, now that he is back from the service. When the announcement comes through that everyone must be quiet, "this is a take," we all "shut our lips" until the action is over.

Sekely Joyce our little group when he is free and while we chat with him Veda Ann Borg (also in the picture) suddenly appears and embraces him. Upon our request for a story, we learn that Sekely has retained a custom he introduced in Europe. He always sends flowers to the young ladies in his picture the first day they start working, and this is Veda Ann's thank you.

We meet Barbara and Vallee just before we leave. We also meet Dorothy Dumont, the associate producer, who tells us some wonderful tales about other picture people.

I'll be back real soon.

Anna Lewis

STUDIO NEWS & PROGRAM NOTES

James Cagney to Star in 20th's '13 Rue Madeleine'

James Cagney will desert his own independent company temporarily to head the cast of 20th Century-Fox's '13 Rue Madeleine,' which will be produced by Richard de Rochemont and directed by Henry Hathaway.

Second role for Ellen Drew under the new long-term contract at Columbia will be the feminine lead opposite Warner Baxter in "Crime Doctor's Honor," next in the series based on radio's "Crime Doctor" character.

Players signed for the cast supporting Jean Gillie, star of the forthcoming Monogram drama, "Decoy," include Eduardo Ciannelli, Sheldon Leonard and Marjorie Woodward. Film is the first by the new producing team of Jack Bernhard and Bernard Brault, and Bernhard will direct.

Arlene Whelan, Broadway star, has been borrowed from Paramount to appear with Joel McCrea, Veronica Lake and Preston Foster in Enterprise's "Ramrod," which Andre de Toth directs for Producer Harry Sherman.

Frank Marlowe has been added to the cast of the Martha O'Driscoll starrer, "Missouri Hayride," which Josef Berne produces and directs for FRC.

Producer Nat Holt has acquired "Trail Street," outdoor saga by William Corcoran, which will be filmed at RKO as an all-star, large scale epic.

Jack Holt will have a top role in "Flight to Nowhere," Golden Gate Productions film starring Alan Curtis and Evelyn Ankers.

Art Baker, radio emcee, has been cast for the role of Rabbi Samuels in "Abie's Irish Rose," which Eddie Sutherland is producing and directing for Bing Crosby Productions, Inc.

George Brent will co-star with Yvonne De Carlo in Universal's Technicolor drama "Flame of Tripoli," scheduled to start in June with Charles Lannott directing. Story is an original by Michael Fessier and Ernest Pagnon, who will also produce the picture with Howard Benedict as executive producer.

Dennis O'Keefe was signed by Executive Producer Hunt Stromberg for the leading role opposite Hedy Lamarr in "Dishonored Lady," which Robert Stevenson will direct and Jack Chertok produce from a script by Ben Hecht.

Charles Hoffman will produce "Ships in the River," novel by Gosta Larsson which was purchased as a starring vehicle for the Swedish star Viveca Lindfors, recently signed to a long-term contract by Warners.

Johnny Burke and James Van Heusen will write three new songs for Paramount's "Emperor Waltz," comedy with music which will star Bing Crosby and Joan Fontaine. Victor Yorke also has been assigned to music director for production, which will make extensive use of The Whistler and His Dog and Johann Strauss' "The Emperor Waltz."

Jan Bryant has been set for the feminine lead in "The Roaring Ranges," Monogram western starring Johnny Mack Brown and Raymond Hatton. Other cast members signed are Marshall Reed, John Merton, Ted Adams, Cactus Mack and Jack Perrin. Lambert Hillery is directing.

Lenore Aubert and John Loder will have the leading roles in "The Daughter of Monte Cristo," PRC's sequel to "Wife of Monte Cristo."

Reginald Denny is resuming his acting career with a top role in RKO's psychological drama, "What Nancy Wanted." Laraine Day, Brian Aherne, Robert Mitchum and Gene Raymond are starred, and supporting cast includes Ricardo Cortez, Sharyn Moffett and Henry Stephenson. John Brahms directs.

Burgess Meredith will co-star with Ginger Rogers and David Niven in Irving Stone's "Magnificent Doll," the Skibbell-Manning production for Universal. The story of Dolly Madison, most famous White House hostess in history, will be directed by Frank Borzage.

"Double Identity," an original story by Marc Klauber with a background of auto racing, has been purchased by Republic and assigned to William O'Sullivan to produce. O'Sullivan plans to take a camera crew to Indianapolis to film the big Memorial Day race, which will be run for the first time this year since 1946.

'Hucksters' to Hornblow

Arthur Hornblow, Jr., has been assigned by MGM to produce "The Hucksters," screen adaptation of the Frederic Wimby novel. Also on Hornblow's schedule is Sinclair Lewis' "Cass Timberlane," in which Spencer Tracy will star. Both are Book-of-the-Month selections.

Zahler to Compose Score

Lee Zahler has been signed to compose the title theme and score for the new "Ghost of Hidden Valley," new Buster Crabbe outdoors action drama which Sam Newfield directs.

CLOSE CONFERENCE. Evidence of new production line-ups following the realignment of the Benedict Bogeaus interests under the chartered name of General Service Corporation is seen as Bogeaus, left, talks things over with Lewis, (as if you didn't know), and Casey Robinson. Meredith will co-produce "Brave New World" with Bogeaus, while Robinson's unit is making "The Short Happy Life of Francis Macomber."
HOLLYWOOD

CHECK-UP ON PRODUCT IN WORK

(Continued from Page 40)

The company is scheduled to go on a month's location around May 9, which will complete the picture.

William Boyd, star of the "Hopalong Cassidy" series, producer Lewis Rachmil and Director George Archainbaud have selected locations for "The Devil's Playground," first in the new series, to start May 16. Sidney Tolcer is the latest addition to the cast, replacing "Abie's Irish Rose," which is rolling at Hal Roach studios for Bing Crosby Productions, will take to the road as a stage venture in the fall. Anne Nichols, its author, plans to use members of the screen cast in the stage tour. Another UA production now rolling is Sol Lesser's "The Red House."

Producer Seymour Nebenzal is temporarily stymied on the start of "The Chase" by the court action in which Joan Leslie, whom Nebenzal planned to co-star with Bob Cummings, is constrained to stay with Warners.

Hellinger Film Starts at 'U'

Universal is going strong, with Mark Hellinger just starting his independent production, "The Killers," making a large total of films rolling. Hellinger is producing the picture, while Robert Siodmak directs. Another recent starter is "Oh Say Can You Sing," featuring Sheila Ryan, Fred Brady, Walter Catlett and Paula Drew. All in all, seven pictures are currently going there, a record for the past year.

"The Michigan Kid," number three, is a Cinemascope job, and has been locationing at Kerm- ville. "Pirates of Monterey," working with Technicolor cameras, started April 26 on location at Lompoc.

Number five is Abbott and Costello's "The Ghost Steps Out." The others are "The Black Angel," and "Cuban Pete," starring Desi Arnez. Broderick Crawford suffered a broken nose in a melee with Rod Cameron on the set of recently completed "Runaround," but reported to the "Black Angel" set.

Exteriors of the Dolly Madison homes in the East are being shot by a camera crew for the Skirball-Manning production, "Magnificent Doll."

Columbia Housing Project

With four films going, plus a serial, "Chick Carter, Detective," and more pictures scheduled to shoot soon, Columbia is quite active these days. The quartet includes "Gallant Journey," "Down to Earth," "Rio" and "His Face Was Their Picture." The latter picture, incidentally, indicates a trend toward lengthy titles currently and inexplicably sweeping the studios. Virtually every studio has a breakwasher that will stump the average marquee. "Cowboy Blues" ended May 4, and is being gone over in the cutting rooms. "Sing White Rags" has been delayed in the end of April, winds up at the same time "Cowboy Blues" ends. Scheduled to start May 6 is "Crime Doctor's Honor," starring Warner Baxter, with Ellen Drew. The fourth Ken Curtis action musical, "Singing on the Trail," is set to roll May 7.

Colu.mn took a progressive step and an unprecedented one when it announced that it is seeking a 400-acre tract, of which at least 50 acres will be used for a housing project for its workers. The land will be available to workers at cost, with the rest of the acreage being employed for a new studio setup.

Recording of "The Jolson Story" started May 3, with Morris Stoloff conducting.

PRC Changes Rumored

PRC made news in the trade press with the possibilities of J. Arthur Rank's Eagle-Lion film library being given its name changed to E-L, as well as other major changes. Meanwhile, however, production continues, with the setup temporarily, at least, remaining the same. "Missouri Hayride," which has had a long shooting schedule for this company, is finishing.

Another film, which just completed "Secrets of a Sorority Girl," start their next, "Philo Vance Returns," on May 8. This will be the first of a series, originally scheduled to be produced by James S. Burckett, but since turned over to the A-S unit.

Sigmund Neufeld finished his Buster Crabbe western, "Ghost of Hidden Valley," and started an untitled Michael Shayne detective drama on May 1. Sam Newfield directs this third in the series. Hugh Beaumont and Cheryl Walker again co-star.

George Brackstone and York Copleand left for Rio on May 4 to start work on "Two Yanks in the North."

Republic Hits Jackpot

Republic is at high tide right now, with seven films being produced, among which are unpre-

Others going are "GI War Brides," "Shine on Texas Moon," with Roy Rogers, "Out California Way," Magnacolor production with Monty Hale and June Storey, "Snow Cinderella," independently produced by Walter Colmes for Republic release. The latter is on location for shooting sequences, with Henri Solot directing. The picture just started April 29. Rogers started his latest on April 30. Republic is going to produce one picture where the company stars into special sequences, for "Out California Way," in addition to featuring Jimmy Starr, Hollywood columnist. It looks like the studio is going all out on an effort to put across its Magnacolor series.

3 Before Monogram Lens

Monogram is doing well for itself, with a trio of flickers working: "Jade Lady," the latest in the "Shadow" series, is nearing completion; "Rearing Range," is rearing down the street among the lot buildings, with Bing Berman starring; and B & B's initial picture, "Decoy," is getting started. Edward Norris and Jean Gillie co-star.

No one has been announced for the next Joe Palooka film, to start next month, in June. Cyril Endfield has completed the script for Producer Hal E. Chester, one of the youngest in his field, having just turned 25.

Warners Moving Ahead

Warners Bros. are going at a fast pace at the present time, supplanting finished product with starters right on the nose. Most recently completed pictures at Burbank were "A Very Rich Man," starring Sydney Greenstreet and "The Young Man Who Wouldn't Work," starring Lewis Stone. However, "Deception" started April 25, with Bette Davis, Paul Henreid and Claude Rains. Irving Rapper is directing. Also scheduled to start was "Cry Wolf," on May 1, co-starring Barbara Stanwyck and Errol Flynn. Peter Godfrey directs.

Enterprise Progressing

Enterprise is making giant strides, Ingrid Bergman, currently in David Lewis' production "Arch of Triumph," is in New York conferring with author Erich Maria Remarque. She returns May 14 to Hollywood to start rehearsals with the Amazon Barnes, Ray Milland and William Lewis Milestone.

The company plans three pictures in the next couple of months, all budgeted in the range of $8,750,000. The first film, "Ramrod," has been set back to May 17.

Int'l Has One Film Working

"Bella Donna," International's current production, continues its progress before the cameras, being the first International picture to shoot at the new Universal quarters. The company, which is part of the United-World set-up, is now completely ensconced at its new Valley home. Only tenants remaining at the former Goldwyn lot quarters are تمامly Johnson and his "Dark Mirror" unit, editing the recently completed feature.

One Going at Screen Guild

Golden Gate Pictures, releasing through Screen Guild, is currently producing "Flight to Nowhere" co-starring Evelyn Ankers and Alan Curtis, with William B. Davidson producing and William Rowland directing. The picture started April 29 at Death Valley, where the entire unit was flown.

RKO Sets Two Films

RKO Radio has set two pictures for production this month. "Deadline Than the Male," with Robert Morgan, Claire Trevor and Lawrence Tierney, is set to go May 6. "Katie for Congress" will probably follow on May 13.

OLD AND NEW GATHER TO HONOR

Shirley Temple, Franchot Tone and Director Dorothy Arzner are currently on the set of RKO Radio's "Honeymoon," in which she is now working. Dunn acted in, and Butler directed, some of Shirley. Adolphe Menjou, Jimmy Dunn, David Butler chat at Shirley's 18th birthday party yesterday at her home. She tied with Tone as her leading man. Menjou and Miss Temple's early child films.
# TITLE INDEX

Listed in the following index are titles of those films which were released in a given year (including some Western series releases) with names 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>Adventures of Rusty (D.F.)</td>
<td>Donaldson-M.-Lindsay-C. Nagel</td>
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<td>Dancing in Manhattan (C.D.F.)</td>
<td>Fred Brady-Jeff Donnell</td>
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<td>6105</td>
<td>I Love a Bandleader (M.F.)</td>
<td>Phil Harris-Leslie Brooks</td>
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## CURRENT 1944-45

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<td>A Close Call for Boston Blackie (M.F.)</td>
<td>Morris-R.-L.-L. Merrick</td>
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<td>7004</td>
<td>Bandit of Sherwood Forest *(T) (D.F.)</td>
<td>Cornell Wilde-Anita Louise</td>
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<td>7010</td>
<td>Blonde's Lucky Day</td>
<td>Singleton-A.-L.-L. Simms</td>
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<td>7024</td>
<td>Crime Doctor's Warning (My)F</td>
<td>Warner-Baxter-Dunse Anderson</td>
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<td>7007</td>
<td>Gentleman Misbehaves, The</td>
<td>Robert Stanton-Osa Massen</td>
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<td>Gilda (D)F</td>
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<td>7008</td>
<td>Perilous Holiday</td>
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<td>7028</td>
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<td>7036</td>
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<td>She Couldn't Say Yes (C)A</td>
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<td>7042</td>
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## COMING

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<td>Song of the Prairie</td>
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Westerns (Current 1944-45)

### Features and western series pictures are listed alphabetically by title under name of distributor. (Consult True Index for distribution of pictures known only by title.) Numbers at left of titles indicate Magnacolor or block number. (SP in this column indicates Special print released separately), those at extreme right give previous publication date of Advance Data; a or Box-Office Slant: b. Asterisk following title indicates color photograph with adjoining letter giving name of type of color thus: *(T)*, Technicolor; *(C)*, Cinecolor; *(M)*, Magnacolor. Audience Classification is indicated by lettered titles. A-Adult; F-Family. Letters and combinations thereof in parentheses indicate type of story in accordance with following key: (B) Biographical, (C) Comedy, (D) Drama, (G) Gangster, (H) History, (M) Musical, (W) Western, (W) War.
## COLUMBIA (Continued)

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<td>7214</td>
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<td>7215</td>
<td>Throw a Saddle on a Star.</td>
<td>Ken Curtis-Addie Roberts</td>
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## MGM

### Current 1945-46

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## MONOGRAPH

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<td>Kane Richmond-Barbara Reed</td>
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<td>511 Bowery Bombshell</td>
<td>Leo Gorcey-Hunt Hall</td>
<td>66.10/10/45</td>
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<td>519 Dark Alibi (My) F.</td>
<td>Toler-S. Fong-M. Moreland</td>
<td>61.5/25/46</td>
<td>b4/27/46</td>
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## Fabulous Susanne

- **Title:** Fabulous Susanne
- **Company:** Exhibitors Weekly
- **Run Time:** 71.9/28/45
- **Rel. Date:** b1/10/46
- **See Issue Date:** b1/10/46
Galloping Thunder
Col.
Gay, B.
Blu.
Gay Cavalier (W.F.)
Gilbert Roland-Martin Garlagas
In Fast Company
Leo Gorcey-Huntz Hall
Palaces, CA
Joe Kirkwood-Western
Jumpin' Joe
Robert Wilcox
Junior Prom (M.F.)
Freddy Stewart-June Preisser
Mandarin's Secret
Sidney Toler-Victor Sen Yung
Romance of the Ranch
Gilbert Roland-Marjorie Rrdran
Suspend (D.A.)
Belva-Barry Sullivan-E. Paleste

Westerns (Current 1944-45)

515 Drifting Along
J. M. Brown-Raymond Hatton
516 Frontier Feud
J. M. Brown-Raymond Hatton
519 Haunted Mine, The (W.F.)
J. M. Brown-Raymond Hatton
521 Riders of the Dawn (W.F.)
James J. Murray
522 Border Bandits (W.F.)
J. M. Brown-R. Hatton
523 Lonesome Trail
J. Wackely-Lee White
524 Under Arizona Skies
J. M. Brown-Jayson Jamison
525 West of the Alamo
J. Wackely-Lee White

Westerns (Coming)
526 Gentleman From Texas
J. M. Brown-R. Hatton
574 Trail to Mexico
J. Wackely-Lee White

PARAMOUNT

Big Town
Philip Reed-Hillary Brooke
4 Blue Dahlia (My A)...
A. Ladd-V. Lake-W. Bendix
1001...b3/2/46
4 Blue Skies (T)...
Ring Crosby-Paul Draper
1001...b2/4/46
5 Bride Wore Boots (C)...
B. Stanwyck-R. Cummings-D. Lyon
1001...b2/26/45
5 Calcutta
A. Ladd-G. Russell-W. Bendix
1001...a7/14/45
5 Call of the South (Starr)
M. Standish-Starr C. Lyman
1001...b5/2/46
5 Easy Come, Easy Go...
Beulah Hutson-Sonny Tufts...
1001...a8/7/45
5 Fear in the Night...
De Forest Kelly-Ray Scott
1001...b1/20/45
5 Hotel Deco (D.F.)...
W. Gargan-J. Rogers-P. Reed
1001...b2/20/46
5 Imperfect Lady, The...
R. Milland-T. Wright-V. Field
1001...a11/10/45
5 Ladies Man...
Edie Bracken-Virginia Field
1001...b12/10/45
5 Monsieur Beaucaire...
B. Ryal-Howard Caudill
1001...b2/24/46
5 O.S.S. (Some Pretty Average Guys)...
A. Ladd-G. Fitzgerald-P. Knowles...
1001...a8/6/46
5 Our Hearts Were Growing Up (C)...
D. Bukley-S. Farnell-D. Linnan
1001...b11/30/45
5 Perfect Marriage, The...
L. Young-D. Niven-V. Field
1001...a3/22/46
5 Perils of Pauline...
Betty Hutton-John Lund
1001...b2/28/46
5 People (The)...
Richard Denning-Catherine Craig...
1001...b5/10/45
5 Seven Were Saved...
Richard Denning-Catherine Craig
1001...b5/23/46
5 Strange Love of Martha Ives (D)...
Stanwyck-L. Scott-Hoffin...
1001...b5/10/45
5 Suddenly It's Spring...
F. MacMurray-P. Goddard...
1001...b2/20/45
6 Swamp Fire...
Johnny Weissmuller-Virginia Grey...
1001...a11/24/45
6 They Made a Killer (D.A.)...
Robert Lowery-Barbara Britton
1001...b1/26/46
6 To Each His Own (D.A.)...
Olive de Havilland-John Lund...
1001...b11/24/46
6 Two Hearted Truths...
B. Hutton-T. O'Brien...
1001...b2/24/46
6 Two Years Before the Mast...
Donley-Ladd-Bendix
1001...a7/14/45
6 Virginian, The (T W F)...
J. McCrea-B. Donley-S. Tufts...
1001...b1/26/46
6 Well Groomed Eride (CD F)...
R. Milland-G. deHaviland-S. Tufts...
1001...b2/2/46
6 Where There's Life...
B. Hope-0. Hasso-W. Bendix
1001...b5/10/45

PBC

Big Town
Philip Reed-Hillary Brooke
4 Blue Dahlia (My A)...
A. Ladd-V. Lake-W. Bendix
1001...b2/26/46
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Ring Crosby-Paul Draper
1001...b2/2/45
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1001...b1/26/46
6 Well Groomed Eride (CD F)...
R. Milland-G. deHaviland-S. Tufts...
1001...b2/2/46
6 Where There's Life...
B. Hope-0. Hasso-W. Bendix
1001...b5/10/45

Showmen's Trade Review, May 4, 1946
### COMING

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<tr>
<td>Avalanche (My)A</td>
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<td>Devil Bat's Daughter (My)A</td>
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<td>International Cheaters</td>
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<td>Murder Is My Business (My)F</td>
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<td>Queen of Burlesque</td>
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### Westerns (Current 1944-45)

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<tr>
<td>Ambush Trail (W.F.)</td>
<td>Bob Steele</td>
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<td>Border Badmen (W.F.)</td>
<td>Buster Crabbe</td>
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<td>Caravan Trail * (W.F.)</td>
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<td>Fighting Bill Carson (W.F.)</td>
<td>Buster Crabbe</td>
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<td>Flaming Pullets</td>
<td>Tex Ritter</td>
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<td>Frontier Fugitives</td>
<td>Ritter-Dave</td>
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<td>Lightning Raiders</td>
<td>Buster Crabbe</td>
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<td>Prairie Rustlers</td>
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<td>Six Gun Man (W.F.)</td>
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<td>Thunder Town (W.F.)</td>
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### Westerns (Coming)

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<tr>
<td>Colorado Serenade</td>
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<td>Gentlemen With Guns (W.F.)</td>
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<td>Law Crusaders</td>
<td>Buster Crabbe</td>
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<td>Man Without a Gun</td>
<td>Bob Steele</td>
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### KKO-RADIO

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<td>4 A Game of Death (M.A)</td>
<td>J. Loder-A. Long-R. Wade</td>
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<td>Badman's Territory (W.F)</td>
<td>R. Scott-A. Richards-T. Tierney</td>
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<td>Cornered (D.A)</td>
<td>Dick Powell</td>
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<td>Deadline at Dawn (M.F)</td>
<td>Hayward-F. Lukas-B. Williams</td>
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<td>Ding Dong Williams (MC)</td>
<td>Glenn Vernon</td>
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<td>From This Day Forward (D.A)</td>
<td>James Mason</td>
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<td>Isle of the Dead (HD.A)</td>
<td>Bar-Koloff-E. Drew.</td>
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<td>Kid From Brooklyn (CM.F)</td>
<td>Kaye-V. Mayo-Vera-Ellen</td>
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<td>Kidnapped (My)F</td>
<td>Walt Disney</td>
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<td>Pinchot (T.C.F)</td>
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<td>River's Rhythm (C.F)</td>
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<td>Sing Your Way Home (CM.F)</td>
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<td>Spanish Main (T.D.F)</td>
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<td>Tarzan, The (My-D.A)</td>
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<td>Tomorrow Is Forever (D.A)</td>
<td>Colbert-G. Brent-O. Welles</td>
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<td>Wonderer of the Wasteland (W.F)</td>
<td>James Warne-Audrey Long</td>
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### COMING

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<td>A Likely Story</td>
<td>Bill Williams</td>
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<td>Bamboo Blonde</td>
<td>Frances Langford</td>
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<td>Bedlam (D.A)</td>
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<td>Best Years of Our Lives, The...</td>
<td>Andrew-M. Loy-F. March.</td>
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<td>Child of Divorce</td>
<td>Sharly Moffett</td>
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<td>Crimson Court</td>
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<td>Crack-Up</td>
<td>O'Brien-T. Marshall</td>
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<td>Desirable Woman</td>
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<td>Dick Tracy Versus Cubby</td>
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<td>Falcon's Adventure</td>
<td>Tom Conway-Madge</td>
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<td>Genius at Work</td>
<td>Carney-W. Brown</td>
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<td>Honeymoon</td>
<td>Shirley Temple</td>
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<td>In a Empty Life</td>
<td>Stewart-D. Reed</td>
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<td>Lady Luck</td>
<td>H. Young-B. Hale-Morgan</td>
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<td>Notorious</td>
<td>Grant-Ingrid</td>
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<td>Secret Life of Walter Mitty *T</td>
<td>D. Kaye-V. Mayo-F. Bainter</td>
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<td>D. Fairbanks-M. J. Hora.</td>
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<td>Step by Step</td>
<td>Lawrence Tierney-Anne Jeffreys.</td>
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<td>Sunset Pass</td>
<td>Ed. G. Robinson-L. Young-O. Welles</td>
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<td>Till the End of Time</td>
<td>Dorothy McGuire-Guy Madison.</td>
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<tr>
<td>What Nancy Wanted</td>
<td>Laraine Day-Brian Aherence</td>
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<td>What Without Reservations</td>
<td>Claudette Colbert-John Wayne</td>
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### REPUBLIC

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<td>466 Along the Navajo Trail (W.F)</td>
<td>Roy Rogers-Dale Evans</td>
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<td>467 Behind City Lights (D.F)</td>
<td>William Terry-Lynne Roberts</td>
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<td>468 Don't Fence Me In (W.F)</td>
<td>Rogers-Evans-Hayes</td>
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<td>Life With the Angel</td>
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<td>Light With Father</td>
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<td>Lightening Raiders</td>
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<td>Little Lotta</td>
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<td>Little Miss Big</td>
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<td>Losing Her Honey</td>
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<tr>
<td>Love in Paris</td>
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<td>Love Lies Bleeding</td>
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<td>Love Me Tonight</td>
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<td>Love of the Dales</td>
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<td>Love Story</td>
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<td>Make Mine Music</td>
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<td>Mandrin's Secret</td>
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<td>Man From Rainbow Valley</td>
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<td>Man Who Dared</td>
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<td>Marked Trails</td>
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<td>Marshall's Dream</td>
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<td>Meet Me on Broadway</td>
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<td>Men in Her Diary</td>
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<td>Michigan Kid</td>
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<td>Mighty Heart</td>
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<td>Mildred Pierce</td>
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<td>Miss Susie Single's</td>
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<td>My Darling Clementine</td>
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<td>My Gal Loves You</td>
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<td>My Name is Jullis Ross</td>
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<td>My Pat Trigger</td>
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<td>Navajo Kid</td>
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<td>Nevada City</td>
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<td>Night and Day</td>
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<td>Night Rider</td>
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<td>Night in Paradise</td>
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<td>Our Vines Have Tender Grapes</td>
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**REPUBLIC (Continued)**

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**Current 1945-46**

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**COMING**

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**Westerns (Current 1945-46)**

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**20TH-FOX**

**Current 1945-46**

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**SHOWMEN'S TRADE REVIEW, May 4, 1946**

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**Details**

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<td>106</td>
<td>Feb</td>
<td>Re-release</td>
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<td>619</td>
<td>Johnny Comes Flying Home (D)</td>
<td>65</td>
<td>Apr</td>
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<td>620</td>
<td>Return of Frank James</td>
<td>52</td>
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Huxley Story to Screen
Zoltan Korda, at present directing under the Bogueus banner, has announced the purchase of screen rights to William van Beuren’s novel, "The Smell," from Aldous Huxley, who considers it one of the best of his short stories. Korda plans to produce the film independently with a $1,500,000 budget, the casting of the lead is underway. Meanwhile, director Mort Bennett is making a screen adaptation.

Scott for "Embezzler" Lead
It seemed likely this week that Zachary Scott, who appeared opposite Joan Crawford in Warner’s production of James M. Cain’s novel, "Mildred Pierce," would have the leading role in the second Cain property owned by WB. "The Embezzler," which has been in development, will focus on an embezzler and his family, with Scott in the title role. Scott is currently working in "Stallion Road."
MOMENTUM*
FROM
ALEXANDRE DUMAS'
"The Wife of Monte Cristo"

IS ROLLING UP THE GROSSES!

AND PRC'S CINECOLOR HIT "THE ENCHANTED FOREST" STILL BREAKING RECORDS THROUGHOUT THE COUNTRY!
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"The Green Years" is making Music Hall history! Already it has set new all-time M-G-M records with a NEW high each successive week for three weeks in a row! And now in full stride for another long and profitable M-G-M run!

You can say it again: "THE GREEN YEARS is a wonderful motion picture!"
TRADE OBSERVATIONS

S.M.P.E. One of several highlights of the meeting of the Society of Motion Picture Engineers in New York this week seems fortuitous as a reminder of the vital role that this organization of technicians can perform in behalf of the film industry.

The event referred to was the presentation of a scroll to Warner Bros. for their pioneering efforts in the practical application of talkies to the commercial motion picture theatre.

This in turn recalls the hectic times which followed the introduction of sound back there in the late 'twenties and early 'thirties. How much money it cost the theatre field to stumble its way through the maze of gimmicks and gadgets which came into the market for sound film presentation is not known specifically. But it must have been a huge sum. Such things could happen again, may happen in a relatively short time because of television.

The Society of Motion Picture Engineers can, and we believe it will, set up a program of watchfulness and determination to pass on to the exhibitors all possible information and guidance on matters which may affect the amount of projection room space and the equipment that may be needed should television be developed to a point of practical necessity to the average theatre.

* * *

STOUT FELLAS. Considering the severe out-of-pocket costs to theatres in many cities by reason of the coal strike, there is a manly show of patriotic observance of official regulation regarding brownouts, blackouts and closdowns on the part of theatremen. Thus in another emergency the motion picture men of the country take their stand as stalwart citizens who are ready, willing and able to shoulder responsibilities and financial losses in the performance of duty to their community and their country.

* * *

MORE FIRST RUNS. There is steady though not sensational trend in the direction of easing the first-run bottleneck by means of that simple device of creating additional first-run theatres as occasion permits.

In several cities some film companies which have no theatre affiliations have resorted to a policy here and there of putting a particular picture into first run in a situation which formerly had no first run status.

One of the interesting phases of this experimentation is that some of the distributor head-men were more than pleased with results of the smart showmanship which was put on by the "smaller" theatremen for their presentation of the first run showings—with excellent results at the box-office, of course.

* * *

HOW HIGH IS UP? We invite critics of motion picture theatre admission prices to visit the box-office of the "big top" circus and have a look at the prices asked (and collected in great quantities, judged by the gate at Madison Square Garden) for tickets for the "greatest show on earth."

For further education on how high circus show admissions are in comparison to the movie theatre, we invite the critics to pay the six dollars (count 'em $6.00) for a ticket to a matinee performance and then go on in and have a look at what they get for their money.

Maybe we're just prejudiced, but, by comparison with shows you can get on the screen at any movie theatre, that "greatest show on earth" line seems a super-colossal phoney.

* * *

WELCOME. The Tenth Annual Convention of the Variety Clubs of America, now known as the International Variety Clubs, will convene in New York next week.

Several hundred Barkers and their guests will participate in this first post-war convention. It will be a most important gathering; the scene of decisions that will further extend the magnificent works for charity performed by this great organization, as well as the scene of many impressive events, including the Humanitarian Award Dinner.

To all the members of the Variety Clubs, to the organization itself, and to its guests at this forthcoming convention, we extend a cordial welcome.

"CHICK" LEWIS
Theatrers Close, Brownout as Authorities Act To Save Coal

Marquee lights threatened to go out again across the nation as authorities in several areas sought to conserve strike-stocked stockpiles of bituminous coal with orders designed to save coal supplies at currently burning theatres.

Harford Theatre Files $30,000 Triple Damage Suit Against Majors, 2 Circuits

Eight majors and two exhibitor circuits operating around Baltimore were made defendants in a $30,000 triple damage suit under the Sherman-Clayton Act filed in the federal district court of Washington this week by the Harford Theatre.

The suit, which follows the pattern set by the successful Chicago Jackson Park case, is the second to be filed against virtually the same defendants by a Baltimore independent. Several weeks ago Attorney Robert E. Scher, counsel in the present case, filed a similar suit on behalf of the Linden Theatre.

Named as defendants are Paramount, RKO, 20th Century-Fox, Warner Bros., MGM, Columbia, United Artists, Universal, and the Durkee and Rome circuits. Durkee operates about 26 houses in Maryland; Rome, about 13.

The suit charges: (1) That the two circuits "virtually divided" the territory among themselves and conspired with the distributors; (2) that the exhibitors discriminated in film rentals and cancellation privileges; (3) that clearance was used to perpetuate monopoly.

The petition, in part, reads: "The Durkee defendants and the Rome defendants have entered into an agreement whereby the two circuits do not compete with one another and whereby both circuits combine their purchasing power to obtain from the distributor defendants preferences and advantages over independent exhibitors.

"The Durkee defendants, in acquiring their circuits of theatres, have not gone into the same competitive areas to any appreciable extent. On the contrary, generally speaking each circuit has gone into neighborhoods not occupied by the other. This has resulted in a virtual division of neighborhoods between them.

"In the few instances where both circuits operate theatres in the same neighborhood, the policy of operation, prices of admission and division of product between the theatres is mutually agreed upon. There are interlocks.

Anyway, 'Twas a Headline

The Metropolitan Opera Company had a grand idea to beat Chicago's electric cut rate. The company was generating its power from fuel oil. But like many a good idea, it went haywire.

The opera company chartered a 6000-ton lake ship, had it tugged into the river next to the Chicago Opera House, and then converted the existing system to the ship's oil-run engines to generate power. It looked like what the doctor ordered until the ship broke up under the strain and crashed into the docks of the Daily News Building.

Harford Theatre Files $30,000 Triple Damage Suit Against Majors, 2 Circuits

Malcolm Kingsberg

(The Man on the Cover)

President of RKO Theatres, Inc., a subsidiary of Radio-Keith-Orpheum, Mr. Kingsberg first became associated with the industry in 1933 when he was appointed to the post of vice-president of Keith-Orpheum Corporation, and was elevated to the presidency last February. Mr. Kingsberg began his business career as a reporter on the Springfield (Mass.) Daily News, following his graduation from Harvard. In 1922 he turned his talents to the financial field as a member of the Goldman, Sachs & Co. organization. In 1932, Mr. Kingsberg joined M. J. Meehan & Co., and continued that association until his appointment to an executive office with K-A-O.
Demand for Foreign Language Films Here is Unsubstantial

National Groups Offer Little Support to Product From Their Homelands

Only one of New York Chinatown's three theatres plays Chinese films regularly as a daily policy. In French-founded New Orleans, French films are such duds that they are no longer run. These are two of the paradoxes in the paradoxical situation of foreign-language pictures in the United States.

For despite the fact that in this country there are many communities where racial and cultural ties with foreign lands are pronounced, the market for foreign-language films is lean. A survey by SHOWMEN'S TRADE REVIEW proves. Though some of this may have been caused by a dearth of foreign product due to the war, it remains that even before the invasion of Poland, foreign-language films were showing steadily diminishing returns at the box-office with American films.

Two cities which top the nation for the popularity of such films are New York and Washington. In New York there are seven theatres which make a policy of foreign-language pictures. The majority of such product is French, but there is one theatre each for Spanish, Russian, Italian and Chinese pictures. These are first run houses and have a fixed policy of foreign-language films. Many second run houses play such product on an occasional or occasional basis or less.

In Chinatown, only one of the three theatres serving that area plays Chinese product exclusively. The others, which double-bill major American product, use a Chinese film for mid-night shows and the like.

Washington is Good

Washington, the city of Embassies, is a good market for foreign films, with three houses playing them regularly, but not exclusively.

Sidney Lust's Hippodrome bases its programs largely around French and Russian films. The Pixon uses foreign-language French films about once a month. The Little Theatre which is a "class" house will play any foreign-language product which comes up to the house's standard, and its management feel that the diplomatic corps are regularly drawn up in the block where it is situated, despite the fact that it is in none too favorable a location.

The remainder of the nation shapes up as follows:

Cleveland—Practically no foreign product shown. The Square Theatre had an exclusive foreign-language policy which at first was highly successful but which gradually tapered off to nothing. The Projection Art holds an occasional showing of a so-called "art" picture.

Harriets—The public turned thumbs down on foreign films after Senator Manager Bob Sidman made a pre-war effort to boost them with strong advertising. "Mayerling," "Grand Illusion," and "Balkan" got poor reactions; Paderewski in "Moonlight Sonata" did better. Madison, Wis.—A campus theatre (the Play Circle) has frequent foreign films but their direct market is the university crowd. Columbus, Ohio—Central Ohio occasionally has foreign language pictures.

Boston—A semi-regular foreign product with Italian films in the lead, but no houses have an exclusive policy.

Atlanta, Ga.—An experiment made by the suburban Emory several years ago failed. No first run house has run any of this product.

Detroit—The Cinema here has a foreign film policy, with Russian pictures in the lead, Italian and Spanish making place and show.

Polish, and French pictures are also played.

Memphis—No foreign films for this territory. Even English-speaking French shows are not offered.

Indianapolis—Occasional showings.

New Orleans—French pictures, which enjoyed what the local citizenry termed a "succes d' estime," have dropped badly and are no longer booked. Even in the French-speaking sections of the city the product apparently cannot be made to pay. An occasional Spanish film enjoys some success; Russian product can't even be sold.

Utica Books Poles

Albany, N. Y.—The Utica Theatre, Utica, plays foreign product for two days stands about four times a year. They are usually Polish films. The Family at Utica also plays Italian and French pictures, while the Rialto uses an occasional Polish film.

Pittsburgh—The war cut down on the playing of foreign-language product here but the Astor Theatre in downtown Pittsburgh is holding on with German, Russian and French pictures. Major portion of the product is French.

Detroit—None.

Oklahoma City—A few Spanish and Mexican pictures get a play.

Philadelphia—No exclusive foreign film runs, but Italian films get the best play of the Studio Theatre, the manager says. Russian films have fallen off, he adds, whether because of propaganda or other causes he is unable to say. Swiss pictures, recorded in French, enjoy good play.

Chicago—The World, directed by Abe Teitel, plays French and Russian films. The Blue Island, a circuit house, plays Mexican films, while the Uptown circuit, Essex, completed a deal for Scandinavian product.

Omaha—Two houses here (the Epstein circuit's Tivoli and Goldberg Theatre Enterprises' Fortieth Street) play foreign-language films about once a month. The Tivoli's major- ity is Russian product; Goldberg uses an occasional Swedish picture. Ulliance Francaise brings in about 10 French pictures a year as part of its program to aid those who seek to learn French.

It's 'binfordizing' Now

Memphis found a name for it—"bin- fordizing." Don't run for your Funk and Wagnall's or Mr. Webster's Unabridged. For it ain't there. Don't even turn to the giant-volumed dictionaries which bear the accumulated knowledge of those literary gentlemen at Oxford University, you won't find it there either.

But citizens of Memphis know what it means for it was the event of the week. Through the city this week in honor of Censor Lloyd T. Binford whose latest work in shearing film sequences showing uruous results in aid of the entire King Cole Trio's scenes from "Tom Breneman's Breakfast in Holly- wood."
Few Film Technique Courses In Schools, SMPE Informed

Unions Partly to Blame, Says Frayne; Engineers Honor Warners, Armat

By AARON NADELL
Technical Editor

Adequate instruction in motion picture engineering techniques does not exist in American universities, and the closed shop situation in studios and theatres is partly to blame, Motion Picture Committee Instruction Chairman J. G. Frayne, told the 99th convention of the Society of Motion Picture Engineers at the Hotel Pennsylvania in New York Wednesday.

Praise of the work which the engineers had accomplished for the industry was also voiced by two industry leaders— MGM Vice-President William F. Rodgers, who addressed the opening luncheon of the convention Monday, and Albert Warner, who received a scroll from the SMPE honoring the services Warner Bros. had performed for sound. The SMPE also presented a scroll to Thomas Armat, inventor of the Bioscope.

Frayne, who was among several speakers at the current session, declared that university courses in cinematography, recording and projection are few. Even in Southern California, he added, where motion pictures are the major industry of the region, only one university attempts to train students for employment there.

If the studio unions took more liberal policy toward admitting properly qualified new members, Frayne said, the educational situation might improve.

"It would appear," he stated, "that the industry has advanced to a point where training for it should be recognized as calling for special instruction in our schools and colleges. It is high time for cinematography to be emerging from the strictly craft classification into that of a full-fledged profession."

Speaking on the same program with Frayne, Nathan D. Golden, chief of the Commerce Department's Motion Picture Section told SMPE members that Russia was making a definitive bid to increase her competition in world markets.

The Russians not only are making attractive offers to top ranking German technicians, Golden said but they have stripped the huge studios of Berlin and Vienna of everything "but the knobs on the doors."

A new color process that gives unusual sharpness in the screened picture was developed by the Germans during the war, H. C. Harsch, of Anasco revealed.

Harsch, who was one of the members of an investigating commission sent over by the United States government, placed the chemistry of the process before the engineers for their discussion.

Praises Engineers

Paylng unreserved tribute to the engineers for the job they did for motion pictures was William E. Frayne, who engineers had made "the most important contribution" to the development and growth of the motion picture industry.

Stressing the need to develop an intra-industry sense of team play he declared that the United States must be prepared to assist and receive foreign product as part of needed international reciprocity.

"I feel grateful," Rodgers said, "to speak to the Society of Motion Picture Engineers. Individually and collectively you . . . have made the most important contribution to the growth and stability of this great industry."

"The technical, or as I would rather put it, the scientific and engineering progress you have made in sight and sound, in presentation and projection, are the factors in a highly mechanical business that have made possible the production wonders. For it remained for someone with a vision and with the patience of a scientist and the foresight of an engineer to plan, and nurse through, experiments so important to the steady development of this business."

Rodgers pointed out that the distribution and exhibition of pictures was on a scientific basis which included surveys. He said that the motion picture was the greatest medium to preach national brotherhood.

"To accomplish this," he continued, "we must face the future of our business ready to assist producers everywhere in their efforts to re-establish normal pictures of their own, and

(Continued on Page 11)

New Formula on Acoustics

Society to Hear New Formula on Acoustics

Discussion of a new mathematical formula applicable to the treatment of acoustics in the theatre was scheduled to be made before the 31st meeting of the Acoustical Society of America Friday (10) afternoon, at the Hotel Pennsylvania, New York, by Cyril M. Harris of Bell Telephone Laboratories. The formula was particularly developed, Harris explained, to meet conditions in which the acoustical effect of the lobby upon the auditorium requires a departure from the standard theories previously used.

The society banquet was to be held Friday night.

Equipment Dealers to Meet

The 1946 four-day convention and trade show of the Theatre Equipment Protective Association will be held Sept. 30 through Oct. 3 at the LaSalle Hotel, Chicago.

'Janie' Tradeshows June 3

National tradeshows of Warners' "Janie Gets Married" has been set for June 3.

Manual for Exhibitors

A suggestion that the Society of Motion Picture Engineers publish separately the information of direct help to the exhibitor which appears in its Journal, was made in a paper by Charles E. ("Chick") Lewis read at the SMPE conference this week.

Mr. Lewis, editor and publisher of Showmen's Trade Review and a former exhibitor and circuit executive, praised the work of SMPE in setting up standards and otherwise directly assisting in the advancement of screen presentations at the theatres. He declared that this valuable assistance would more quickly reach the theatremen were a way found to furnish the data, recommendations and findings of the Society in a form which the average exhibitor could use as a reference encyclopedia.

"You have compiled technical data . . . that is of the utmost practical value . . . I can think of no single aid to good projection that would be more helpful than to put expert information at the hands of the exhibitor in a form in which he can make effective use of it," the paper declared.

ANFA Meet Opens, Will Study NAVED Merger Plan

That efforts would be made to merge the nation's two principal 16-mm. groups—the allied Non-Theatrical Film Association and the National Association of Visual Education Dealers—was seen in an ANFA address. ANFA opened its first national trade show and sixth annual conference in the Hotel New Yorker Thursday.

Listed for discussion at Friday morning's session is a report of a special committee which had been appointed to study the possibilities of such a merger. The presence of NAVED officers at the ANFA meeting also lent color to the rumors that important units in both groups favoring a merger. No official explanation of the resolution was made but it was understood that should it be favorable and acceptable to the convention, the actual merger might be a matter of several weeks. NAVED associations would have to confer on the matter.

ANFA's convention opened Thursday with President Horace O. Jones paying tribute to the 16-mm. industry for the part it had played during the war.

"I don't think it is generally known," he said, "that we were called upon by the army and navy after Pearl Harbor to do the greatest job of visual education in the world."

Reports of the officers and appointment of the following committees took place at Thursday's sessions:


Sessions were to continue throughout Friday and to close with elections Saturday morning.
See them ALL...

IN ACTION...

IN ONE PICTURE!
Back in the closing decades of the Nineteenth Century, there flourished an "island of lawlessness" deep in the heart of the Indian Country! Unparalleled in history, this haven for the nation's most notorious desperados—whose capital was Quinto—lay untouched by any law and even the army of the United States did not trespass its forbidden borders! In the amazing, screen saga of the rise and fall of this Badman's Territory you will find your film thrill of the year!

Mark Double—crosses the outlaws and loses a horse race to the bandit-queen of Badman's Territory, Man-killer, Belle Starr!

Mark, falsely arrested by crooked law officer, Bill Hampton, shoots it out in a Super-Climax to the tremendous thrills of Badman's Territory!

In attempting to capture the James Brothers, Sheriff Mark Rowley (Randolph Scott) trails the gang to Badman's Territory!

Sam Bass, another member of the James gang, is fist-whipped by Mark for trying to steal the Indians' race winnings!

Mark, falsely arrested by crooked law officer, Bill Hampton, shoots it out in a Super-Climax to the tremendous thrills of Badman's Territory!

**114 Leading Newspaper Comic Section**

(full page in tabloid-size papers) ... additionally, full-page display ads will run in 58 magazines, including Life, Look, Liberty, True, Pic. ... Inside Detective, Front Page Detective ... 14 movie fan magazines ... 37 Popular Publications - western, mystery, romance, sports, railroad and
ARK ARRIVES IN QUINTO AND UOVELY HENRYETTA AIXOTT RICHARDS) FRD/V BANDIT

allocate! HE RALLS FOR HER, BUT HARD WITH THE AID OF THE COYOTE KID MARK KILLS DES-PERADO HANK M^GEE IN A NERVE-RASPING GUN DUEL!

Meanwhile the notorious Dalton brothers are out of their hiding place in Quinto City, and are wiped out in the bloody Coffey Bank robbery!

WANTED GRAT DALTON WANTED BEUE STARR

Watch for the screen's mightiest saga of Frontier Outlaws... soon at your favorite theatre!

BADMAN'S TERRITORY


GRAND TOTAL NATIONAL CIRCULATION OF 56,924.305 AD.

TIONS WILL RUN THIS HALF-PAGE AD.

RANDOLPH SCOTT • RICHARDS • HAYES

ANNA, "GABY" GEO. "GABY"


RANDOLPH SCOTT • RICHARDS • HAYES

ANNA, "GABY" GEO. "GABY"


RANDOLPH SCOTT • RICHARDS • HAYES

ANNA, "GABY" GEO. "GABY"


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RANDOLPH SCOTT • RICHARDS • HAYES

ANNA, "GABY" GEO. "GABY"


RANDOLPH SCOTT • RICHARDS • HAYES

ANNA, "GABY" GEO. "GABY"

The screen tells it for the first time... a town outside the law... and all the notorious badmen who fought to keep it there!

Randolph Scott Ann Richards
George "Gabby" Hayes

Produced by Nat Holt
Directed by Tim Whelan

Original Screenplay by Jack Katzeff and Al Hubbard
Sues Majors, Circuits Under Trust Law

(Continued from Page 4)

ing directorates between the various corporations in the two circuits, officers and directors of the Rome organization serving as directors of corporations in the Durkee circuit and vice versa.

“In many instances, exhibitors other than defendant exhibitors were compelled to pay as much or more for old pictures than the defending exhibitors are required to pay for the same pictures on the early runs.

“The purchase and effect of these discriminatory practices has been to prevent and restrain the competition of such other exhibitors in the City of Baltimore and to perpetuate the exhibition monopoly of the exhibitor defendants in the neighborhoods in which they operate.

“In the City of Baltimore, clearance has been and is being used as a device to bring about and perpetuate the monopoly of the exhibitor defendants to run the exhibition of motion pictures in the neighborhoods in which they operate theatres and as a means of restraining the trade of other motion picture exhibitors.

“By operating theatres in each circuit as a unit and pooling their buying power, each of such circuits has obtained what is commonly referred to as industry as circuit buying power. By reason of such circuit buying power, defendant exhibitors have been able to obtain from the defendant distributors many contracts for exclusive advantages which have permitted them to monopolize and control first neighborhood exhibition in all neighborhoods where they operate theatres thus restrain the trade of other exhibitors in such neighborhoods.”

According to the suit, at least three of the defendants’ theatres are close to Hartford and in the same competitive area. Despite this, the suit alleges, Hartford has to wait 14 days after runs at two of the theatres and seven days after run at the third theatre before it can get product.

Sweigert Div. Head in Para. Territory Shuffle

Earle W. Sweigert, who entered film business as a Paramount salesman at Philadelphia in 1917 and rose to a district manager there, this week was promoted to middledivision sales manager by Distribution - Vice-President Charles W. Reagan in a move which realigned some of the Paramount divisions.

Sweigert replaces William E. Erbh, resigned. In the division realignment, Hugh Owen’s northeastern and southern divisions adds Al Kane’s District of Boston, New Haven, Buf- falo and Albany. Sweigert’s mideastern division takes over Harry Goldenstein’s district of Clevel- land, Cincinnati and Detroit from J. J. Dono- hue’s central division. George A. Smith’s western division remains unchanged.

Meanwhile at the third Paramount short sub- jects sales regional sales meeting in Philadelphia last week, Sales Manager Oscar Morgan said the increasing popularity of cartoon shows for children and for increasing coordinated short subjects, has led Paramount to devise a short subjects “package.”

“These packages,” Morgan stated, “are de- signed to offer six-hour short subject programs, palatable to patrons of all ages.”

Rites Held for Leopold Bader

Funeral services were held in New York last Friday at St. Theresa’s Church, where father of film publicist Dave Bader. Other relatives surviving are his widow Ira; Mrs. Jeanette Corwin, a daughter, and two sisters.

MGM 16-mm. Plan Has ‘Time to Pay’ Feature

MGM this week was ready to launch its 16-mm. program for distribution of educational films abroad, backed up with a service plan which offered schools, labor unions and other organizations long-term financing to cover film and equipment costs.

The plan, President Arthur M. Loew of the International Corporation said, provides for: 1) film service on annual or longer basis, with rentals based on number of pupils or organization members in the audience, number of film subjects covered and ability of the lessor to pay; 2) prints delivered not on a day-by-day basis but for as long a period as the lessor needs them; 3) sliding scale of costs to cover differences in operations; 4) assistance in ob- taining and using equipment (MGM will not sell or recommend equipment, it was em- phasized).

Loew spokesmen said the educational films would be restricted to the membership of schools or organizations purchasing them and would not be allowed to compete with the 16- mm. or 35-mm. entertainment properties. They also said that MGM planned to acquire foreign-made educational and documentaries for inter- national distribution. The latter, they added, would be available to schools and cultural organi- zations in the United States.

Two such pictures for this type of American release are the English “Pencillin” and the French “The Pasteur Institute.”

RKO First Quarter Shows 97c a Share Profit

Consolidated net profits of RKO and sub- sidiaries after which was formerly will allow- able charges for the first quarter of 1946 was $3,675,953.74, or approximately 97c a share of common stock, the company’s annual report re- vealed this week.

This represents an increase of $2,534,909 over the same period in 1945, while the net annual profit for the year ending Dec. 31, 1945 jumped to $6,031,085.24 in comparison with $5,206,378.46 for the same period in 1944.

In his report to stockholders President N. Peter Rathvon declares that at the end of 1945 RKO and RKO Radio Pictures had no funded debts in public hands and that refinancing of RKO Theatre’s funded debt in February by three per cent debentures had retired substan- tially all the previously existing theatre funded debt. The increase in working capital from this refinancing was estimated at $10,000,000.

Tells SMPE Colleges Offer Few Film Courses

(Continued from Page 6)

just as well will send them our product, so must we be ready to accept whatever of their products are suitable to our audiences and throw into the discard once and for all that too old bias against so-called ‘foreign pictures.’ We could not maintain the high standard of produc- tion here if we would not expect to achieve world distribution over the circuits that are erected because of our reluctance to give the proper recognition to good pictures, regard- less of their source. The success of our production.”

Major Albert Warner, who thanked the engi- neer for his citation, added his praise.

“The importance,” he declared, “of the engineer in the field of motion pictures has never been fully appreciated. Few persons know how much we owe you men.”

The scroll which Warner received on behalf of his company, printed in medieval manuscript style, read: “Scroll of achievement presented to Warner Brothers in recognition of their pioneering efforts in the development of sound recording and sound reproduction for motion pictures, their faith in the technical inventions that gave a new entertainment and educational medium to the world, their leadership in the adoption of new technical creations and im- provements in the field of motion pictures, and the encouragement they have thereby given to engineers to bring forth new ideas and create better standards in the motion picture art.”

“This scroll of achievement is presented to Warner Brothers by the Society of Motion Picture Engineers . . .”

Armst’s scroll was accepted by his son Lt. Col. Frank H. Armst, a_ .

Sessions of the conference were to continue through Saturday night.

New Schine Plan Proposes 3 Corporation Division

The Schine circuit, facing a complete break- up of its chain theatres following the recent unfavorable anti-trust suit decision, this week proposed a new plan to Federal Judge Knight in Buffalo that called for realigning the circuit into three smaller corporations, each separate from the other in operation, but without change in stock ownership. The geographical division of the three corporations, as outlined to Judge Knight by Willard S. McKay, counsel for the Schine interests, is as follows: one for New York, one for Ohio, and the other covering the circuit’s properties in Kentucky, Maryland and Delaware.

Detroit Strike Settled

Detroit’s strike-bound exchanges were due to reopen Friday as agreements were finally reached between the LATSE backroom employees and the major exchanges. Detroit is the last city to settle its backroom contracts, which have averaged 15 per cent wage increases for a 48-hour week throughout the nation. The Detroit deal give a 10 per cent retroactive wage increase from Dec. 1, 1943 to Dec. 1, 1945 and a 15 per cent raise from that date to Dec. 1, 1947.
THE PERSONAL SLANT

The Treasury Department's hard-headed realists to whom two and two are said to mean nothing less than 4 billion, united this week to give Cartoonist Walt Disney credit for selling the bulk of $30,000,000 in savings bonds bought by babies and small children during the past two and a half years. The bonds, of course, were bought by proud parents but the certificate which Disney designed to stimulate such sales—bordered with Pluto, Donald Duck, Bambi, Pinocchio, Mickey Mouse and the Seven Dwarfs—gave credit for turning the trick. And Disney got—a certificate of Distinguished Service, presented to him at his Burbank studios.

Arthur Rank's British-made "Caesar and Cleopatra" will get off to its American start in approximately 100 cities, United Artists General Sales Manager J. J. Unger told a two-day meeting of district managers in Chicago last week.

United States Pictures President Joseph Bernard is off to the coast again to see what talent and writer representatives have to offer.

Spyros Skouras has accepted the chairmanship of the Greater New York Fund Campaign's Manhattan Motion Pictures Committee. This year the Fund seeks $5,900,000, which is 25 per cent more than was contributed last year.

MGM Studio Story Head William Fadiman flew in from the coast to talk with home office officials.

Jack L. Warner bids fair to be one of the most decorated men in Hollywood. This week another citation was awarded him as the Latin American Consular Association awarded him its "El Diploma de Honor" for "Hitler Lives." The award, which has been previously presented only to men in political or educational life, was made by Chilean Consul General Juan Prademas, president of the consular courts "in recognition of effort and work for world understanding and better relationship among men." Two years ago Warner was cited by the Hollywood Foreign Correspondents Association.

Another motion picture partnership was on its way to a silver anniversary this week as Monogram Board Chairman W. Ray Johnston, and Executive Producer Trenn Carroll celebrated the twentieth anniversary of Rayart Pictures which they founded in 1926.

Motion pictures have made important contributions to education and will pay a more important part in the future, March of Time's Advertising Director P. A. Williams told the Parent Education Conference in Washington last week.

Ale Platt, who during the past 16 years was a B&K district manager in Chicago, this week joined Paramount International's theatre department.

MGM Assistant General Sales Manager Ed- win W. Aaron is hanging his hat up again in the Broadway office after a trip to the coast.

MGM's Leon Algrant sailed for Italy this week to become comptroller of the reconstituted MGM offices there.

Charles R. Craikes, educational consultant for the DeVry Corporation will teach a six weeks' course in audiovisual aids at Northwestern University this summer. Craikes, back from a trip through the five Canadian provinces of Nova Scotia, New Brunswick, Prince Edward Island, Quebec and Ontario reported that they had established central libraries in connection with visual education.

Goldwyn General Sales Manager Arthur Sachson is off for a trip to Philadelphia and Atlantic City.

Arnold Stoltz, national director of advertising, publicity and exploitation for PRC Pictures, was to leave Friday for a two-week vacation in Lakewood, Ohio, to join his family there.

Monroe W. Greenthal, ad and publicity director for United World this week stepped into one of the company's vice-presidencies. President Matty Fox is due back in New York this week.

Will Whitmore, Western Electric Company advertising manager, sailed this week from San Francisco, en route for Bikini Island where he will take part in the electronic engineering activities in connection with the atomic bomb tests to be held this summer.

New Telephone Number

Effective immediately, the new telephone number of Showmen's Trade Review is LOrngacre 3-0121.
Expect Variety Club Report
To Show Doubled Charities

**National Convention Opens In New York May 15 for 4 Day Run; Banquet May 18**

An increase in charity donations that will set a new high for the organization's contributions to hospitals, homes and other institutions caring for the ill and the underprivileged is expected to be reported at the national convention of the Variety Clubs of America in New York next week when final results are made known regarding 1945 activities by the "Heart Committees" of the various Tents. One Tent is known to have practically doubled the original pledge for its Heart Fund made at the beginning of 1945.

The meeting, which will be the first full- fledged national gathering of the Variety Clubs since the pre-war convention at Atlantic City in 1941, is scheduled to open next Wednesday (15) at the Astor Hotel, and will attract a total of 300 registrants according to estimates by the campaign committee Wednesday.

The first official business of the convention will be the meeting at 10 a.m. on Wednesday with National Chief Barker R. J. (Bob) O'Donnell presiding at a meeting of the national officers and canvassers. Registration will be carried on all day Tuesday, commencing at 9 a.m.

The complete program follows:

**Tuesday, May 14.** Preliminary Registration for all Delegates, National Canvassers, Chief Barkers and Barkers. Eighth Floor—Astor Hotel.

**Wednesday, May 15.** Registration—all day—for everyone as indicated above. Eighth Floor—Astor Hotel; 10:00 a.m., Meeting of National Officers and National Canvassers. Eighth Floor—Astor Hotel; 12:30 p.m., Luncheon—for National Officers and National Canvassers; 2:30 p.m., Meeting of National Officers and National Canvassers reconvenes; 7:00 p.m., Dinner at "21" Club—for National Officers and National Canvassers.

**Thursday, May 16.** Registration for all who have not already checked in; 10:00 a.m., Opening Business Session—for all attending the Convention. Eighth Floor—Astor Hotel; 12:30 p.m., Luncheon for all delegates and Barkers attending the Convention as registered representatives; 2:00 p.m., Business session reconvenes. (For evening activities—see schedule of events to be given out at Convention.)

**Friday, May 17.** 10:00 a.m., Business session for everyone attending Convention; 12:30 p.m., Luncheon for all delegates and Barkers attending the Convention; 2:30 p.m., Final Business Session. Election of National Officers.

**Saturday, May 18.** 11:00 a.m., Meeting of newly elected National Officers and Canvassers; Afternoon—free for shopping, sightseeing—and so on; 7:00 p.m., Cocktail Party in foyer of Grand Ballroom, Hotel Astor; 8:30 p.m., Humanitarian Award Banquet—stag and informal.

**Variety Clubs’ National Officers**

- **John H. Harris**
  - Big Boss

- **R. J. O’Donnell**
  - Chief Barker

- **Carter Barron**
  - 1st Asst., Chief Barker

- **Earle Sweigert**
  - 2nd Asst., Chief Barker

- **Win. K. Jenkins**
  - Property Master

- **Marc Wolf**
  - Rough Guy

- **C. E. “Chick” Lewis**
  - Publicity Director

- **James G. Balmer**
  - Ceremonial Officer

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**French Space Scarce; So She’ll Try Mexico**

Studio space—not money—is the roadblock holding up motion picture production in France, Mme. Denise Tuil, producer of "Angels of Sin" and other French pictures, declared in New York last week.

The space situation is so serious, Mme. Tuil added, that she is considering production of one French film in Mexico. In fact her visit to the United States, she said, was preliminary to going to Mexico to see what could be done toward producing a picture there with a French imported cast supplemented by Mexican actors who speak French.

Money for production is available in France, she declared, and the postwar system of theatrical checking, which is a semi-governmental cooperative system, has been materially improved since the war.

"The producer is now assured of getting his correct percentage of the 'profitable' (box-office)" she said.

The war had some effect on studios, but fire did the most damage when it burned two of Pathé's Paris studios and two of Nicea's at Nice. About 10 studios are available, she added.

Cameramen, laboratory workers and other technicians are available for production but the French industry suffers from a definite shortage of stars.

"We cannot afford to spend the money Hollywood does in developing new talent and making them popular with the public," she said.

France made about 30 pictures last year, Mme. Tuil revealed.

**Kaufman to International**

Les Kaufman, veteran Hollywood publicity man, will leave his post as publicity chief for Republic studios to join International Pictures as advertising and publicity director.

Bob Goodfried, PRC studio publicity head, was Republic's leading candidate for the post which Les Kaufman resigned, according to a report in Hollywood Wednesday.

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**Refuses to Pull 'The Outlaw'**

Loew's City Manager Martin C. Burnett this week refused to cancel showing of Howard Hughes' "The Outlaw" at the State in St. Louis upon request of Monsignors John W. Marren and Alfred G. Thompson of the Catholic Church.

Burnett explained that the theatre was under contract to play the much-discussed film and that he could obtain no substitute at the last moment.

The clergymen advised him that the picture had been banned by the Legion of Decency. Presumably both were acting on the Legion ruling, for neither was thought to have signed the picture.

Later Monsignor Thompson said further action would possibly be taken, adding: "If there is anything too obscene in it we'll get the police on it."
Industry Topped Goal in Red Cross Campaign

The motion picture industry completed its 1946 assignment for the Red Cross in a blaze of glory this week as representatives of the industry gathered in Washington for simple but impressive ceremonies which were to culminate Thursday night with the report to President Truman by Spyros Skouras, of final figures for the collections at the theatre during the week. It was estimated that the report would show the money raised by the motion picture industry for the Red Cross 1946 fund hit a figure well over the goal set for the drive. Estimates were based on reports from various sections of the country that collections were running about 15 per cent ahead of quotas; on that basis, the industry's final total was estimated to be far in excess of the four million-dollar mark.

Though many leaders in exhibition distribution and production were among the industry's representatives on this occasion, it was the men of the "24-Hour Club" (film salesmen and exhibitors) who took the spotlight which was focused on the industry during the ceremonies at the nation's capital. These exhibitors and distributors were selected for actual performance during the drive, and their efforts in behalf of collections for the Red Cross won them the distinction of a visit to the White House and personal greetings from President Truman.

The champion collection men of the recent campaign were the guests of Spyros Skouras, national chairman and Harold J. Fitzgerald, campaign director of the drive, and of Basil O'Connor, national director of the Red Cross.

The group left New York for Washington on Wednesday evening. They were scheduled to leave Washington Friday morning for a return to New York that will feature a series of activities to include a tour of Radio City Music Hall, Roxy Theatre and the National Broadcasting studios, and culminate in a dinner in their honor at the St. Moritz hotel, followed by a theatre party at the "Are You With It" show.

Members of the 24-Hour Club are listed below. Following are some of the industry personalities who attended the Washington ceremonies:


Make Your Own Stars, Advises Mary Pickford

Independent producers will have to develop their own name stars, Mary Pickford declared in New York Tuesday upon her return from Europe.

"It's a vicious circle," Miss Pickford said.

"The banks won't finance a picture unless you have a big name; the big names all belong to the big companies. The only chance the independent has is to do what Selznick did—develop his own."

Reiner in New Post

Manny Reiner this week was appointed South American manager for Vanguard Films and David O. Selznick, according to an announcement made by Vice-President Neil Agnew.

Reiner is scheduled to leave June 1 to open the Mexico City office and later will go to Argentina and to Brazil to open headquarters in Buenos Aires and Rio de Janeiro.

Champion Red Cross Collectors


Distributors: Maurice Artigues, Paramount, New Orleans; Robert E. Cernie, Paramount, Kansas City; Harold Michaels, Universal, Denver; Howard Levy, MGM, New York City; James Devlin, Paramount, Milwaukee; B. T. Burnside, Warner, Memphis; Francis Guelh, Universal Pittsburgh; George Jackson, RKO Radio, Portland, Ore.; John McFadden, RKO Radio, Philadelphia; Robert Clabaux, PRC, Buffalo; Otto Ebert, RKO Radio, Indianapolis.

John McFadden Eric Shinkel Carl Buermele

William Eberline Howard Levy Robert E. Cernie Hiram Parks Francis Guelh James Devlin George Jackson
What the public and live showmen have been waiting for

A NEW SERIES
OF GREATER WESTERNS
FROM REPUBLIC
IN
MAGNACOLOR
GREATER THRILLS!
GREATER SPECTACLE!
GREATER ENTERTAINMENT!
ALL THE ACTION AND COLOR OF THE WEST NOW IN MAGNACOLOR

4 ALL-STAR PRODUCTIONS

Starring Monte HALE and Adrian BOOTH

in

HOME ON THE RANGE
MAN FROM RAINBOW VALLEY

LAST FRONTIER UPRISING
SANTA FE SUNSET
Theatre Etiquette Topic
Of School Poster Contest

Seventeen schools participated and more than 800 entries were received in a poster contest conducted by the Marion Everest Church, Minneapolis, that was sponsored by the Seventh District of the Illinois Federation of Women's Clubs, Chicago, among grade schools. MGM, the only producing and distributing company participating, gave two screenings of "Bad Bascom" as rewards to the six finalists from the fifth, sixth, seventh and eighth grades. Cash prizes were offered by the Federation and Better Motion Picture Council of Chicagoland.

The competition, judges included Mrs. Charles R. Holton, former president of the Better Motion Picture Council; Mrs. W. C. Wilkinson, chairman, Seventh District, Illinois Federation of Women's Clubs; William Bishop, MGM's Chicago exploitation representative; Mrs. J. Chesser, president, Better Motion Picture Council, and Mrs. Blanche Rose, art chairman, Seventh District, Illinois Federation of Women's Clubs.

One of the winning posters featured a winking owl and this copy: "Good Conduct in the Des Plaines Theatre—Like An Owl—Be Wise. Be Silent. Behave." Another, displaying the proper seating posture for a moviegoer, described the illustration with such encircling ad-
dmonishments as "sit still," "quiet," "feet down," "hats off," "don't talk."

Theatre Focal Point of Drive to Curb Accidents

The important place that a theatre can occupy in the life of a community or neighborhood is well illustrated by the recent Junior Safety Drive of Los Angeles, which was made possible through a tieup between the Miracle Mile Association and El Rey Theatre, managed by Ed Harris. The sponsors of the drive, which was designed to reduce the accident rate, won the cooperation of the police and fire departments, Parent and Teachers Association, churches, schools, Girl Scouts and Boy Scouts. With this help behind them the Miracle Mile group and El Rey were enabled to put on a drive that netted city-wide attention and the praise of political and organization officials.

The ten-day drive was initiated on April 17 with a special Easter Vacation party at El Rey which featured on the screen "Son of Lassie" and on the stage a quiz contest and demonstration of safety and first aid by deputy auxiliary police, Girl Scouts and Boy Scouts.

Safety literature, furnished by the police and fire departments, was distributed at busy intersections, homes and stores by 100 Boy Scouts. For special efforts to promote safety by boy and girl participants in the drive the police and fire departments awarded citations. The drive was climaxd with a luncheon given by the Miracle Mile Association.

Church in Comfort

A new use was found for drive-in theatres in St. Louis when Easter services were conducted at the Manchester Road Drive-In Theatre for the aged, crippled, and shut-ins. The theatre management made the arrangements with the Lutheran Church, Missouri Synod. What made the services possible was that the worshippers remained in their automobiles throughout the ceremonies.

The Brass Tacks of Efficient Picture Theatre Management

CLEAN UP & AVOID SUMMER LETDOWN

By Jack Jackson

Old Man Summer can be a very tough competitor for the theatre, and veteran managers know that only too well. In this article, the author specifies certain "must" items for check-up and clean-up so as to set the showplace in order to meet the rivalry of the great outdoors, the beaches and the amusement parks, for the time—and admission money—of the general public. Follow this step-by-step plan for giving the theatre that "cool" appeal via proper housekeeping and showmanship.

That ear-carrying rustle you hear among the budding trees isn't a listless lullaby. Instead it is, at one and the same time the swan song of cool weather and the muffled marching music of Old Sol's oncoming army.

Take warning Mr. Showman, get out of lethargy's lap and start prepping and polishing to meet and beat that most versatile and accomplished antagonist to menace the constant flow of patronage to your theatre—Old Man Summer.

I know, it's been awfully tough these past few years with frenz practically off the market; repair parts difficult to get—and almost impossible to have installed; condensers leaking; fan-bearings burnt; belts worn out; shafts wobbly and no end of other annoying circumstances. But, things are better now and, if you are far-sighted enough to get your orders in promptly, there is a good chance of having the essential repairs and materials on hand to again make your establishment "the coolest place in town."

And, there is more than an even chance that the labor to install and care for the equipment is available. Those Army and Navy men now back in "civils" have had a heap of experience with the legions of Old Sol and many of them have brought back a bag of clever frost-biting tricks that will make you bug-eyed.

Even if you happen to be behind the eight ball so far as getting anything new in the way of cooling equipment is concerned there are still many ways in which you can do a bang-up job of giving your theatre the appearance of being cool—after all a swell job of camouflage has cooled many a perspiring brow—and I don't need to tell you that appearances, (or impressions conveyed) exert a dominant influence on the cogs of the ticket machine.

Don't Use Acid in Brass Pipes or Fittings

If you happen to have a refrigeration plant be sure to call in a capable mechanic to examine it, for possible leaks in the pipes, condensers, tubes, etc. Be sure that the entire "carrying" system is clean, using the flue mop if the fittings are brass and the system is operated with freon, and acid if it happens to be an old ammonia system. Don't use acid in brass pipes or fittings, particularly in the condensers.

If you have a water-washed air system be sure that all rust is removed from the pipes and that outlets are clear. Many of these systems clog up with dirt during the winter months and are highly inefficient if they are put in use without proper attention. Be certain that the flow of water is properly regulated—water cools money and you can pitch a pile of profits down the sewer by not regulating its flow. Have a thorough inspection made of fans, bearings, louvres, belts and all other moving parts arranging for a few hours of rehearsal at night before putting the plant in operation.

The examination is less arduous if the installation consists of a blower fan and exhaust units exclusively. There are but few of these left and their age makes it necessary to be cautious about the possibility of breakdown, but the refurbishing job on this type of equipment consists of checking the various moving parts, the oil feeds. etc.

Whatever system you are using it is essential that you have all the leads into the theatre proper (vent, fan openings, etc.—as well as the shields for outlet units) properly and thoroughly cleaned. Should you miss this angle you are likely to be buying...
Displays Promote Industries of Minneapolis

Photographs on this page indicate the degree to which the Radio City Theatre in Minneapolis, one of President-General Manager John Friedl's Minnesota Amusement Company houses, extends its facilities to local industries in its efforts to fulfill what it considers to be its duty to the public beyond that of purveying motion picture entertainment. Under the managing directorship of Frank Steffy and with the aid of Publicists Everett Siebel and Don Alexander, the theatre recently embarked upon a plan to introduce prominent local industries to the movie-going public. The initial exhibit, covering the entire mezzanine floor of the 4400-seat house, featured the first public theatre showing of the Norden Bombsight. This, along with many restricted Army tank sights, gun sights, B-29 controls, etc., featured products manufactured by Minneapolis-Honeywell. The second exhibit, partly pictured here, tied in with the third anniversary of the theatre and coincided with the 30th anniversary of Munsingwear. Highlight of the display was an actual nylon knitting machine in full operation during theatre hours. Fifty pairs of the stockings manufactured in the theatre were given away each day in a contest, and the same quantity were given away for the best answers to "Why I Am Contributing to the 1946 Red Cross Fund." Steffy, with the aid of his associates, plans to present exhibits of other outstanding Minneapolis industries at frequent intervals.
Clean Up Now, Avoid That Summer Letdown—Jackson

(Continued from Page 17)

clothing—or at best paying the cleaning bill for the clothing of patrons who happen to sit within radius of the grime, dust and smut that is certain to fly in all directions when a dirty plant is put in operation. If the exhaust outlets are stuffed up you are not going to get maximum efficiency from even the best of equipment. Even if your theatre is equipped with ceiling or oscillating fans set in wall brackets, be sure the blades, shields, etc. of the fans and the hanging or wall fixtures to which they are attached are cleaned thoroughly before putting them in use.

Unless you are adept in this kind of work it would be best that you employ expert repairmen and devote your own time to the matters with which you are more familiar yet play an equally, if not more, important part than the refrigeration or cooling system in combating the opposition that summer is certain to bring. There are many easily handled and inexpensive ways of creating eye-appeal and of "manufacturing" an atmosphere of coolness. For instance:

Seat slip covers in light blues, greens, etc. are available or can be made by any seamstress at trifling cost. If you happen to be fortunate and possess a supply, be sure to send them to the laundry.

Remove Gum, Candy

Get after the carpets and make sure that gum, candy residue, etc. is completely removed and that the vacuum is worked overtime for a week or more to insure a clean start. This, only in the event you are unable to secure powdered carpet cleaner or some other material that will dismiss the musty odor of winter's use and eliminate the dust when the cooling systems are put to work.

If you are unable to obtain "cool" colored bulbs to replace the reds, canary and oranges now in the general house-lighting scheme, get some 10-watt clears and a supply of green and blue gelatin to give the theatre that cool and cozy appearance. Don't overlook the necessity of treating the shadow-boxes and outer display frames in like fashion.

Make certain that every "hot" colored light and every "hot" colored display is supplanted with material that will emphasize the "cool" angle. The only red lights that have any place in the theatre during the summer season are the legally-required exit markers.

By all means exert yourself to cool the lobby and to go overboard in arranging an atmosphere that will immediately im-
press the incoming patron. In addition to freshening the appearance of attraction frames, etc. there is the possibility of exhibiting scenes of outdoor life or pastoral and sylvan art work. These are available from display companies serving the local department stores. Placing a few or these above the entrance and exit doors—or even using them to completely cover the area immediately below the ceiling—will go a long way toward making the patrons "think" cool.

Now for the front. Don't hang up last years "cool" banners if they are at all shabby or dirty. New ones are being advertised at low prices and the investment will more than pay off itself in the clean appearance it gives. Do arrange to correct the lighting in or on your display frames and the bordering material in which the accessories for current and coming attractions are exhibited.

Tissue paper streamers—replaced regularly—as marquee hangers will help if you can arrange for an oscillating fan to sweep and agitate the array to give the impression of gentle breezes emanating from the theatre proper. Use care in placement of the fan and try to conceal it as much as possible.

If at all possible make use of some paint in the foyer, lobby and on the outside display frames. Tones of green are best suited where rough usage is required with blues in the higher places. Nothing makes the place smell and feel fresher than a new coat of paint so try to make use of even a little bit to cover the doors, foyer walls, etc.

Be sure that you give plenty of attention to the rest rooms. More friends are made and more comment created by neat-appearing rest rooms than almost any other part of the theatre—except the ones that show themselves. Again, exert yourself to give a cool atmosphere and make use of fans where the temperature is not regulated by the house cooling system. I honestly believe that a smelly, humid rest room does more to discourage theatre attendance during hot weather than any other single factor.

Your cleaners can help a lot by the attention they give to dusting the seats after sweeping and by opening all theatre doors for a complete airing during the cool hours of early morning. These employees can also make it a point to dust all protruding ledges, bannisters, etc. the last thing before leaving.

There are many immigrants that lend themselves to creating the impression of coolness such as wintergreen, pine, etc. Make use of these temperately, but don't under any circumstances allow your cleaning staff to substitute spraying for washing and cleaning with good old soap and water.

Care of your candy counter during hot weather is highly essential as neglect is certain to cost plenty of money in spoiled and damaged merchandise. Be extra careful about the store room where confections are kept. Cleanliness is one of the surest promoters against the display ravages of insects, and keeping the place cool will prevent spoilage and deterioration of the merchandise.

Clean Summer Uniforms

Caution the help about care of the summer uniforms and arrange for frequent cleaning and laundering. Be sure that special attention is given to making thecashier comfortable. It is very hard for her to keep a smiling happy personality at full throttle when she is operating in a hot box. After taking care of all this, start planning for special activities that will keep the feet of amusement seekers turned toward your theatre when Old Man Summer's cohorts—playgrounds, picnic, beach trips, amusement parks, a day in the country, and so and so on—start bidding for the favor of your customers. Get that "cool" query or art into the ads, use an institutional line calling attention to the comforts of your theatre; start a good serial to interest the kiddies (and the grownups too); institute Saturday morning matinees for the youngsters at special prices, with favors from the ice cream merchant or the soda pop dealer—many a family weekend has been stopped by a youngster's insistence to go to his Saturday theatre club meeting. Make use of "flesh" attractions when the occasion permits. It's good business to keep variety in the amusement diet you serve your customers even if you don't enjoy big profits. It keeps 'em coming and that's the most important duty of managing a theatre during the summer months—or any other months. Try to get the merchants to stage a bathing review, a summer fashion show, etc. Tie up with the ball games to induce the afternoon amusement seekers to attend your theatre at night.

You have a fight ahead of you, Mr. Showman and you'll have to do a better job than ever before if you intend to hold your own against Old Man Summer and his gang—which has been augmented by a lot of fellows who piled up money in shipyards, etc., and are going into all forms of borderline showbusiness. There'll be carnivals, street fairs, and concession joints galore this year and it's going to require lots of show brains and plenty of show brawn to keep your own business on a even plane and to discourage the infringers so they won't be at it again next year and in the years to come.
Doubly wonderful in a word.

GLENN FORD

Directed by CURTIS BERNHARDT

Screen Play by Catherine Turney • Adapted by Margaret Buell
Wilder • From a Novel by Karel J. Bores • Music by Max Steiner

Better IS IN THE HIT OF A Song "A Stone AT THE N.
Dane Clark

Davis

Suggest

Life

"Teen Life"

Hollywood

Also Walter Brennan • Charlie Ruggles
Blue Sierra

MGM

Drama

94 mins.

AUDIENCE SLANT: (Family) Another Lassie picture in Technicolor for the general public. Has all the elements necessary to entertain all those who enjoy animal pictures.

BOX-OFFICE SLANT: This is on a par with other Lassie pictures and should do the same kind of business.


Plot: A young girl and her devoted puppy are separated when he has an accident. Upon his discovery he is sent to an Army dog training center and then to the front lines, where he saves many lives with his bravery. Returned to this country with shattered nerves, he runs wild and becomes known as a "bad dog" until his young mistress finds him again and takes him home.

Comment: Here is another "Lassie" picture for the legions of fans developed since the series was introduced some years ago. It follows the standard pattern set for most dog stories: the unfailing love and loyalty to his animal, and because of this it is a natural tear-jerker and the kind of picture that will appeal to practically any audience. Its enjoyment is two-fold: the interest and entertainment for the series in the unfolding of the story and the exceptional beauty of the magnificent Technicolor photography. It is the latter that makes most of the shots breathtakingly beautiful, especially in the opening sequences which show the different birds and insects in their natural habitat. The players are all splendid in their parts with Elizabeth Taylor and Frank Morgan having the largest roles. But it is Lassie who really carries the picture. Whether he is the understanding direction of Fred M. Wilcox, or her trainer, who gets the credit for the performances of the animal is uncertain in, in any way she interprets what is demanded of her. She does it with such intelligence and ability that one finds it hard to believe she is what is generally referred to as "a dummy dog." The picture as a whole has all the entertainment elements the average dog lover expects to find, which makes it a very good offering for any situation. Production was handled by Robert Sisk.

O.S.S.

Paramount

War Drama

107 mins.

AUDIENCE SLANT: (Family) All the suspense is maintained in this adventure picture, the battle of wits and nerves between the heroic and villainous factions plus the aura of impressive reputation and patriotic appeal of the now much-liked Office of Strategic Services personnel in the late war.

BOX-OFFICE SLANT: Should prove a strong attraction in the masses of people interested in the exploits of the Office of Strategic Services—the famed O.S.S. which was so hush-hush until the war was over and which now enjoys a prestige far surpassing that of the FBI or any other similar organization in which daring and adventure are the order of business every hour of the day and night. Alan Ladd has the part of the American whose exploits are followed from his first appearance as a trainee for O.S.S. duties right on to a final fadeout that has plenty of punch. There is an element of love or romantic interest between Ladd and Geraldine Fitzgerald, chosen by the O.S.S. for this dangerous mission because of her knowledge of France and other qualifications. There is, also, the lurking element of danger and suspense from the early scene of the story right on through to the end, and theatremen can promise average audiences far above average excitement and thrills when they offer "O.S.S." on their screens.

Legion of Decay Ratings

(For Week Ending May 11)

FAVORABLE

Rainbow Over Texas

Sun Valley Cyclone

Under Arizona Skies

SUITABLE FOR GENERAL PATRONAGE

Little Mr. Jim

Somewhere in the Night

OBSERVATION IN PART

Adventure in Blackmail


Plot: Alan Ladd is named head of Team Appachak (O.S.S. unit assigned to apprehend important fuel railroad in connection with the invasion of Hitler's "Porch of Europe") meeting of the Supreme Command (where the designated chief of the team is killed by Nazis). Ladd leads the mission to find the girl in art visits the studio she has set up in the Normandy town. She plays upon his conceit to get her aboard a train running through the heavily guarded sector which Team Applejack must penetrate, a modeling clay that is actually an explosive is used to blow up the tunnel. The three members of the team continue their communication with the American invading forces in Normandy—until the colonel the girl had duped catches up with them. They try to escape after Benedict is trapped and killed by Nazis. However, they receive O.S.S. orders to return to the Rhine sector where they accomplish one of the great exploits by which the O.S.S. aided in the plan of crucial battles in which the Allies bestowed the enemy a defeat. Of losses in this mission—but only after the girl is captured by the Nazis while Ladd is forced to stick to his post to communicate vital information to an American observation plane.

Comment: This is good, solid melodrama of a kind that was successful before the late war—and long before that. However, it has the added glitter of being melodrama that concerns the exploits of the Office of Strategic Services—the famed O.S.S. which was so hush-hush until the war was over and which now enjoys a prestige far surpassing that of the FBI or any other similar organization in which daring and adventure are the order of business every hour of the day and night. Alan Ladd has the part of the American whose exploits are followed from his first appearance as a trainee for O.S.S. duties right on to a final fadeout that has plenty of punch. There is an element of love or romantic interest between Ladd and Geraldine Fitzgerald, chosen by the O.S.S. for this dangerous mission because of her knowledge of France and other qualifications. There is, also, the lurking element of danger and suspense from the early scene of the story right on through to the end, and theatremen can promise average audiences far above average excitement and thrills when they offer "O.S.S." on their screens.

In Fast Company

Monogram

Comedy-Drama

63 mins.

AUDIENCE SLANT: (Family) The fans will enjoy this latest Bowery Boys picture for it has plenty of humor and entertaining moments.

BOX-OFFICE SLANT: One of the best of this series. Should do well at the boxoffice.


Plot: The Bowery Boys get mixed up in a cab war between a big tycoon and a small owner and take over the small company's cab when its driver is injured in an accident engineered by the manager of the big company. They get to the owner and convince him of his manager's gangster methods. The three other men who the manager and his men are taken to jail.

Comment: Most followers of this series, will find this latest one offering one of the best. It has a good story which has been understoodly directed, thus giving it a lot of humor as well as human touches, a combination which will be enjoyed by the fans, but by many others as well. In the type of roles customarily assigned them, the Boys perform in their own understandable ways, but this time with a restraint that improves the acceptance of the many strange situations they find themselves in and adds much to their present world condition about. And these latter folks will find themselves greatly entertained by the picture.

The Searching Wind

Paramount

Drama

105 mins.

AUDIENCE SLANT: (Adult) An excellently made picture with a strong message. For those who enjoy outstanding dramatic fare, it will register solidly. For others, those seeking only escapart entertainment, it should be made a "must," for it is important at the present time that everyone learn just what brought our present world condition about. And these latter folks will find themselves greatly entertained by the picture.

BOX-OFFICE SLANT: Because of its subject, this picture may have a limited appeal, but it is worthy of extra selling, for it is an outstanding film in every respect. Stress the love angle.


Plot: This is the love story of three people, told against the background of history-making work in the search on Rome to the Due's inglorious death 23 years later. The triangle involves a newspaper woman who falls in love with a diplomat, and the statesman's wife.

Comment: This story was originally written for the Broadway stage, where it played (Continued on Page 24)
I WANT YOU TO MEET A BEAUTIFUL MUSICAL!

"DO YOU LOVE ME" is one of the biggest of the big attractions that have made 20th Century-Fox musicals an industry tradition. It has youth, beauty and comedy. Its songs—"Do You Love Me," "I Didn't Mean A Word I Said," "Moonlight Propaganda" and "As If I Didn't Have Enough On My Mind"—will be hits by the time the picture opens in the key runs.

Maureen O'Hara has never been more beautiful—and her performance is outstanding. Dick Haymes' singing and romancing surpass his work in "State Fair." And Harry James and his orchestra give a surprise performance that will attract many new followers.

The extravagant predictions I made for "Leave Her To Heaven"—which have all come true—I now unhesitatingly repeat for this picture which will unquestionably rank with 20th's top Technicolor musical hits.

TOM CONNORS
Vice-President in Charge of Sales
BOX-OFFICE SLANTS

The Searching Wind
(Continued from Page 22)

for sometime before Hal Wallis bought it for pictures. In doing this he displayed a great deal of courage, for the story is a potential gold mine and the film from this point onward, this kind do not usually sell at the box-office. But with his knowledge of the industry, Wallis evidently felt he could turn this story into a drama that would appeal to every moviegoer. The result seems to warrant this belief, for the picture is excellently directed, played by the most capable cast from this part, and it, it looks like its appeal will be limited, for the names are not strong enough for marquee draw, and once word-of-mouth gets around that this is propaganda, the average moviegoer may not consider it the kind of escapism entertainment most folks seek in this chaotic period of postwar readjustment. However, for those patrons who seek outstanding dramatic fare, this film should register well. The cast is splendid, each individual player giving a sharply etched delineation of the character he or she portrays. Especially outstanding are the performances of Sidney, Robert Young, and Talitha Richards and Dudley Digges. Introduced in a minor, but very important role, is Douglas Dick. His is a difficult role to play, the comrade-in-arms who with a skill that augurs well for his future. William Dieterle gets top credit for the excellent photography, which adds to the film by stressing the love angle, for it should be seen by everyone interested in world affairs, and it is a picture worthy of their attention.

Rainbow Over Texas
Republic Western 65 mins. AUDIENCE SLANT: (Family) This latest Roy Rogers picture has the addition of an exciting horse race and an outstanding song number to please and entertain Rogers' fans.

BOX-OFFICE SLANT: One of the better Rogers films.

Cast: Roy Rogers, Trigger, George "Gabby" Hayes, Dale Evans, Sheldon Leonard, Robert Emmett Keane, Gerald Oliver Smith, Minoria Urecal, George J. Lewis, Kent, Duncan, Andy Devine, Gene Guitton, Bob Nolan and Sons of the Pioneers, Credits: Produced by Edward J. White, Directed by Aubrey Scotto, Written by Garland George, Based on a story by Max Brand. Photography, Reggey Langdon.

Plot: While Roy Rogers is on a tour, he meets a beautiful young girl disguised as a boy, running away from her tycoon father who wants to forget that he ever was a Texas cowboy and had a town named for him there. The girl helps Rogers foil the crook's element in the town and win the Pony Express Race in spite of the villains' attempts to disqualify him. Roy and the miller's son put on a little extra excitement, and the romance for the singing cowboy and the girl.

Comment: Besides the other entertainment features usually inherent in Roy Rogers' pictures—and there must be many, for the films have quite a following—this latest one has a few things unusually new. Not only the race and an outstanding original song number called Cowboy Camp Meetin'. The race gives us a good chance to see the stocky Roy really race, and this add to the customary amount of hard riding, will probably have the audience stirred up to the point of hysteria before the final curtain. As for the song, it is one of those catchy numbers bound to capture the public fancy, especially in view of the fact that the blending of the harmonies of the Sons of the Pioneers, leaves a lasting impression with his outstanding voice. The regulars in the cast, like Rogers, Dale Evans and George "Gabby" Hayes, all turn in their usual fine performances, and Sheldon Leonard makes a very smooth heavy in McDonald, who, according to Roy Rogers films before this, again turns in a job that's a credit to his record as an able director, and to Edward J. White who produced, gives credit for the picture as a whole.

Drifting Along
Monogram Western with Music 63 mins. AUDIENCE SLANT: (Family) Suffers from a weak plot and uninspired directing but will fill its niche as a passable Western.

BOX-OFFICE SLANT: Should get by at houses that play Western product, but will get no extra business in very many spots.


Plot: A traveling champion cowboy gets a job as a hand on a ranch, after rustlers have kidnapped another cowboy and murdered the father of the girl who has the ranch. The leader of the crooks tries to force the young lady to marry him by holding her lover, but the rider cleverly wins the girl's heart and rides away to another ranch alone.

Comment: Perhaps the main trouble with this Western is its length, which is all too noticeable because of the slow pace and a series of scenes that are not well enough known to action to satisfy the average fan, and the villain, Douglas Fairley, tries hard, but never succeeds in making himself a real menace. Lynne Carver looks okay, but her voice is ragged. Johnny Mack Brown has a very good name at the box-office and handles his part well, but could stand a few pounds off of his middle to qualify as a lean, hardriding cowboy hero. Musical sequences, which are outstanding, and the photography in the same category. Raymond Hatton, Brown's sidekick, tries too hard to make his own name, but since he is the only one of the hero's group who cannot hum and has no acting or singing crop, is outstanding. There is not much action to this film, so it should get by with Saturday matinee audience fancies.

Strange Triangle
20th Century-Fox Drama 65 mins. AUDIENCE SLANT: (Adult) Fairly entertaining, unpretentious story of illicit intrigue. Average audiences probably will like it; the more discriminating will find it just passable.


Plot: Preston Foster returns from the war to cause trouble in a bank. While on a short vacation before taking up his duties he becomes involved with Signe Hasso, who picks him up at a bar. They have a three-day fling and she discovers that Foster is more than a little in love with her but is disgusted when he learns she is married to the bank's branch manager. When she continues her pursuit of Foster, is extravagant so that her husband steals from the bank. Foster has the FBI investigate her past and discovers she is a swindler. The husband also finds out, and in a climactic scene the husband and Foster kill her.

Comment: This is unpretentiously produced but directed as carefully as the script permits. The director is aware that the bank's investigator and Miss Hasso is better than average. The film is a good exercise in Mr. LeRoy's art, and when it does begin to move, the action is not smooth, indicating that the cutter had difficulty maintaining continuity. As a whole, it fulfills its province as the supporting half of double bill programs.

Without Reservations
RKO Radio Comedy 107 mins. AUDIENCE SLANT: (Family) A good light comedy with a tour of the U.S. thrown in, this should not have any trouble pleasing all audiences. Colbert, Wayne and DeFore turn in fine performances.

BOX-OFFICE SLANT: Stars, a strong cast, and "guest bits" by Louella Parsons, Jack Benny, and Cary Grant—so to say, "Mervyn LeRoy, Linda and the megaphone" make this film sure going at the box-office. Word-of-mouth will be favorable too, so that extended runs are in order.


Plot: Claudette Colbert, a novelist on her way to Hollywood for the story's film production, meets two Marines, Wayne and DeFore, on the train. She does not reveal her identity to them because she wants to sign Wayne to play the leading role in her picture. On the way across the country the principals fall in love, are put off the train, buy a second-hand car, become embroiled in numerous other escapades, part in misunderstanding, and, finally, they arrive, tired out, through the Cupid-like efforts of DeFore.

Comment: "Without Reservations" is in the tradition of "It Happened One Night" and although it does not come up to that comedy classic, it does well enough, thank you. Miss Colbert plays with delightful perkiness the role of the ingenue who is seeking, by Wayne not to think so hard when in the presence of a man, while Wayne himself surprises with a light touch far different from his he-man stuff in Westerns. The changing panorama of the U.S. as the traveling trio approach Hollywood serves to give the picture fine pace, which is maintained throughout by LeRoy. With such a cast and the surprise appearances of Jack Benny and Cary Grant to play up, the box-office can do no wrong. Besides that, the picture holds up so well in the entertainment sense it will get fine word-of-mouth, so that extended runs are advisable.

Swamp Fire
Paramount Drama 69 mins. AUDIENCE SLANT: (Adult) Good movie for the theater pilots that should please average audiences.

Best picture of the week is 'SUSPENSE'. Exciting mystery and romance make this a must-see!

Jimmie Fidler

(ON 275 MAJOR NETWORK STATIONS)

It's MONOGRAM'S Big One!

PRODUCTION starring BELITA • BARRY SULLIVAN
ONITA GRANVILLE • ALBERT DEKKER with EUGÈNE PALLETTE
IGUELITO VALDES • BOBBY RAMOS and His Band • A MONOGRAM PICTURE
Produced by MAURICE and FRANKLIN KING • Directed by Frank Tuttle
BOX-OFFICE SLANTS

Swamp Fire
(Continued from Page 24)
debutante's coming marriage, the maid impulsively fixes his de
fictive pluming. This causes discomfort and discom
fictive pluming. This causes discomfort and discomfort to the straight-laced chemist, but benevolently he plans to forgive her and marry her anyway. This is the touching moment when the bankrupt writer is departing. maid and scribe decide they were meant for each other.

Comment: This film will be eagerly awaited by audiences everywhere for at least two good reasons. First, because of the popularity of the original novel, which was first published in 1924, this was the first novel by the English author. Second, this film marks the return of the celebrated Russian poet, a fact that has been much improved. The howl-plucking ending is typically Lubitsch, surprising even readers of the book. The whole cast, headed by Charles Boyer and Jennifer Jones, is excellent, especially the performances of Una O'Connor, the village chemist's mother, doing an outstanding job in a role which contains not a single spoken word. The film is highly entertaining and will prove an excellent box-office draw wherever it plays. It deviates from the original book very slightly, and does so in exactly the right way as to enhance its entertain
tainment value.

Gluny Brown
20th-Century-Fox Comedy 100 mins.

AUDIENCE SLANT: (Family) Audiences will find many amusing incidents in this film marking the return of the Lubitsch touch to the movies. The film deviates slightly from the best-seller novel, and en
hances the comedy element in doing so. The typical Lubitsch ending should bring howls in any theatre.

BOX-OFFICE SLANT: The names of Charles Boyer and Jennifer Jones, plus the fame of Ernst Lubitsch, should be a powerful
draw. The popularity of the original novel, a Book-of-the-Month Club selection, will also greatly aid the box-office take. The picture is strong enough and entertaining enough to stand alone in any spot, and should prove to be a winner for all seasons.


Plot: The setting is in England just before the war. A dreamy, impulsive plumber's niece takes over her uncle's chores on a spring Sunday afternoon and repairs the sink in a gentleman's apartment. She meets the gent
man's unexpected guest, a penniless Czech writer who, in a fit of pique for her fine repair job, gives her a couple of cocktails which make her slightly tipsy. The uncle arrives and finds Miss Brown tipsy and unconscious, and makes arrangements to send her off as a maid at a country estate. Serving her first meal to a new neighbor, a Count, Miss Brown becomes a Czech as a guest there. Both guest and maid go through one unpredictable situation after another, after having agreed they were not meant for each other, and telling a sectional pact to that effect. Just when her beau, the

SHOWMAN SAM SAYS: Keeping a theatre spotlessly clean, both physically and on the screen, is something that can't help build us good will.

The Glass Alibi
Republic Mystery 66 mins.

AUDIENCE SLANT: (Adult) One of the best murder mysteries ever produced in Hollywood, with beautiful direction and an unusually tight script.

BOX-OFFICE SLANT: Word-of-mouth should help this sleeper bring in extra dough.

Worth of plugging by exhibitors.


Plot: A shrewd reporter marries wealthy heiress, with six months to live, to get the money and live in luxury with the moll of aOrgan, who is a two-timer, and have double crossed. The young wife's heart ailment seems to improve, necessitating the murderer of the husband for the reporter. Complications arise when the gang comes to the escape the jail. The reporter, who is killed by police in a gun battle. Comment: Every bit as appealing as the picture deserves bravos for its excellence. Certainly it is a fine murder mystery and ranks as tops among Republic's output. Writer Mindert Lord deserves special commendation for his air-tight script and skillful plotting. W. Lee Wilder, of course, deserves special mention for the double job he did of directing and producing the film, which is different all the way through. Dialog is sharp and action never lets up and the audience will be thoroughly entertained and intrigued by the twist ending. Douglas Fowley's stock ought to go up after his splendid performance as a Smooth Criminal. Anne Gwynne turns in one of her best performances as the alluring moll, making it a believable char
acer. This picture is one of the most appealing as the heiress. The film's editor, Asa Clark, deserves praise for judicious cutting.

Motorists Get 'Tickets'!
Plugs for 'Whistle Stop'

Of course, the "stop, look and listen" theme is a natural gag for "Whistle Stop," but it all depends on how you do it. Manager Edward C. May's Chalmette Theatre, Miami, Florida did it all out. He distributed 2000 ad cards on the picture by handing motorists the cards (which looked a little like traffic violation tickets) as they stopped for traffic lights. No heads were broken—in fact, everybody seemed to think it a great gag.

Then May had eight railroad crossing signs made up of wooden board, lettered with title, stars, theatre and play dates, which were put up at all street intersections near the Rosetta. Police allowed the display, although technically it was against the law; they even commented on the clever likeness to the railroad-cross road signs.

SHOWMAN SAM SAYS: Trade reviews of pictures are certainly a great help to an exhibitor, but you can't really tell how good pictures are until you've counted up the take.
ON NEWSREEL assignments or production work, when lighting conditions are extremely poor, the natural choice is the high-speed Eastman Super-XX Negative Film, one of the family of Eastman Films, industry favorites for more than fifty years.

EASTMAN KODAK COMPANY, ROCHESTER 4, N. Y.
J. E. BRULATOUR, INC., Distributors
FORT LEE, CHICAGO, HOLLYWOOD

EASTMAN SUPER-XX...when little light is available
GOVERNOR ACCEPTS GIFT FOR CHILDREN. Wisconsin's Governor Walter Goodland (left), surrounded by happy children, accepts a thoroughbred pony from Edward Harris, the advance representative, immediately designates the Martin Luther Children's Home, Madison, as the recipient of the gift. The pony, one of 250 to be given away during showings of "Badman's Territory" in Wisconsin, will have a "blessed event" in the autumn, and then the unfortunate children will have two ponies with which to romp and play.

250-Theatre Ballyhoo Plan Stars 'Badman's Territory' Off with Bang

RKO Radio's multiple exploitation plan for "Badman's Territory," which takes in more than 250 theatres in six areas, proved its value when the first opening went off with a bang at the Riverside Theatre, Milwaukee on Thursday (May 9). In the surrounding Wisconsin territory 30 theatres participated in a build-up that had already benefited heavily by a six-week advance campaign put on by the Milwaukee Sentinel.

Perhaps the most striking feature of the RKO campaign for "Badman's Territory" is the "Pony Express" ballyhoo. Terry Turner, exploitation manager under S. Barret McCormick, director of advertising and publicity, purchased 250 ponies, which have been used for being paraded in the various cities prior to the openings. The scheme works out in the form of popularity contests in each situation, with a pony being awarded to the most popular boy.

Attractive Trappings

These ponies are blanketed with attractive trappings featuring "Badman's Territory" and are shereded down the main streets during school recess hours by four colorful Texas "sherrifs." The reaction of the kids can be imagined when they realize they all have a chance to win one of the ponies.

In Chicago, where the Illinois area premiere takes place next Wednesday (May 15) at the Palace, the advance campaign has also been running since April, with the Herald-American playing a leading part in plugging the contest. The Herald-American, in fact, thought so much of the pony stunt that it put up a poster addressed to its own boy paper carriers, telling them to get in on the contest—that they might win a beautiful Shetland pony. It also took part in pony street parades during April, ballyhooing its own tieup. A large advertising truck accompanied the ponies, identifying the theatre and the players. Thirty theatres were in on the campaign in the Illinois district.

The New England premiere, which is scheduled for May 30 at the Boston Theatre, will be carried through on a still larger scale, with 80 theatres involved. The Cincinnati campaign, with the premiere at the RKO Palace on June 5, takes in 55 theatres; this will be followed by a day and date premiere on June 12 at the Minneapolis and St. Paul with 30 theatres participating. In the Kansas City area 25 theatres are included.

Back of the separate area campaigns is a large-scale national advertising coverage in magazines and newspapers, highlighted by representation in 150 Sunday newspapers.

Chen Yu Sets National Ads for 'Duel in the Sun'

David O. Selznick's promotion department, under the direction of Ted Baldwin, has concluded arrangements for a cooperative advertising campaign with Chen Yu, lacquer and lipstick company, which will result in additional extensive publicity for Selznick's "Duel in the Sun." Details for the projected campaign include the insertion of full-color magazine advertising, country-wide window displays, full cooperation and chain store cooperation and valuable fashion publicity.

Chen Yu has created a special Sunburst Kit, consisting of nail polish and lipstick as inspired by Jennifer Jones and which is the basis of the national tieup. The opening shot in the campaign will be a series of full-colored magazine ads, all featuring a colored photo of Miss Jones and prominently displaying the 'Duel' sticker, which is to be included in all national tieups on the film. These ads will break in Beautty Fashion in May and June issues; Vogue, June; Junior Bazaar, June and Full Hillman's Women's Group of papers for July. In addition to this series, aimed at a vast feminine circulation, another series will break in July and August.

Direct aid to exhibitors has been planned in the tieup. Special window displays, now being prepared, will be of the panel-window type with displays of Miss Jones as the actress in "Duel in the Sun." Arrangements have been set to have these displays appear in more than 25,000 department and chain store windows throughout the country.

At present all Chen Yu salesmen have been supplied with promotional kits containing information about Miss Jones as the actress in "Duel in the Sun," and fashion publicity material to assist exhibitors and store owners.

The Chen Yu tieup is a "first," marking the cosmetic concern's initial venture in cooperation with any film, with reaction from chain store managers indicating enthusiastic reception to the tieup and "Duel in the Sun."

New Warner Photo Cards To Get Big National Play

A new national window tieup deal has been engineered by Warner Bros, by which stars of the company will be publicized by means of a picture service sent out by the company. Called "Hollywood Photo Flashes," the layout of photos will be designed along the lines of current news pictures, with Warner players and productions featured. The new posters are expected to be displayed in from 20,000 to 50,000 store windows throughout the country.

A new issue of Photo Flashes will be released each week. The first ones featuring Errol Flynn and Eleanor Parker in "Never Say Goodbye."

Will Spend $129,872

For 'Suspense' Advertising

Biggest magazine advertising campaign in the history of Monogram, involving the expenditure of $129,872, is now under way on the King Bros. psychological drama, "Suspense," with full pages in Life, Liberty, Look, True Story, American Weekly and all fan magazines, as well as cartoon series in Metropolitan Comics. Total circulation is 41 million, and only black-and-white page is in Life, others running from two to four colors. Campaign is being handled by Ruthrauff & Kyan, and is in addition to trade paper and radio advertising.
Home Film Exploitation
A new company which plans to exploit motion pictures in the home by means of mailings is incorporating the use of slide films through the medium of home projection, has been organized by Bud Lesser, who has arranged several group and mailing of scenes from productions prior to release and currently playing. These scenes will be viewed in the home by entire families.

Currently, Lesser is making the slides at the RKO-Pathe studios where he has established headquarters.

Chambermaid Chosen in Boston 'Diary' Campaign
Search for Boston's most typical chambermaid highlighted the campaign for United Artists' "Diary of a Chambermaid" at the Majestic and Tremont theatres, Radio, posters, newspapers and other media advertised the competition of the winning chambermaid, following an intensive campaign planned by Don Martin, Joe Lavender and John Mahoney of &H McCann and Phil Engel, UA exploiter. The Vendome Hotel, Grayson's department store and the Boston Record-Americans gave full cooperation.

With the selection of Alice Brynes as the winning chambermaid, a whirlwind tour got underway, Miss Brynes first visited Grayson's for her dressing and wardrobe, the largest in the city. As a photog- rapher trailed along for shots at each counter. Marvel Beauty Salon was the next stop where the Cinderella girl got the "works"—manicure, permanent wave, shampoo, etc. Next on the menu was an elaborate dinner at the Vendome Hotel followed by Miss Brynes' appearance on WEEI with Fricilla Portesque. The cham- bermaid also was a guest of Truly Richmond on her WCOP "Around the Town" broadcast. Much ado was made of the "Chambermaid" stunt via newspapers and word-of-mouth to re- sult in excellent advance publicity for "Diary's" playdate.

Other exploitation aids to help "Diary" included a tremendous street banner, 900 two-sheets, four twenty-four sheets, illustrated "Diary" book and a huge front reprodu- ced from the pressbook cover.

SHOWMAN SAM SAYS: At the rate they're going in, no business there'll soon be as many independent producers as independent exhibitors.

'Advertising Will Do It'—Dembow
"Keep up the attendance pace by increased advertising" was the keynote of the address made by Vice-President George F. Dembow of National Screen Service to international representatives of the company at the convention concluded at the Waldorf-Astoria Hotel, New York, last week-end. The executive declared that increased advertising would be necessary for exhibitors to show renewed advertising vigor in order to retain the increased attendance won during the war, and that, although the media for such advertising might not be different from those of the pre-war period, the AMOUNT of such promotion would count heavily. Dembow's message launched the company's sales drive for 1946 and intro- duced the new ColorArt posters, recently added to the NSS Specialty Accessories line.

At an earlier session William B. Brenner, vice-president in charge of operations, reaffirmed the intention of NSS to maintain a high standard of service and to strive for satisfactory standards of equipment. Other speakers were Arthur B. Krin, treasurer; John R. McPherson and Arnold Williams, managing directors of National Screen Service, Ltd., of London.

New RKO Pan and 'Gilda' Get Rousing Opening Campaign
A proclamation from Mayor Hubert H. Humphrey of Minneapolis to the producers of "Gilda" for their recognition of "the importance of Minneapolis in the entertainment field," was the springboard for a widespread exploitation campaign in which Manager Verne Seesman systematically ar- ranged a series of promotional events to cover every avenue of publicity and bring the story of Columbia's "Gilda" and the opening of his theatre to the attention of every resident of Minneapolis and its vicinity. Newspapers, radio, window displays, department store displays, co- operative newspaper advertising, phonograph records, magazine spots were used to make the month-long campaign one of the most extensive ever given a theatrical event in that territory.

Art and press material were used extensively by motion picture editors, columnists and fashion editors of the local newspapers, including two full-page, outstanding layouts. The first of these was a three-column spread of photographs and a story which introduced eight well-known models who play the lead in "Gilda." The second spread was the opening logo on "Gilda," showing scenes from the film, and the opening of the theatre, with shots of the interior. Because of its news value the latter spread was used throughout the field.

Seesman then arranged with the advertising department of the Star-Journal and the mer- chants of downtown Minneapolis for a full-page of co- operative color advertising, with a banner head- line hailing the opening of the theatre and featuring a large spread of color pictures of the Northwest premiere of "Gilda."

Radio was another fertile field for publicity, with radio stations WLOL, WCOC and WTCN airing one-minute spots for six days prior to the opening and the orchestras of Johnny Low from the Flame Room of the Hotel Radisson and Art Stooff from the Minnesota Tea Room, delivering the Hotel Nicollet airing the two musical hits from "Gilda" for evening dancers.

A "man in the street" program was broadcast from the lobby of Seesman's Theatre at opening night, with Mayor Humphrey accepting the theatre for the city. There were interviews obtained from other celebrities attending the gala opening.

A total of 12 of Minneapolis' leading merchants used full-window displays, with six other stores featuring departmental displays.

The two musical hits from "Gilda," recorded on Decca records, were distributed to some 6000 coin-operated machines in the territory, with about 40 leading record dealers using window and departmental displays on the recordings.

Special stunt exploitation was varied an in- cluded a banner four feet high, stretched across the street in front of the theatre four days before the playdate. A 40x60-inch enlargement of a special invitation was delivered to the Mayor of Minneapolis with all newspapers cov- ering it. Cards were placed at the entrances of the theatre 20x30 colorful display cards were placed in hotel lobbies and other commercial locations.

Five girls were used to cover the entire telephone directory in advance of the opening to invite the public to "Keep a date with 'Gilda.'" A sound track equipped with two directional horns and decorated with large display signs covered the entire downtown and suburban districts five days in advance of opening.

Another outstanding stunt, believed to be original, was the use of two men with cameras (no film in the cameras) who covered the city for two weeks in advance "snapping" passersby and handing them 3x5 cards announcing the opening of the new theatre and the premiere of "Gilda."

Fifty newsmen on downtown corners were supplied with data about opening and with 100 "Gilda" roses were passed to the first 100 women to enter the theatre; kleig lights were arranged in front of the theatre; posters were placed in the street for the opening; 1000 two-sheets, 100 six-sheets and 100 24-sheet posters were placed in central locations; 500 "welcome" and "See "Gilda"" cards were placed in residences and win- dows; 10,000 8x10 reproductions of Rita Hay- worth were placed on newstands, in windows and posted on posters; a 40x60 blow-up covered with telegrams from various Hollywood stars was a feature of the lobby display.

Concentrates on Schools, Colleges with 'Devotion'
With three colleges right in the city of Staunton, Va., and with the seven city and county high schools having large libraries, Man- ager Frank Shaffer of Warner Bros. Dixie Theatre used a logical approach in his campaign for "Devotion" by having the main bolt of his exploitation efforts toward the large student group.

By printing large quantities of specially prepared book marks with the marks of the Bronte sisters, placing them with the colleges and high schools and by going overboard in telling the public that "Devotion" is the real story of the writers of "Wuthering Heights" and "Jane Eyre," he concentrated his selling approach where he believed it would do the most good, since both previous films were big successes in the community.

Champs See "Gay Blades" By inviting the local high school ice-hockey championship team to attend a showing of Republic's "Gay Blades" at the Lowf Poli-Bijou Theatre, New Haven, Tony Maselle, assistant to Manager William Brown, obtained a one- column art break in the Journal-Courier and also was able to obtain a sports column break, although the hockey season had passed.
Exploitation De Luxe Marks 3-Theatre ‘Sacramento’ Bow

The recent tri-theatre world premiere of Republic’s “In Old Sacramento” at the Capitol, Alhambra and Hippodrome theatres in Sacramento, Cal., was highlighted by personal appearances of co-stars William Elliott and Constance Moore in an elaborate program, heralded by the proclamation of “In Old Sacramento” Day by Mayor George M. Klump of that city.

Secretary George Treves, representing Governor Warren of California, and numerous civic leaders were among the dignitaries who attended a special dinner on the premiere night, tendered in honor of the stars on a Sacramento river boat.

Elliott and Miss Moore flew from Hollywood for the gala ceremonies and were greeted at the airport by the Mayor and the civic council. They drove to the Alhambra Theatre, where the entire group transferred to open carriages and coaches and paraded to the Senator Hotel, premiere headquarters.

Radio commentator Erskine Johnson flew to Sacramento with the stars, and acted as master of ceremonies on the stages of the three theatres. Both stars later appeared on his nation-wide broadcast over Mutual, originating at KXOA.

Before the premiere, the stars rode in coaches in a huge costume street parade which was headed by three bands. It included the sheriff’s posse, celebrants in early California costumes, and a mounted group of more than 1,000 riders. Elliott rode part of the distance on a Palomino horse.

The stars also attended a dinner given by the California Chamber of Commerce. As a feature of the premiere at the Alhambra, prizes were awarded on the stage to audience members attending the “Horse and Buggy” opening in costumes best representing those of the Old California era. Station KXOA broadcast the festivities.

After visiting Sacramento Junior College and making personal appearances before the student body, the stars toured historical spots in and near the city, guided by Mayor Klump and his staff. They visited the newspaper offices of the Sacramento Bee and Union for interviews and photographs, and then attended a special luncheon given by a joint session of the Lions and Exchange Clubs.

Numerous opportunities were utilized for the premiere build-up. The official hostess for the Hollywood visitors was Mrs. Margaret Kaiser, the winner of a “Belle of Sacramento” contest, which was considered as best fitting an evening gown Miss Moore wears in the film. The gown itself was used as the center piece of an “In Old Sacramento” window display in Hale’s Department Store, which also featured an elaborate background, stills from the picture, and a contest announcement.

Prizes were awarded outstanding windows in an “In Old Sacramento” display contest. Participants included the Weinstock and Luhin department store, whose window featured a facade of an early California placer mining sieve, selected $11,145, and blow-ups of California pioneer scenes. A carriage wheel was featured in a Montgomery Ward special display, which was supplemented by stills, a world premiere three-sheet, and a female clothing dummy garbed in pioneer woman’s dress.

An extensive advertising and publicity campaign for the world premiere blanketed numerous communities within a range of 50 miles from Sacramento, and included a full page co-op ad in the Sacramento Shopping News. Radio coverage included interviews with the stars on Station KROY, KFBK, KCRA, and KXOA. Station KFBK conducted an Old-Time Quarantine Contest, with radio spots soliciting entrants, and a 30-minute program featuring the winners, the Bushers Barboship Quartette.

Both the Alhambra and Senator theatres featured special displays ten days in advance of the opening. False fronts were utilized by the Capitol and Hippodrome. Complete city-wide coverage was obtained by street-car and bus signs and bumper strips.

Fay Reeder, Fox West Coast advertising director, William MartinSaal, executive assistant to Republic President Herbert J. Yates, and Les Kaufman, Studio publicity director, handled the campaign.

WO0 W00! This is the way Manager Edward C. May, Rosetta Theatre, Miami, dressed his service staff a week in advance of his showing of Columbia’s “Bandit of Sherwood Forest.” Did all right, too.

Weiss, Schlaifer Discuss 20th-Fox Promotion Plans

Elaborate plans for the exploitation of the season’s new pictures were the subject of a week’s discussion between Charles Schlaifer, head of the 20th-Century-Fox advertising, publicity and radio departments, and George Weiss, representative of Harry Brand’s department on the coast. Among the campaigns discussed were those for “Anna and the King of Siam,” “Centennial Summer,” “The Shocking Miss Pilgrim,” “Home Sweet Homicide,” “Claudia and David,” “Three Little Girls in Blue” and “Margie.”

World premiers of “Smoky” in Denver and Salt Lake City in June and of “Centennial Summer” in Philadelphia during July were also up for detailed consideration. Weiss left again for the coast on Thursday.

‘Hollywood in Miniature’ Exhibit to Go on Tour

A group of Hollywood citizens headed by Don Hartman, screen writer and producer, has formed a project whereby “Hollywood in Miniature,” a group of exhibits representing an investment of more than a quarter of a million dollars, will be sent on tour, with the first exhibit scheduled to go to New York.

Included in the exhibits are a general view of Hollywood, covering 40 city blocks, with every building in exact detail and at exact scale, with Hollywood and Vine as the center spot. There are also views of Malibu Beach, the Brown Derby, Hollywood Bowl, Grauman’s Chinese Theatre and a typical motion picture studio. Floor space of about 1500 square feet will be necessary to house the exhibits.

‘Gilda’ Pressbook Cited

With citations flying thick and fast these days it was inevitable that the censors would reach pressbooks sooner or later. First to get the nod is that turned out by Columbia on “Gilda,” which Betty French, theatre editor of the Akron (Ohio) Beacon-Journal, cites as “one of the most spectacular of the new manuals.” Miss French described the high points which would be of value to exhibitors.

Expand Publicity Setup

Establishment of a news copy and service department as part of the 20th-Century-Fox advertising and publicity setup was announced this week by Charles Schlaifer. The new department will coordinate all news writing and furnish services to radio and the press.
Big Store Tieups Mark 'Bells' N. Y. Circuit Run

Bing Crosby and his recordings proved to be a ten-strike for the RKO Theatres exploitation staff when they handled "The Bells of St. Mary's" in the New York metropolitan district. By means of the Crosby records of numbers from the picture, store tieups were concluded for 27 locations, one of the largest promotions of the kind in some time. Besides this, the tieups led to an unusual number of co-op ads, while the regular advertising campaign included special city advertising in New York, a Broadway campaign, and several tieups in Boston, New Jersey, and Westchester situations where it was figured the Broadway first-run had not drawn heavily. Publicity copies were then used by the studios to guide the campaign in Manhattan, Bronx, Westchester, and metropolitan New Jersey, while Pat Grosso and Ray Malone did the honors for Brooklyn, Queens, and lower Manhattan.

Ten tieups in the Bronx included such stores as W. T. Grant, Vim Radio Shop, and the Roda Restaurant; Bergen's and Kresge's, the city's largest department stores, were numbered among the nine locations cooperating; stores in the record trade was Sears Roebuck in Brooklyn. In the latter case PA announcements were made throughout the store announcing sale of the record and the picture. The Gertz store in Jamaica carried a contest in which 50,000 mailing pieces were distributed offering winners free "Bells of St. Mary's" record albums.

Colorful Ceremony Marks 'Yank' Border Premiere

A large delegation of film trade officials and press representatives from Toronto, Ontario, traveled to Niagara Falls for the Canadian premiere of 20th-Fox's release of Herbert Wilcox's English-made film, "A Yank in London." Coincident with the first-run engagement at the Seneca Theatre on the Canadian side and the companion showing at the Strand in Niagara Falls, N. Y., was a colorful ceremony in which British war brides from the Dominion and the States marched to the boundary line on the Rainbow Bridge to clasp hands in international friendship while a Kiltie band played the national anthems. More than 700 soldiers and prominent citizens marched in the Canadian parade.

The Toronto party comprised General Manager Syd Samson, Harold Bailey, Bill Reid, Lionel Lester and Emily Barrett of 20th-Fox; Roy Tash and cameramen of Associated Screen News; Dan Krendel, Harrison Patte, Robert Myers and James Cameron of Famous Players' head office, and Helen Allen, W. M. Glashid and Hye Rushin for the press, as well as Sam Glasier, 20th-Fox promotion manager.

'T Cinderella Jones' Contest Aimed at Kids in Maine

The glass slipper contests, which have featured virtually all engagements of Warners' "Cinderella Jones," received a new twist when the picture played the State Theatre, Portland, Me. Manager Harry Botwick arranged, not only the regular slipper contest, but added a contest for children based on the idea of a Cinderella search.

The juvenile stunt took place on two successive Saturday mornings with the cooperation of NBC Station WCSH's children's program, "Ress Time." Membership of "Ress Time" is more than 15,000. The contest enjoyed the endorsement of school authorities, and prizes awarded were in keeping with juvenile appeal.

THE WINNAH. In nearly every key city where MGM's "Ziegfeld Follies of 1940" has played, contests have been held to find the girl who best meets the exacting requirements of a "Ziegfeld" beauty. Baltimore was no exception. In that city, the winning girl was 18-year-old Alma Witte, who is shown above on the stage of Loew's Century with Manager William K. Saxton. Miss Witte received a wrist watch and a "Z" pin set with rhinestones. The contest was heralded by a six-day publicity campaign engineered by Gertrude Bunchez, publicity director.

Fans Have Gable

Gable was back, all right, at Loew's Theatre, Richmond, Va., but in this case the fans had him. Manager George Peters arranged a 15-minute broadcast over station WRNL in exploiting "Adventure," at which Gable fans were interviewed by Edith Linderman, Richmond Times-Dispatch dramatic critic. They flocked to the mike to welcome back their favorite and, for their efforts, received photos of the star. The plug went over big on the air.

To Exploit with Songs

Title songs from Paramount's "The Searchings Wind" and "To Each His Own" have been recorded and the record sent to 400 radio stations in the United States and Canada for use on popular music programs as part of the exploitation campaign on the pictures.

Local Girl Angle Tops Schlegler's Campaign

Capitalizing on the presence of child star Connie Marshall, a former Staten Island resident, in the cast of 20th-Fox's "Sentimental Journey," Elias Schlegler, Fabian Staten Island ad and publicity director, launched a comprehensive campaign stressing the local angle before and during the picture's run at the St. George Theatre.

Using the old jumbo postcard idea, Schlegler, with the assistance of Manager Frank Rosana, set up an attractive, eye-catching lobby display. A 4x8-foot card, addressed to Connie at the 20th-Fox Studios, carried a message of greeting from her Staten Island fans. A sign, inviting the theatre patrons to sign the card and send their greetings, was placed under the card itself. A 40x60 blow-up of the starlet rounded out the display.

In two days, practically every inch of space on the card had been filled with signatures. The stunt proved to be a sure-fire attention-getter. The local paper heard of the comment and interested created, and sent a photographer down to take a picture, which broke on page three the following day.

In addition, Schlegler provided the paper with a biography of the child and this broke, together with a two-column picture of Connie.

A tieup was also made with a local children's shoe store, which paid the entire coat of 10,000 heralds on "Sentimental Journey," including the imprinting. The upper half of the back page was devoted to the theatre and placed emphasis on the fact that Connie was a "local girl who made good." The heralds were distributed at schools and in the theatre one week in advance of playdate.

Cooperative ads with a local toy shop and shoe store, carrying a cut of Connie Marshall and theatre and playdate credits, were run during the picture's engagement.

In addition, a special trailer, again with the local angle inserted, was spliced into the regular trailer which ran one week in advance.

Finally, the regular newspaper ads included art work and copy on the Staten Islander.
ALBANY

Si Fabian, head of Fabian Theatres, addressed a large audience of theatre men at a luncheon held at Jack's Restaurant, recently with reference to the United Jewish Appeal. Pledges and contributions approximated four thousand dollars, the amount collected for the same cause last year. Out-of-town guests at the luncheon were Samuel Rosen, Louis R. Golding, Joseph Egan and Edward Fabian.

Jean Johnson of the Paramount exchange left over the weekend for preparing for her forthcoming wedding. Event will take place at Somerville, Mass. and the groom will be Jack Brown of New Haven, Conn., Paramount salesman.

Visitors along film row included Kingsley Ryan, at the Columbia and recently; Frank Werthem of Chestertown; George Thornton of Saugerties and Tannersville; Pete Vormakis of Strand and Liberty Theatres, Watertown; Harold Strongman of State, Glen Falls; H. Bernstein of Lincoln, Schenectady; Harry Savett of Savett Circuit; J. W. Bird of A. Einstein and M. Montgomery, Vi.

John Ross of Schroon Lake in town to set up bookings for summer opening of his Strand Theatre. During the winter months the Strand was open only weekends.

The lobby and booth of the Uptown Theatre, Bennington, Vt. was recently damaged by fire. There was no damage to the interior. The theatre owned by Mrs. C. H. Buckley, has been closed for some time.

Harry Alexander is now working out of the Buffalo Fox office, in charge of the Syracuse territory.

Clifton R. Hall, Jr. (just recently released from service) takes over the Orvis Theatre, Massena on May 13, from Anthony J. Romeo.

Nate Dickman, Monogram division manager, shuffled off to Buffalo for several days.

Mrs. Mrs. J. A. Grimes (along with a group of friends) celebrated their 13th wedding anniversary.

Al F. Flaum, manager of the Rita, Albany, was on the sick list for several days with a bad attack of indigestion.

Friends along Film Row were shocked to hear of the death of Charles R. (Daisy) Halligan from a heart attack last Friday. Mr. Halligan was long associated with the film industry as a booker with Universal and then manager of RKO.

Helen Wisper, manager's secretary, has been appointed Drive Captain of Albany Fox branch in the Andy Smith sales managers' drive.

James F. Faughan, Warner contact manager, has just returned from a general theatre inspection tour upstate which included Jamestown, Elmira, Olean, Hornell and Wells ville.

The expiration of his present lease on June 1, Phil Baroudi will again assume operation of the Northwood Theatre in North Creek, which has been under the management of Mrs. Tarbell.

Henry Frieder of Frieder and Grossman interests, Hudson, along Film Row for the first time in six months, since Brandt took over booking of pictures.

A large contingent of members of Variety Club of Albany, Tent No. 9 will attend the convention of the Variety Clubs of America at the Hotel Astor May 16-17-18. Included are C. J. Latta, Charles A. Smakwitz, Herman Liebman, Uncle Lou, Edward Sipin, Edmon Teper, Alton Mendelson, Arthur Newman, Nate Wining, Dr. Samuel Kalson, George Green, Henry Blitzer, Ben Smith, Nate Dickman, Joseph Sapirstein, Jack Olshansky, Welden Waters, Jerry Atkin.

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COLUMBUS

Only the two families witnessed the informal marriage ceremony which united Milton R. Yassenoff, general manager of Academy Theatres, and Charlotte Haugh, daughter of Mr. and Mrs. Herrold S. Haugh of Croton, Ohio. Local theatres will be among Columbus business firms affected by provisions of the new smoke control ordinance passed last week by the city council. Mayor Rhodes said he expected to start enforcement of the ordinance by June 1. The ordinance defines the density and volume of smoke permitted and provides fines from $10 to $50 for the first offense, $25 to $100 for the second violation and $50 to $200 for third offenders. There will be an educational campaign to instruct engineers in proper fitting so that smoke can be minimized.

Jacques F. Luft, George Anagnost, Leo Hamelin and Leo Yassenoff are representatives of Tent No. 2 at the national Variety Clubs convention in New York.

Joe Sloan is again acting as relief manager at the Ohio, subbing for Arthur Egberts, who is convalescing at home following an emergency appendectomy. Walter Kessler, who filled in for several days at the Ohio, is back in the Great Lakes Low division.

Annual Capital University May Day celebration was staged last Wednesday at the Ohio with Bernard McGraner, Ohio assistant, again handling the program. Admission at the annual festivities, Youngstown, was this year's Capital May Queen.

Allen Sparrow, Loew's, western division manager, is now on a vacation in Florida.

Jerry Shimbach, Palace manager joined the "horse set" by staging a three-day hobby horse contest on the Palace stage. Men and women, boys and girls, raced across the Palace stage on hobby horses, for cash prizes.

BOSTON

Ralph Bankhart, RKO publicist, spent the weekend in New York and visited the home office.

Art Moger, New England publicist for Warner Bros., is currently visiting Syracuse, Rochester, and Buffalo.

John Dervin, Boston manager for United Artists, reports that James Wim, district manager, is able to be outdoors again and is rapidly recovering from his long illness.

Jack Goldstein, eastern publicity man for David O. Selznick, spent the weekend visiting relatives in Boston, where he formerly was a RKO publicist.

Martin Glazer, former publicity director of Paramount and Fenway theatres is now connected with the staff of the Boston Post.

M and P Theatres executives held a monthly meeting and luncheon in the Statler last Thursday.

Sam Haase is recovering from his recent illness and is at present negotiating possible sale and purchase for clients of two or three theatres in this section.

Irving L. Wallins, formerly buyer-booker with Pouzner Circuit, has announced his resignation. Wallins, who will continue to handle the booking for the modern in Malthboro, is happy to welcome home his son, Lt. Jack S. Wallins, who has returned from the U.S. Army.

James McNamara, district manager for M and P, because of his fine work with the Canadian Club of Maine, recently won a trip to Nova Scotia.

During the recent B.A.A. Marathon, Irving Conn, manager of the Kenmore theatre, allowed the young men and women to use the marquee of his theatre for their activities. The theatre is located two miles from the finish line in Copley Square, and many radio announcers selected this spot to conduct their broadcasting.

DALLAS

Howard Skelton, just out of service, has been appointed manager of the Village Theatre at Houston. Skelton, who began his theatrical career as an usher at the Majestic several years ago, was manager of the Alabama before entering the service. John Ellis, replaced by Skelton at the Village, will be assigned to another post in Houston.

Film fans here and throughout the state extended their congratulations and best wishes May 1 to Lou Bissinger, who on that day celebrated his 40th year in show business. Bissinger has made an outstanding contribution to his community during the past 15 years through the YMCA Street and Newsboy Committee, having given away some 26,000 free admissions at his Queen Theatre to Dallas newsboys. Lou has a formula for good health and one consisting of two points: (1) Limit your worrying to 30 minutes every Friday afternoon, and (2) Relax by going to the movies one hour every day.

Bill Turk has been named new city manager for Griffin at Ada, Oklahoma, taking over management of the McSwain-Kiva-Ritz theatres, there following transfer of Don Hall...
REGIONAL NEWSREEL

HARRISBURG

Zeva "Skee" Yovan, on the staff of Loew's Regent for 16 years, has been transferred to Loew's 2,400-seat theatre in Indianapolis. His successor here will be Bob Sokol, coming from the Palace in Washington, D. C. Yovan, who has acted in every capacity from usher to relief manager, was honored at a farewell party in the Penn Harris Hotel last weekend. Sokol has been student assistant at the Washington house. The transfer was effective over the weekend.

Latest acquisition of the new Steel Theatres Corporation was the two-tract plot in Steetleton, site of the new 1,000-seat theatre, transferred by Harry Chertcoff for a consideration shown by revenue stamps attached to the deed as $16,000. Last March 2 the Steetleton Bank and Trust Company conveyed the properties, which are located in North Front Street, Steetleton, to Chertcoff, for $12,000. Chertcoff owns a chain of theatres in the area.

NEW YORK

License commissioner Ben J. Fielding suspended two more theatre licenses last week for alleged violation of city ordinances regarding children's admissions. They were the Bronx Mt. Eden—license suspended for two days for assertedly admitting minors without escorts—and the Brooklyn Grove—license suspended for three days for reportedly not properly supervising audiences which contained children between the ages of 4 and 14. Both warnings were final, Fielding said.

The Motion Picture Trade Equipment Show sponsored by the Allied Theatre Owners of New Jersey, set for June 19, 20 and 21 at Atlantic City, promises to be the largest affair of its kind ever held. Edward Lachman, chairman of the convention committee, and E. Thornton Kelley, convention manager, report that, despite the usual demand for room accommodations, they have completed arrangements with the Chelsea Hotel to care for all equipment men attending.

Joel Levy, out-of-town booker for Loew's, has returned to New York after spending a few days in New Haven.

An eight-pound son named Richard Harry was born to Mrs. Sidney G. Alexander, wife of Columbia Pictures' Picture booking manager, at the Jewish Hospital, Brooklyn, last week.

Elizabeth Taylor, star of MGM's "Blue Sierra," whose first book, "Nibbles and Me," based on her adventures with a pet chimpunk, will be published by Dutton, Sloan and Pearce this month, has been invited to open the National Children's Book Fair here on May 18. This is an honor in the publishing world comparable to an Academy Award in the picture industry.

Max Wolff, purchasing head for Loew's and MGM, returned Thursday from a trip to Kansas City, Minneapolis, Milwaukee and Chicago.

Howard Hoyt, head of MGM's play department, has returned from Miami vacation.

Charles K. Stern, Loew's assistant treasurer, and William G. Bremer, head of MGM's checking division, have returned from Kansas City.

MONTREAL

William Taibah, assistant to the general manager of Confederation Amusements, was married last Saturday to Betty Barakett, daughter of dress manufacturer Mosa Barakett. The marriage took place at St. George Church.

Babe Covel of Warners has again left his Montreal post, this time to take up the position of Toronto manager. Gratton Kiely has taken over here. Gratton formerly sat in the slot when Babe Covel was transferred to T. H. 20.

Around town recently were Dave Griesdorf, Canadian general manager of PCR, who was on his way to Toronto after taking in the Marathons. He is expected to be here Wednesday.

Romeo Couillard, of the Tactie in Montmagny and George Champagne, with three houses in Shawinigan Falls... Odeon's Eastern Division Manager C. J. Appel, who has added the Marthians to his territory; and Mickey Isaman of Empire-Universal, who moved on to the Queen City after a four-day stopover.

Roy Sours, formerly of Monogram and lately of Alliance Films, has struck out on his own and is now in Northern Quebec on an extensive shopping tour.

Regal's Miss Corber is back from N'Yawk and reports that the subway crowds there are pantywaists compared with the buckos right here at home.

George Den of Odeon says he is expecting John Davis, Rake's theatre director, back in Canada before the end of the month. Odeon has changed the Kent back from a first to second run house. The reason: not enough first rate English productions available to make the policy continuous.

Theatremen are beginning to clamp down on news of their theatre building activities. They fear the public might not take too kindly to watching structures for entertainment arise while there is still a drastic housing shortage.

CHICAGO

The Hinsdale Theatre, Hinsdale, III., owned by George W. Kruger, recently joined the Allied Theatres of Illinois and the Allied Buying and Booking Circuit. This brings to nine the number of theatres added to the Allied circuit in a little more than two weeks.

Judge William Campbell this week ordered principals in the Oriental Theatre case not to continue proceedings in the state court until the Federal Court hearing is concluded. In the meantime the Oriental Operating Company was ordered to refrain from selling or transferring any assets of the theatre or building.

Jack Rose, Chief Barker, Jack Kirsch, Irving Mack, Henri Elman, Joe Berenson, Eddie Burnell and Sam Levinsohn have been appointed delegates to the Variety Clubs national convention, representing Chicago Tent No. 26.

The Wholesale Caddy Jobbers, with strong representation in the amusement industry, held its first annual convention this week at the Hotel Sherman. The National Association of Popcorn Manufacturers also concluded a meeting this week, at which the popcorn outlook was seen as favorabie, although some concern was voiced over a possible shortage.

The Monroe Theatre arbitration case has

(Continued on Page 34)

SET BENEFIT FOR VARIETY TENT FUND. The luncheon meeting in Atlanta pictured above set details for a benefit football game to be played next September 28 between the Miami Seahawks and the Brooklyn Dodgers at Grant Field, Atlanta, with proceeds to go to the charity fund of the Variety Club of Atlanta. Seen around the table—left to right—are: Jimmie Gillespie, Charles Durmeyer, Dave Prince, William Bentley, Harvey Hester, Doug Wyckoff, John Fulton, Dean de Ovies, Fred Moon, Paul Jones, Fred Coleman, Frank Gaither, Willis Davis, Morris McLemore, Paul Wilson, Jack Martin, Pat McDonnell Jack Troy and Ernest Rogers.
REGIONAL NEWSREEL

(Continued from Page 33)
been postponed until June 4. Willbur Clifton is the arbitrator.
Capt. Harold Auken, Eagle-Lion executive in this country, shipped in from New York last week for conferences.
Recent members elected to the Variety Club, Chicago Tent No. 26 include Robert Lavlin, Emanuel Schwartz, M. J. Yahr, Ben Colman, George W. Kopp, Carl H. Fulton, Louis Lessman, Irving J. Wagner, Joseph W. Hefeks, David Halper, Jan J. Frank, Victor Becker, Edward L. Vollar, Charles A. Moses, Henry Porter, Paul E. Pretiss, Harold L. S. Cowan and Thomas K. Fenton. Will DeVaney, who has been with MGM for sixteen years in the Ohio territory, has been transferred to the Chicago exchange as city salesman.
New managers and assistant managers: Dave Gold to the Essaness Plaza Theatre, James Juraslano to the Mode Theatre, Herbert Repey to the Oriental, Louis Lammt to the Devon, and Lawrence Bost to the Byrd.
Milton Woodward, RKO Theatres publicity director, is recovering from a recent operation, and expects to be back on the job next week.
Warren Slee, MGM publicity and transportation executive, has returned from his vacation in the Bahamas with Mrs. Slee.
The Loop Blackstone Theatre, up for sale because of tax foreclosure, is still unbooked. Superior Court Judge Robert Crowe is demanding higher bids.

DENVER

Denver was well represented at the opening of the new $200,000 Midwest Theatre at Scottsbluff, Neb. The theatre had been built to replace the Egyptian, destroyed by fire last year. Among those present from Denver were Henry Friedel, Sam Langwith, Robert Hill, Barney Shooker, Gene Gerbase, Mayer Monsky, Charles Gilmore, Fred Knill, Frank Childs, James Micheletti, William Prass, C. J. Duer and Margaret Fitzsimons.
Bob Smith of Steamboat Springs was in town showing off his new Pontiac.
Tom Knight, who was on the Row the past week, says he plans to open his Shavoline, Wyco, theatre about June 1, or as soon as the population increases sufficiently. A government irrigation project and dam is going in near there.
Hamer Hicks, former operator at the Rex, Brighten, Colo., has been discharged from the Army and has gone back to work as operator at Monte Vista, Colo.
Art T. Fiddler, Monogram franchise holder, is attending a regional sales meeting in Chicago.
The Hart Theatrical Decorating and Display Co. has been awarded contracts for redecorating of the Pastime, Pinehuff, Wyco, and the Chief, Steamboat Springs, Colo.
V. J. Dugan, 20th Century-Fox exchange manager, is in San Francisco attending a managers’ meeting.
The two small triangular parks on Film Row will really be beautiful this year. They have been set with flowers which will soon be in bloom.
Betty Vanderlilke, assistant cashier at the RKO exchange, will go to Miami August 17 to be married to Sgt. Ray Buckley, who has just been discharged from the Army.
Esther (Shorty) Cleveland, owner of the Castle, New Castle, Wyco, came to Denver to do some booking and have a good time, and of all things—caught the mumps.
Margaret Neun is now installed in the Paramount exchange as secretary to the manager. Russell Guild, former Holyoke, Colo., exhibitor, just out of the Army, was visiting friends along the Row.
Jene H. Sombar, wife of the Paramount booker, has bought the Isis, Victor, Colo., from M. W. Kessley.
Pauline Hall, secretary to District Manager Hugh Braly, Paramount, has returned from one of her few vacations which she takes several years apart. She spent her time in Palm Springs, Phoenix and Mexico.
Carroll Robinson, resigned Warner Bros.

Adopts Bonus Plan

New York’s Century circuit has adopted a bonus plan for its super-

visors, managers, assistant manager and home office personnel based on in-

creased profits, it was announced this week. This complements the free

health and life insurance which the company already has in effect.

Vice-President Roy J. Schwartz, who announced the new bonus plans declared that the average time man-

agers had been with Century was nine

years, declaring he was "proud of the lengths of time Century employees stay

with the company."

WASHINGTON

Plans were completed at a meeting of the Mothers’ Day Luncheon Committee at the Willard Hotel, to make the annual Mothers’ Day Variety Club’s outstanding event of the year. Dr. Sylvan Danzansky was chosen general chairman for the affair, which will be held under the sponsorship of the As-

sociate Members of the Variety Club. In view of the large turnout expected, the ballroom of the Willard Hotel has been engaged for the luncheon, which will be held next Monday. The Associate Members will be hosts at a cocktail party in the Club Rooms preceding the luncheon.
Little Theatre will have a benefit showing of "The Open City" on May 28, proceeds to go to the sustaining fund of the Washing-

ton Theatre Committee of American Friends for Italian Aid.
Nancy Sigmund of the Warner contact department is sporting a diamond on the third finger of her left hand.
W. Vincent Dougherty of Paramount Pictures is the proud papa of a baby girl. The Doughertys also have a son.
Washington Theatres contributed $48,374.97 to the Cancer Drive, according to a re-

port from John J. Payette and Carter T. Bar-

ton, local supervisors.
Rosamond Marshall, author of "Kitty," was Paramount’s guest at a cocktail party.
Sidney Lust is planning “food matinées” in his Maryland houses to aid famine sufferers abroad.
Rick LaFalce, public relations director of radio station WWDG and former member of Warners’ publicity department, has been ap-

pointed secretary of the Raymond F. Garrity Food Conservation Committee of the District of Columbia. The newly-formed committee, set up by the Board of District Commissioners, will strive to make local residents conscious of the need to save food to help famine-stricken countries.
John Caldwell Lea, Lea Theatre, Appomatox, Va., is increasing his theatre by 50 seats and adding a drug store and beauty parlor.

MEMPHIS

Memphis Variety Club entertained with a luncheon Monday in the Forrest Room of the Gayoso Hotel in honor of the visit to Memphis of Ted Gamble, national director of the Treas-

ury’s War Finance Division and chairman of the board of the American Theatres Associa-

tion.
Forrest Dunlap, Dallas theatre seat and office furniture manufacturer, showed his Arkansas-Eastern Oklahoma exhibit, reports that spring steel used in theatre seat cushions is extremely hard to obtain and is holding up seat orders all over the country. “We looked the country over for a supply of spring steel and finally managed to obtain some,” he said. Mr. Dunlap reported that he plans to open an office in Memphis soon, and that he only recently purchased the theatre at Greenwood, Ark., a 500-

seat from Mr. J. C. Neely.
Duke Clark, Paramount district manager at Dallas, accompanied by Tom Donahue, visited in Memphis this last week.
Norman Colbourn, Republic southwestern
manager, has returned to Dallas after several days at the Memphis exchange conferring with Tom Kirk, branch manager.

John Jenkins, Dallas distributor, renewed acquaintances at the Memphis Variety Club en route from Dallas to Atlanta.

Ed Cullins, Memphis suburban house operator, has purchased a lot at Park and Trezevant, a newly developing commercial area, as the possible future site of a theatre.

Allen Glenn, Paramount advertising manager at Dallas, was a recent Memphis visitor.

PORTLAND

Mr. and Mrs. Kenneth E. Ames, formerly theatre operators here, have recently purchased the Dishman Theatre, near Spokane, Wash. They will also shortly let a contract for the erection of a new Millwood Theatre which will have an 800-seating capacity. The new corporation to run the two theatres will be known as Spokane Valley Theatres, Inc. The Dishman is being completely reconditioned and added space is being planned for construction to almost double the present capacity. Mrs. Ames has had wide experience in theatre and motion picture exhibition, having been Pacific Coast representative for a New York theatre equipment firm.

The new Liberty Theatre, Ridgefield, Wash., built at a cost of $40,000 by Mr. and Mrs. J. R. Hicks, has been dedicated to the memory of their son, Ensign Frank D. Hicks, who was killed on a naval patrol. Theatre and Film Row executives attended the opening recently in a body and dedicated the bronze plaque reading "Dedicated to the Memory of Frank D. Hicks, 1922-1946." The new theatre seats 400.

Frank Stannard well known Seattle manager has been named buyer and booker for the Alaskan theatres of the pioneer operator, W. B. Gross.

Ed W. Johnson of Spokane, and Dwight Spracher have leased the Raymond and Tokay theatres in Raymond, Wash., from A. G. Basil, and will take over operation of the houses early in June.

Junior Mercy, well known Eastern Washington theatre operator, and also owner of the Yakima Braves, baseball club, was host in Yakima, Wash., for film executives, including Victor Stewart, branch manager for Warners; Neil Walton branch manager for Columbia; Harry Blatt, salesman for Universal, and Ernie Piro, salesman for United Artists.

George Mitchell, recently with United Artists, has been named Portland manager for Republic Pictures, succeeding John Sheffield.

Paul Hull is the new eastern Washington sales representative for United Artists.

Walter Scale and Lowell Thompson announce plans for rebuilding a Drive-In Theatre near Spokane.

Lowell Parmentier, merchandise manager for Evergreen theatres, following a general survey, reveals that Oregon theatres are making substantial growth.

Sam Milner, former Universal exchange manager, recently visited "Slats" Wilson, Portland's Universal manager.

James Schiller, publicity and exploitation manager for Monogram, recently conferred with Manager Burrell here.

The Palomar Theatre, Seattle, is closed for its annual spring "refreshing."

Frank Stannard has resigned from the Florence-Circle theatres in Seattle's Sterling circuit to become film buyer and booker for Alaska Theatres.

Milton Druck has been transferred from the Mission Theatre, Seattle to the Florence, and Charles Leaming has been transferred from the Madrona to succeed Druck.

Stan Goodman, back from Army European service, goes with the Sterling chain as manager of the Madrona.

Mark Cory, Portland manager for RKO-Radio, back from weekend on Puget Sound.

Eddie Yarbrough, exploitation supervisor of 20th-Fox is visiting Portland and Seattle exchanges.

Les Herrick Jr. has joined his father in the operation of the Realmart Theatre, South Tacoma.

Chet Robinette, salesman for 20th-Fox is back from an extensive southern Washington trip.

Raymond (Toby) Leitch, Sr., retired actor-producer, died in Bremerton Hospital after a long illness. He operated the Old Third Avenue Theatre, Seattle, for many years.

ST. LOUIS

Fred Wehreberg's letter of protest against Mayor Kaufmann's proposed 5 per cent municipal tax on amusement admissions has been filed with the St. Louis Board of Aldermen. Mr. Wehreberg is president of the Motion Picture Theatre Owners of St. Louis, Eastern Missouri and Southern Illinois, and in his letter pointed out that the theatres are already assessed a total of 22 per cent in Federal and state taxes on their admissions and that it is unfair to single out the amusement industry for further taxation when, if necessary, the entire city should carry the load.

Vincent J. Helling recently entered upon his (Continued on Page 36)

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Mr. Exhibitor:

The Alexander Film Company has been selected by the Institute for American Democracy to handle the distribution of a series of thirteen 90-foot films on Americanism.

These films are distributed on a sponsorship basis and the theatres are paid regular display rates for screening them.

If you want to help us to promote this worthwhile cause by screening these films, write us today for further details.

With 2 Smiles,

[Early advertisement from May 11, 1946]
R E G I O N A L  N E W S R E E L

new duties as manager of the Henry Holloway Theatres in St. Louis County, including the Beverly, Universal City, Gem, St. John's Station, and Overland. For the past ten years he was associated with the Frisina Amusement Company, most recently as manager of that circuit's houses in Olney, Ill.

Martin C. Burnett, city manager for Loew's houses, including the State and Orpheum, for the past two years, has been assigned to a new executive position in the New York City offices of the company and leaves St. Louis immediately. He is being succeeded here by Orville Crouch, who returned recently after three years service as a captain with the Army Air Forces in the European campaign.

Cape Amusement Company, Inc., is the official name of the company that will own and operate the new 800-seat $100,000 motion picture theatre under construction at Cape Girardeau, Mo. The house has been named the Esquire.

TORONTO

The Canadian Red Cross Society elected two film men of Toronto to its national executive board at the annual meeting which will be associated with the new Governor-General, Viscount Alexander of Tunis, as president. Col. John A. Cooper is vice-president of the Canadian organization, while the secretary of the Central Council is Hon. J. Earl Lawson, K.C., president of Odeon Theatres of Canada Limited.

The will of N. L. Nathanson, leader of the Canadian film industry who died in 1942, was dealt with at a court hearing in Osgoode Hall, when application was made by Mrs. Irene H. Nathanson and the Montreal Trust Co., executors and trustees, for an interpretation of a number of substantial charity bequests, the beneficiaries having been named in general terms. The court ruled that the sums were to be paid to the National Sanitarium Association, the Jewish Welfare and Child Service, Mount Sinai Hospital and the United Jewish Welfare Fund, all of Toronto.

Jack Arthur, district manager of Famous Players Canadian Corp., is producing a new military show which is to play the week of May 20 at the Royal Alexandra Theatre.

Advocates of Dial-A-Saving Time in St. Thomas, Ont., finally gained victory in that city when fast time was officially adopted by the local administration some days after the clocks had been changed in other Ontario centres through municipal by-laws. Railroad employees of St. Thomas had opposed the change because the railways have remained on standard time in their operation.

The Toronto branch of the Variety Clubs of America, the first to be established in the Dominion, will be represented at the 10th annual convention in New York May 15-18 by Oscar R. Hanson, president of Monogram Pictures of Canada, Syd Samson, general manager of 20th Century-Fox of Canada, and Ben Oslin, president of Billmore Theatres Ltd., Toronto. Head of the new Toronto Tent is J. J. Fitzgibbons, president of Famous Players Canadian Corp.

Manager Russ McKibbin of the Victoria Theatre and his Belgian bride, whom he married in Brussels last June, have been united in Toronto following her long-delayed arrival from Europe. McKibbin was one of the first managers of Famous Players Canadian Corp. to enlist with the Canadian Overseas Army.

FAREWELL, WELCOME. Cinema Lodge B'nai B'rith paid tribute to its retiring president, Albert A. Sniffen (right), head of Sterling Sign Co., and welcomed its new president, Jack H. Levin (center), vice-president and general manager of Confidential Reports, at a dinner in New York last week. Alfred W. Schwalberg (left), vice-president and assistant general sales manager of United World Pictures, and honorary president of the lodge, presided.

V A R I E T Y  C L U B  O F  M E X I C O  F O R M E D.

Formation of the Variety Club of Mexico, National Tent No. 1, was recently at the Ambassador's Restaurant in Mexico City, with Lew Bray, special representative of R. J. "Bob" Donnell, National Chief Barker of the Variety Clubs of the United States, in attendance. Seen in the photo above are (l-r) Bob Graham, Paramount's supervisor for the Caribbean area; Omit Bromberg, local United Artists representative; Arcady Boytler, Regis Theatre exhibitor; Luis R. Montes, circuit owner in Mexico; Lew Bray, and Max Gomez, RKO representative in Mexico.

Secretary A. H. Jolley of the Motion Picture Theatres Association of Ontario continued his speaking tour of the Province for the film industry, with addresses before the Lions Club at St. Thomas and the Kinsmen's Club, Whitchurch. The St. Thomas engagement was arranged by Manager Les Preston of the Capitol and Manager William Payne of the Whitchurch. While in Whitchurch the details were in charge of Manager Mel Jolley of the Marks, Oshawa.

Duncan Campbell, formerly manager of the Elwood Theatre, London, Ont., to go into another business at Burlington, and has been succeeded by Art Markle of Toronto.

ATLANTA

Authors, publishers and literary agents who attended Atlanta's first Book Fair last week, made the Variety Club their headquarters. Leonard Allen, southern publicity and advertising manager of Paramount Pictures, entertained at a cocktail party honoring Rosamond Marshall, author of "Kitty."

Verne F. Walker, former special representative, has reopened the Star Theatre for Negroes in Decatur.

Ollie Williams, Jr., Warner Bros. branch manager, has returned from Dallas, Tex., where he was summoned by the sudden death of his father.

Lionel and Mrs. Keene are motoring to West Palm Beach, Fla., to bring Mr. Keene's mother to Atlanta for the summer months.

Bill Collins, former Atlanta and North Georgia circuit operator, advises friends from Hollywood that he will start production on his first picture, "Peaches and Cream," within the month.

W. H. Rudisill Jr. has joined the sales force at Columbia Pictures.

Roll Hall, former head booker at Metro, is now with the Film Classics branch.

R. H. Bryan, branch manager of National Screen Service, has returned from New York.

Howard Wallace, Sack Amusement branch manager, is in Florida.

Melvin A. Brown, formerly of Charlotte, N. C., has succeeded C. Ashton Matthews as manager of the Peachtree Art Theatre.

OMAHA

Pat Jolly has joined the Columbia sales staff. His territory has not yet been assigned. Jack McCoy, who was with Paramount here before the war, has been transferred from the St. Louis branch to Omaha.

Alvin Hendricks, assistant manager of the Variety Theatre in Lincoln, was in town on business.

Florence Low, head inspector at Columbia, has returned to her job following an operation.

Kay Kane, Branch Manager Jess McBride's secretary at Paramount, will wed Robert W. Thaller of Omaha, recently out of service, in June. The couple plan a California honeymoon.

Paul Back, RKO home office representative and formerly with the company at Kansas City, is in the city.

Herbert Berman, Columbia salesman, is back after two weeks of pinching-hitting in the Des Moines territory.

The Omaha Variety Club decided at its last meeting to hold most sessions on Mondays so that exhibitors can attend. The club also decided on a special gathering June 1 that will offer as entertainment acts from the Omaha Theatre Guild and dance, and a big picnic also is planned for July.

Eleanor Horwich, Columbia cashier, made a trip to Sioux City over the weekend.

William Laidler, general manager, was married here to Albert Savatski, also of this city.

Just across the river in Council Bluffs, po-
R E G I O N A L  N E W S R E E L

Odeon Circuit managers held a golf tournament at Langara links last week. Micky Goldin of the Vogue was No. 1 in the field. Les Young of the Odeon New Westminster was runner-up. Local theatre managers of the two circuits, Odeon and Famous Players, will take on each other shortly for a silver mug donated by a local jeweler.

A deal being worked out between Russ McTavish, owner of the Cambie Theatre here, and Seattle theatre owners may result in U.S. interests invading Vancouver soon.

A big amusement center is planned for Calgary including a $300,000 modern theatre. Jack Barron, manager of the Grand, is head of the company. The theatre will be called the Uptown and will seat 1,400, with construction to start in fall. Barron also announced that the Grand would be completely renovated.

Reapplication by Lloyd Owens to purchase 11 acres of property in Burnaby, B.C., on which he proposes to build an Odeon Theatre was refused by city council. His offer of $16,000 was increased to $20,000, but the council still said "no," and will subdivide the property for lots for veterans.

Jack Hickey of Calgary, president of the Odeon New Westminster Theatre, following the annual meeting of the company, has announced the purchase of the Uptown Theatre at 1301 West Hastings St., for a proposed modern Odeon. He also announced intentions of a major remodel of the Royal Odeon, a modern Odeon, and the Odeon Theatre, where Odeon management is seeking a building permit to build a 600-seater in that city at the cost of $60,000.

Francis Bateman, Republic west coast manager, has resigned to take an important position with Screen Guild. Bill Marriott, local branch manager, is expected to take over Bateman's job.

B. V. Sturdivant, director of Latin-American activities for National Theatres, visited from Mexico City, where he makes his headquarters.

Harry Marx, veteran manager of Grauman's Chinese, is in his home town of Los Angeles, for a three-month vacation. Bob Duke moves over from the Uptown to take Marx's place while he is gone. Harry Wallace takes Duke's spot, while Lou Grimm assumes Wallace's managerial duties at Fox's Beverly.

Bernie Wolf, National Screen Service division manager, attended a home office conclave in New York.

RKO producers knocked themselves out trying to get last-minute dates for the Ned Denzil sales drive, which ended May 9. Harry Cohen, RKO manager, has been illing at home. George Hickey, Pacific Coast sales executive for MGM, returned from a Palm Springs vacation. Genial Jack Valpey, MGM chief booker, was in sick bay.

Visitors to Al Taylor's Paramount branch office included George A. Smith, western division chief, and Richard Morgan, representing the home office's legal department.

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(Continued from Page 37)

Sturdivant, Yuma, Yuma; and Ray Omlstead of the Nace-Omlstead circuit of Arizona.

Hal Glanfield is now associated with Ted Cunningham's Special Attractions exchange.

Small & Bill Flemion are representing Los Angeles at the first annual Screen Guild convention in Chicago.

W. E. Callaway, United Artists west coast division manager, was in Chicago for a district managers meeting.

Reports are rife that several local exchanges plan to move to larger quarters as soon as priorities let up. The new offices will reportedly be located north of Washington Boulevard. Offices specifically mentioned as planning the move include Universal, United Artists, Columbia and Republic.

Trem Carr, executive director at Monogram, was passing out the cigars last week in celebration of the birth of his first grandchild. The baby girl, who has been named Jojo, was born at the Hollywood Hospital to Mrs. Carmen Perry, daughter of Carr and wife of Harry F. Perry.

MILWAUKEE

The College Theatre at Brookings, S. D., has installed Altec's "The Voice of the Theatre," and used it for the first time May 3. Leo Peterson, manager of the house, said the installation was the first of its kind in South Dakota.

At the Orpheum Theatre, Sioux City, Iowa, 3000 persons heard a program on May 6 in honor of the most Reverend Thomas L. Non, D. D., Coadjutor Bishop of the Sioux City Diocese, the event being sponsored by the Catholic laity of Sioux City.

KANSAS CITY

The new Heights Theatre was opened at Little Rock, Ark. May 1. This is a deluxe neighborhood house and has Voice of the Theatre, Westinghouse air conditioning, Bodif orm seats and latest projection equipment. There was a capacity crowd at the opening and D. P. Callahan, city manager for Robb & Rooler, was mighty happy. Mrs. J. H. Cox will be house manager.

Robinhood, one of Gene Autry's favorite horses, was sold here last week to E. C. Adams of Blue Springs, Mo., for $1,525. Robin hood was one of many blooded horses up for sale at an auction on the Star Lane farm of Elmer C. Rhoden, Fox-Midwest Theatres executive.

Vince Helling is back from the Frisina houses, the Strand and Roxy at Oelwey, Ill., to become manager for Henry Holloway at the Overland in St. Charles, Mo.

Warners are doing business in a snappy newly remodeled exchange office here and Russ Borg, manager, is proudly showing off his new comfortable chairs, looking counters, and new lighting fixtures. However he points out that material shortages are holding up other furnishings for the offices.

CLEVELAND

In Lakewood, a residential suburb of Cleveland, a sincere effort is being made to provide better films for children and to meet the growing juvenile behavior problem. A move, initiated by the automobile tour of PTA, has received the backing of parents and the superintendent of Lakewood schools. A Lakewood Better Films for Children Committee has been formed which will sponsor two special shows a month to be held at the Hilliard Square Theatre, through the cooperation of Manager Fred Holzworth. First of the series was held last Saturday, when Holzworth presented a program of cartoons and short subjects. He reported that his 1500-seat theatre was filled to capacity and he had to turn away many more. Admission was 25 cents.

Thomas J. Lyons, who came through three years of active duty in the Navy without a scratch, died suddenly last week at Brecksville Veteran's Hospital, where he was rushed when he was taken ill the day before. He had returned to his former job in the auditing department of the Associated Circuit.

Ben L. Ogrohn of Ohio Theatre Equipment Company has sold complete booth equipment to him for his new 30-seat Indian Lake Theatre, which is now under construction at Russell's Point.

Henry Kaufman, manager of exchanges for Columbia Pictures, stopped off to visit the local branch last week.

Irvig Wormser, Film Classics sales manager, was another visitor of the past week. He and local branch manager Bob Snyder were in a huddle during his two-day stay.

Beverly Jones of the Warner publicity department was chosen May Queen at the Warner Club party held last Friday evening in the Warner Club Rooms. It was not just an empty honor, as she was presented with a bouquet of roses and a pair of nylon.

Max Shenberg, local Berlo Vending Company sales manager, entertained his boss, Jack Benesin of Philadelphia, for a few days.

Walter W. Oold of Argus, Inc., has returned from a six weeks' assignment in Mexico. Bill Tallman, owner of the Ceramic Theatre, East Liverpool; Joe Robins and Paul Ellis of Warren; J. A. Beidler Sr. and Jr. of the Smith and Beidler Toledo circuit; John J. Huchner, Marion; Phil Smith, owner of the two Cleveland Drive-ins; Ed Olszewski and the Biggio Brothers, Ed and Bill of Steubenville, were among out-of-town exhibitors visiting this week.

Harry Schreiber, RKO theatre district manager, brought back from New York the good news that veteran employees will henceforth be entitled to three weeks' vacation with pay yearly. One week will be granted in the winter and two in the summer.

Malvine Rosenblatt was promoted over in the Warner Theatre department from booker to secretary to secretary to Manager Nat Wolf. She succeeds Claire Heller.

Alex Newman, who came to Cleveland several months ago from St. Louis to join the local Republic office as auditor, has been promoted to office manager.

Larry Throup of the Warner building and purchasing department was one of the week's visitors. All of which brings to mind that the new Warner Theatre at Lorain Blvd. and Kinsman Road is going right ahead.

NEW ORLEANS

E. V. Landaische, manager, George Pabet and H. P. Shallcross, salesmen for 20th Century-Fox, will soon be on their way to join the other twelve winners of the Tom Connors Drive trip to England, France and Italy. The home office in New York has been designated as the assembly place and on Sunday, May 19 they will take off via the trans-Atlantic Constellation for London.

George Briant, office manager Warner Bros., Joe Sliver, head shipping clerk of 20th-Fox, Al Sliver of RKO's shipping department, and Milton White, booker for PRC, returned with a catch of 250 white trout, results of a fishing trip in the Gulf of Mexico, five miles off Biloxi, Miss.

Out-of-town exhibitors in for a day or two were Frank Corbett, Ritz Theatre, Laurel, Miss.; Mr. and Mrs. Chas. Phillip, Palace Theatre, Jonesboro, La.; R. L. Osborne, Harlem Theatre, Bolzont, Miss.; R. Sturdivant, Lincoln Laurel, Miss.; Warren Sales, Covington, La.

Beatrice Di Franco's engagement and approaching marriage to Anthony Livacari is announced by her parents, Mr. and Mrs. Anthony Di Franco. Bea is one of the receiv
Call Riot Squad for Kids

One lone police radio car couldn't cope with it, so in best police fashion it called for help over the radio. An emergency squad of New York's finest rushed to Loew's Inwood Theatre ready for anything. What they found were 4,000 kids waiting to get into a Saturday morning cartoon show and being a bit obstreperous about it. It took 10 policemen to quiet things down and keep the kids in line.

Alberta Scoggan of the 20th-Fox office staff has returned after a week's absence caused by an attack of measles.

Peggy Shafer, head booker and office manager for Film Classics, and John R. Swing were married at Little Rock, Ark., last week.

John Doer, Alliance Theatres, Chicago, is spending his vacation in Wisconsin.

The Tacoma and Tuxedo theatres have joined the Indianapolis Cooperative Theatres, Inc. group.

Sam Sollow, Chief Barker of Variety Club, Tent No. 10, called a directors meeting May 6 in the clubrooms.

Ben Hopkins, head of Ger-Bar Equipment Co., has returned to his duties after ailing several months.

L. J. McGinley, Universal Pictures, was guest speaker at the Rotary Club, Columbus, Ind., on Monday.

Carl Harthill, head of Monogram exchange, left last Friday to attend a regional meeting in Chicago.

Mrs. Estelle Nelson, secretary to Russell Brentlinger, RKO manager, was painfully injured by a fall at her home last week, fracturing her shoulder.

Ben Fish of Goldwyn-Mayer Productions was a business caller at RKO exchange last Friday.

Joe Smith, recently resigned as general manager of Amusement Enterprises, was entertained by many of his old friends on Film Row last Friday.

Robert Anderson, assistant shipper at RKO, and Peggy Palmer were married May 5 in the Capital Avenue Methodist Church here.

Charles Pettijohn, formerly associated with the MPPDA (now MPAA), is visiting relatives here. He is writing a book that will describe his contacts with prominent persons in the motion picture industry.

CINCINNATI

Edna Osage, secretary to the resident manager of Metro Goldwyn-Mayer, has been a patient at Deaconess Hospital since last Monday. She is getting along well, co-workers report.

Ralph Kinsler of the Kinsler-Shard Circuit and his wife will be in New York for a week, attending the Variety Club convention and visiting film officials there.

PRC has announced that Al Golden of Indianapolis is their new salesman in Cincinnati.

Cincinnati exhibitors were sorry to learn of the death Saturday of Ben Cohen's father, who died in Cleveland after a long illness. Mr. (Continued on Page 40)
REGIONAL NEWSREEL

(Continued from Page 39)

Cohen, who is manager of the Teleneuq Strand, is in Cleveland with his mother, who is also quite ill. Taking over for him at the Strand is Frank Koza.

Visitors at Universal last week included John Gregory of the Far Hills Theatre, Dayton; Chris Paster, Troy, Ohio; Guy Gross of the Palace, Aurora, Ind., who recently was discharged from the Army; Joe Lee of the Cove Theatre, Covington, Ohio; D. D. Bredfield, Sabina, Ohio; Mannie and Louis Shore, War, W. Va.; Bertha Wolf, of the Pristine, Ocean City, Ky., and S. Stenrod, of the Majestic, Chillicothe.

Several executives and salesmen visiting the Universal exchange on business last week formed a party and attended the Derby. They included E. T. Comersall, assistant general sales manager, from New York; A. J. O'Keeffe, western sales manager, and Peter F. Roslan, district manager, of Cincinnati.

Capt. William Devaney, city salesman for MGM in Cincinnati, has been assigned to new duties in Chicago.

Robert J. Libson and Maurie White and their wives will be in New York next week on business and may attend the Variety Club Convention. They run the Libson-White Circuit.

William Gelring, eastern sales manager for 20th Century-Fox, is visiting Cincinnati.

PHILADELPHIA

Safe crackers, who have been having a picnic in Philadelphia, took to the theatres again last week, failing to get anything at the Capitol, but knocking off the Studio to the tune of $1400. At the Studio, where "Open City" has been playing to top business, the thieves climbed a rear wall, went over the roof, dropped through a trapdoor into the air-conditioning machinery space, and then into the theatre, where they cracked the safe in the manager's office. Jack Weiss, the manager, was supposed to be on his day off, when the police got after him at six o'clock in the morning to come down to the theatre, where a porter had discovered the robbery when he reported to work at 5:30 a.m. Weiss, even in the midst of his trouble, tried to get the newspaper photographers who covered the robbery to use this caption on their photos: "Open door—open safe—OPEN CITY!"

Metro-Goldwyn-Mayer took over the Lanie theatre for the evening of May 8 to screen "The Green Years" for a select audience. It was contemplated that if Cardinal Dougherty was unable to attend, the picture would be

screened for him privately. James Ashcraft, MGM exploiter, returned from Florida in time to get in on the last-minute details.

Two 20th Century-Fox people are expecting to fly to California towards the end of the month—Harold Selendick, managing director of the Fox Theatre, to attend a meeting of the Fox theatres, and Mike Weiss, local Fox exploiter, to attend a meeting of the advertising men. Both meetings are expected to be held at the studio.

William Goldman hopes to add the Sevile Theatre to his growing chain by August. Henry Fried is the present owner.

Maurice Gable, Warner district manager, went to California on the Constellation on Monday for a two-and-a-half-week golfing vacation. Gable, one of the better golfers in the Philadelphia area, is scheduled to play with Bob Hope and Bing Crosby, together with some of the coast's other good players.

DES MOINES

The coal shortage failed to bring any immediate curtailment of the theatre industry in this area, although the price of coal here is a continuation of the coal strike expected to result in emergency measures within a week or two. Only action affecting theatres occurred at Muscatine, where the Mayor declared a state of emergency and theatres limited their shows to evening performances only.

The Tri-State Garden Theatre in downtown Des Moines has changed its policy, dropping second-run pictures and now showing first-run double-feature attractions with each program running for seven days. The first-run pictures will be of the Western and action-type films.

Tony Abramovich, recently discharged from the Army and formerly manager for Tri-States at the Roosevelt Theatre here, has been named manager of the Rialto Theatre here. DeeWight Benson, also a former serviceman and recently manager of the Rialto, has been named manager of the Eastown Theatre, succeeding Mrs. Pearl Fort, resigned.

Frank Warren has been named salesman for Iowa and Nebraska by King Enterprises. Warren, recently released from the Army Air Corps, managed theatres while in service. Carl Olson has been named as a salesman for PRC in Des Moines. He recently was discharged from Service.

IN THE EDITOR'S MAIL BAG

To the Editor:

I have a problem that I would like to call to the attention of the producers. It concerns the advertising for beer, whiskey, smoking and other forms of disgusting commercial publicity that can be found in so many of the features from Hollywood.

I think that my town of 3000 population could well be used as an average for the small town situations of this country, and that the majority of such situations receive the same popular, or unpopular, reaction to the above type of display on the screen as we get here.

Can you blame the churches for getting down on the theatres when they run this sort of propaganda? I believe not.

We played the Technicolor picture "Thrift of a Romance" in which Lauritz Melchior sits and drinks beer while he is singing. It is this sort of thing that I am always trying to explain away to parents who don't like the idea of their children having to look at such scenes.

The stars, of course, are entitled to their own recreation, but why do they have to spread pictures of them from coast to coast such as the ones I have enclosed (clippings showing reproductions of photos by Jay Scott of stars at Ciro's in Hollywood)? You will note that in all of these pictures there is a bottle of whiskey prominently displayed. After this appeared in the Sunday papers I had several people remark to me: "See, those are the kind of people you want us to send our children to your theatre to see."

(Signed) Harry F. Blount

Des Moines, Iowa

Theatre

Potosi, Missouri

UA DISTRICT MANAGERS MEET IN CHICAGO. A two-day meeting of United Artists district managers was held last weekend at the Blackstone Hotel, Chicago. Seated around the conference table are (l-r): Moe Dudelson, central district manager; Charles S. Chaplin, Canadian manager; Fred M. Jack, southern district manager; Red Lethem, Midwest district manager; C. W. Allen, Prairie district manager; Jack Goldhar, eastern sales manager; J. J. Unger, general sales manager, who presided; Maury Orr, western sales manager; W. E. Callyaway, western district manager; Edward M. Schnitter, southern and Canadian sales manager; Sam Lewowitz, eastern district manager, and Clayton Eastman, New England district manager.
Banquet of Melody (Good)  
Univ. (1309) Name-Band Musical 15 mins.

This issue of the Name-Band series stars Matty Malneck and his orchestra, with the Delta Rhythm Boys, Peggy Lee and Rosa Linda. A fine repertory in number, the band manages to hold the audience with the handling of My Blue Heaven, Poet and Peasant Overture and Stompin’ at the Savoy. The Delta Rhythm Boys do their excellent rendition of Dry Bones, and Rosa Linda plays excerpts from Carmen on the piano. Peggy Lee sings I Don’t Know Enough About You and Low! Blame Me. A good quarter hour of entertainment which should prove especially popular with the teen-agers.

Lost City of the Jungle (Juvenile)  
Univ. Serial 13 Chapters 20 mins. each (1st Chap.-27 mins.)

With his double killed, Sir Eric Hazarias, notorious warmonger, goes on a secret trip to Pendrag, situated somewhere in the Himalayas, in search of a secret metal, the only known defense against the atomic bomb. Rod Strong, undercover agent for a world peace organization, believes that Sir Eric is still alive. Stanton follows him, his disguises which lead him to Pendrag. On his way he is almost killed in a plane crash, an avalanche and a man-made flood. The story and continuity is too illogical for the adult moviegoer, but kids will find this serial very adventuruous.

House Tricks (Funny)  
Para. (ES-5) Popeye 8 mins.

Popeye and Bluto, constructing a new house for Olive Oyl, become involved in the usual complicated mixups with Popeye, as usual, accomplishing miracles with the aid of his inevitable spinach. In Technicolor.

Merrily We Sing (Fair)  
Univ. (1382) Sing and Be Happy 10 mins.

Suzanna Tael phones Joey Faye to repair her radio. Joey arrives, discovers a cat has gummed up the works. The radio then plays properly, giving out with My Blue Heaven, Whispersing and Oh, Johnny, all sung by Suzanne. In between songs, Joey Faye supplies the prettiest blue-costumed comedy. The music is pleasant and popular, but there is little else to recommend this short.

Black Ducks and Broadbills (Good)  
RKO (64,308) Sportscope 8 mins.

Field and Stream Publisher Elting F. Warner takes a group of friends duck hunting on the Missouri River in the fall. In the morning they go after the Black Duck, a shy creature who requires extra caution on the part of the hunter to lure him into shooting range. Later in the day, they catch a species which is not as shrewd as the morning’s game but is very swift. Expert marksmanship is necessary to catch them. Here Hamms Brewery, founder of the Argelh method of ski instruction, is portrayed taking a group of novices through their paces. A little less publicity from the school and more of the technical aspects of the course would have made this an excellent short. However, most audiences will find it entertaining, especially followers of this popular winter sport.

The Wicked Wolf (Good)  
20th-Fox (400) Terrytoon 7 mins.

The story of Goldilocks and the Three Bears unfolds on a television screen before an audience of mice. When it looks as though the wicked wolf is about to triumph, the mice call on Mighty Mouse who responds in his inimitable style to the wolf’s discomfort. This Technicolor short closes with Mighty Mouse zipping right down a television set to receive an ovation from the audience.

The Golden Hen (Excellent)  
20th-Fox (391) Terrytoon 7 mins.

Gandy Goose turns inventor when he makes a mechanical hen. His dreams take Gandy and the Cat through a fairyland of peppermint trees, singing lollipops and other delightful places when the Golden Hen lays ornate Easter eggs and the two go inside to visit the scenes that show from the opening. The hen turns to a horrible witch, the Cat and Gandy appear to be doomed, but they both wake up. In Technicolor.

Popular Science (Interesting)  
Para. (15-4) 10 mins.

The present issue in this entertaining series deals with two subjects: the modern canine Mayo Clinic and the modern canine Mayo Clinic is portrayed, where the latest in veterinary science is available for sick dogs. Then there is a back-to-nature rustic hideaway for convalescents, a beauty salon for the vain pooches, a dog furniture store, with the latest in doghouse furnishings, and, finally, a canine last resting-place. Fiberglass, glass yarn than can be bent and woven and is fire and water proof, is shown in all its many uses. This glass product amazes it utterly, makes very beautiful household objects and wearing apparel. A two-piece bathing suit, on a charming subject, shows Fiberglass in its finest setting. Audiences will find this color short extremely interesting.

Daffy Doodles (Very Good)  
WB (1718) Looney Tunes 7 mins.

Daffy Duck is a mustache fiend who goes around putting mustaches on all pictures and posters. Porky Pig, as a policeman, quickly gets on his trail. Constantly arriving a little too late, Porky finally captures the amorous Loon.

Brought to justice, Daffy is acquitted by a jury made up of 12 Jerry Colonna-like jurymen. This Terrier cartoon should add fine entertainment to any bill.

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MOVIEPST (Vol. 28, No. 72)—Alcazars convicts failed in prison break attempt; American Mother of 1946 is first Negro so honored; Apple blossom time festivals; Citizens of Penguin Island settle a problem; Louis and Con sign for heavyweight title bout; Assault was Kentucky Derby.

NEWS OF THE DAY (Vol. 17, No. 270)—Battle of Alcatare; Bill Stern reports Kentucky Derby; American Mother of 1946 from Collegiate Mammals at Smith College; Apple Blossom time at Winchester, Va.; Spring in the Northwest.

PARAMOUNT (No. 73)—Kentucky Derby; Abandon-ance of articles in Mexico City; Louis and Con sign for tour; Coal strike a national disaster; Underwater curriculum at Smith College; Mass escape at Alcatraz failed.

RKO PATHE (Vol. 17, No. 73)—Alcazar riot; Assaulted with aluminum baseball.

UNIVERSAL (Vol. 19, No. 500)—Five die in Alca- zars riot; 11 arrested; Louis and Con sign for bout; College girl swim stars show form; Kentucky Derby week; Assailed with aluminum baseball.

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MOVIEPST (Vol. 28, No. 71)—Captured pictures show how Nazi V-2 rocket was born; Expendable wrecks destroyer; Sunket Jazz silver salvaged; Gifts from Tibet; Tribute to India’s Army; Admiral Hewitt decorated by Italy’s Crown Prince; N. Y. slum area famed for world’s biggest housing project; Children are no novelty in family of 17; French bicycle race; Soccer in England.

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MOVIEPST (Vol. 28, No. 72)—Goldilocks and the Three Bears; Alcatraz riot; Assaulted with aluminum baseball; American Mother of 1946; May Day celebration in Paris.

UNIVERSAL (Vol. 19, No. 499)—Five die in Alca- zars riot; 11 arrested; Louis and Con sign for bout; College girl swim stars show form; Kentucky Derby week; Assailed with aluminum baseball.

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MOVIEPST (Vol. 28, No. 71)—Captured pictures show how Nazi V-2 rocket was born; Expendable wrecks destroyer; Sunket Jazz silver salvaged; Gifts from Tibet; Tribute to India’s Army; Admiral Hewitt decorated by Italy’s Crown Prince; N. Y. slum area famed for world’s biggest housing project; Children are no novelty in family of 17; French bicycle race; Soccer in England.

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MOVIEPST (Vol. 28, No. 72)—Goldilocks and the Three Bears; Alcatraz riot; Assaulted with aluminum baseball; American Mother of 1946; May Day celebration in Paris.
Painted Walls Do Not a Background Make, So Studios
Send Production Crews on Trips for Location Scenes
In Postwar Move to Effect Realism in New Pictures

Among the more important Hollywood happenings these days—aside from the furor caused by the stoppage of production by 20th-Fox on "Forever Amber"—is the trend toward realism in pictures instead of painted backdrops. Producer David O. Selznick has announced that henceforth all his pictures will employ real backgrounds, and several other pictures from other studios are being made on location, or cameras crews are making trips for background shots.

Monogram's Jeffrey Bernard has a camera crew to Churchill Downs, Ky., to film Derby scenes for "Black Gold"; Sol Lesser's UA film is on location at Sonora, Calif.; Benedict Bogeas' "Short Happy Life of Francis Macomber" will soon move to Lower California; Alfred Hitchcock has gone to London to film background scenes for his picture "The Paradine Case"; Warners' "Clack and Dagger," "Cheyenne" and "Stallion Road" are on location; RKO is scouting location sites for "Kitty for Congress." These are typical of the development of "location" shooting, restricted for the past five years because of the war. Don't be surprised if a caravans of directors, cameramen, stars and technical men descend on your own town for realistic backgrounds. One can never tell.

Monogram in Fast Pace

Monogram is maintaining a fast pace these days, having just completed "Roaring Range," Johnny Mack Brown's latest, and "Jade Lady," most recent "Shadow" opus. The company is currently producing "Black Gold," with Jeffrey Bernard at the helm, and "Decoy," the initial B for B production Bernard made. Color sequences of the Kentucky Derby at Louisville and returned to Hollywood May 10 to edit film shot by his camera crews for the racehorse picture. Eddie Norris replaced Albert Dekker in "Decoy." "Ghost Busters," the fourth Bowery Boys release, started shooting on May 10, with Jan Grippo producing. Sam Katzman starts his next Teen-Age musical on May 18. No title has been set.

Producer Walter Mirisch is making big plans for "Ivanhoe," a costume romance. It will be screened in color.

Warner Films on Location

Academy Award winner Joan Crawford will waste no time in getting started on her next feature for Warners. Present plans call for her to start work on "The Secret" before May 23. Curtis Bernhardt will direct and Jerry Wald produces. "Cry Wolf" started this week (11), starring Barbara Stanwyck and Errol Flynn.

Most of the studio's location pictures have been location shoots, a very common practice in Hollywood these days, with increasing emphasis on realism. "Clack and Dagger," the U.S. Pictures unit, is on location for airfield scenes, while "Cheyenne," the Dennis Morgan-Jane Wyman-Janis Paige starrer, is at Flagstaff, Arizona, for two more weeks. "Stallion Road," with Rodd Reigan, Zachary Scott and Alexis Smith, just completed work at Providencia Ranch; and another unit is at Laguna. Director Curtis Bernhardt and his staff finished several days of scouting for locales around Lake Tahoe for "The Secret.

Other Warners films now shooting are "Deception" and "Life With Father."

RKO 'Hot' on Production

RKO is still "hot" when it comes to production, leading the pack as far as number of pictures before the lens goes. Nine new films, including the big Goldwyn question mark, are in production, with still another scheduled to roll on May 13.

RKO is scouting locations around the Sacramento Valley for Dore Schary's production, "Katie for Congress," set to go May 13. The picture will star Loretta Young, Joseph Cotten and Ethel Barrymore, with H. C. Porter directing.

The studio sends "Honeymoon" to Mexico City late this month, to finish shooting at the Churubusco Studios there. Originally, it was planned to start the picture in Mexico, but now scenes will be reproduced from stills to cover sets in Mexico in the event of a rainy season. All other shots in Mexico will be exteriors.

"Sinbad the Sailor" is moving into the end of its third month of shooting. Latest addition to the cast is Charlie Stevens, who worked in every picture made by Douglas Fairbanks' late father. Other RKO pictures rolling are Walt Disney's "Song of the South," Goldwyn's "Secret Life of Walter Mitty" and "Best Years of Our Lives," "It's A Wonderful Life," "What Nancy Wanted," "Deadlier Than the Male," and "Nocturne." The latter began May 1, with Joan Harrison producing and Edwin Marin directing.

MGM Ends 'Undercurrent'

"Undercurrent," the Katherine Hepburn-Robert Taylor starrer, was finally completed at MGM. Still going are "The Mighty Mack," Walter Beery film; "Tenth Avenue Angel," Margaret O'Brien starrer; "My Brother Who Talked to Horses;" "A Woman of My Own" (Greer Garson) and "Uncle Andy Hardy.

"High Barbaree," Van Johnson-June Allyson vehicle, was set to start May 8, with Jack Conway directing and Everett Risskin producing. A rather important picture just begun, without fanfare is "The Beginning or the End," atom-bomb film.

Eugene O'Neill's famous play, "Ah, Wilderness," will be filmed as a musical under the title of "Summer Holiday." Jean Holloway is working on the screenplay.

Columbia Studios Active

Columbia borrowed Keenan Wynn from MGM for "Rio" when Lee Bowman came (Continued on Page 44)

Capra Rounds Out His Program of 3 for Liberty

With the purchase of the J Jessamy West novel, "The Friendly Persuasion," Producer-director Frank Capra has rounded out his part of the Liberty Films program of three productions for RKO Radio release. Capra's other two pictures are "It's a Wonderful Life," starring James Stewart and Donna Reed, now in production for release late this year, and the Alfred Noyes novel, "No Other Man," on which Jo Swerling is now doing the screenplay.

Two of the three productions of Producer-Director George Stevens are in preparation. He is now working with Joseph Fields on the screenplay of "One Big Happy Family which he will cast and put before the cameras in midsummer. "It Must Be Love," on which Lou Breslow and Joseph Hoffman are putting the finishing touches, is slated as Stevens' second production. For his third, he is seeking an established property, either a novel form or a stage play, on the dramatic side. William Wyler, who will report to Liberty in midsummer, will announce his schedule of three productions at that time.

Golden Starts Work Aug. 1 On Next for UA Release

Producer Robert S. Golden, who recently completed "Breakfast in Hollywood" at the General Service Studios, has announced that his next picture to be made at the Bogueau plant will be "Eddie and the Ace," a "Sargeant Mike," which is scheduled to get under way August 1. It will be the second production to be made there with Errol Flynn and like the earlier film, is marked for United Artists release.

"Eddie and the Archangel Mike" will be adapted from the new novel of that name by Barry Benofield, which first appeared as a serial in the Saturday Evening Post. Earl Baldwin has been signed to write the script.

4 Films to Gottlieb

Four pictures scheduled to get under way within the next three months have been assigned to Alex Gottlieb, Warner producer, who currently has "Stallion Road" before the cameras. Quartet includes "The Glass Room," mystery yarn by Edwin Rolfe and Lester Fuller; "The Wallooner," from the Broadway stage hit; "Howdy, Stranger," Technicolor musical starring Dennis Morgan and Jack Carson, and "Honeymoon Freight."

Buys Another for Lloyd

Preston Sturges has purchased Fredric Mauzen's "The Human Strong Box," in which he again plans to star Harold Lloyd whose-own film under the Columbia Pictures' banner, "The Sin of Harold Diddlebock," is now in its final editing stage. Sturges will write the screenplay.

Massey in 'The Secret'

Raymond Massey, currently co-starring with George Lawrence in a Broadway stage in "Pygmalion," will report to Warners late this month for the role of Joan Crawford's husband in "The Secret."
Realism and Honesty Advocated By Dieterle
Contrasting American and European techniques in motion picture production, Director William Dieterle, speaking as a member of the Hollywood Writers' Mobilization following the screening of the Russian film, "Once There Was a Girl," declared that "the slick Hollywood movie compares with a good European picture as a piece of merchandise compares with a work of art."

The Russian picture, which portrays the children of Leningrad during the Nazi siege of that city, is made in Russia. "The snow and ice were not artificial. And the reality of the cold and hardness projected itself from the screen into the imagination of the audience. Here in Hollywood that scene would have been staged on a set. The snow would have been granulated salt and flour. And the sense of reality would have been lost.

Preliminaries Completed On 'So Well Remembered'
Adrian Scott, who will produce the screen version of James Hilton's "So Well Remembered" in England, told KKO Radio, is conferring with studio executives on his recent two-week trip to London and on the technical facilities of the Denham Studio.
Scott's visit to England was to see the stage for the filming of the Hilton best seller, and complete arrangements for the outdoor scenes which will be photographed in Lancashire.

Lubin to Direct 'Sheila'
Harry Popkin has signed Arthur Lubin to direct his Cardinal picture, "Sheila," which will have a budget of more than a million dollars. "Sheila" will be a Broadway production before it reaches the screen, and Popkin will invite screen names scheduled to appear in the film to also star in the stage show. The picture will be made, then withheld from release until the play has premiered.

Acquires Viertel Original
"A Woman with Spars," an original melodrama by Pearl B. Viertel of early California, has been secured by RKO Radio. Val Lewton will produce, with Jack J. Gross as executive producer. Viertel will do the screenplay of his original.

2 Assistant Directors
Two assistant directors C. C. (Buddy) Coleman and William H. (Herbie) Coleman, have been assigned to Paramount's Technicolor film with music, "The Emperor Waltz." Co-starring Bing Crosby and Joan Fontaine, the picture soon will go into production with Charles Brackett producing and Billy Wilder directing.

Search for Name Player
John and Ray Boulding, British film producers, are in Hollywood in search of a name player for the leading role in their forthcoming "Fame Is the Spur," screen version of the Howard Spring novel. The brother team make the picture in association with Two-Cities Films for distribution by United World Pictures.

Lund Pact Extended
Paramount has extended for a year its contract with William Lund, who soon makes his film debut with Olivia De Havilland in Paramount's "To Each His Own."

Hollywood

STUDIO NEWS & PROGRAM NOTES

Hellinger Signs Miklos Rosza to Score 'The Killers';
Robert Lord to Produce MGM's Remake of 'Coquette'

Agnes Moorehead will enact the role of Lise Meitner, brilliant European woman scientist in MGM's "The Beginning or the End." She joins a cast which includes Brian Donlevy, Robert Walker, Linda Darnell, Lloyd Bentson, and Beverly Tyler. Norman Taurog directs, Sam Marx produces.

Del Lord was signed by Columbia to direct "It's Great to Be Young," musical designed to exploit the talents of the studio's younger players. Leslie Brooks will have the feminine lead. Picture will be produced by Ted Richmond.

Owing to conflicting commitments, Eduardo Ciannelli has withdrawn from the cast of "Decoy," current Monogram drama starring Jean Gillie, and Marc Lawrence has been signed for the role. Rosemary Bertrand has been added to the cast. Jack Bernhard directs for B & B Productions.

Jean Acker, first wife of Rudolph Valentino, was cast in Paramount's "Perils of Pauline," Betty Hutton-John Lund starrer which George Marshall is directing.

Roscoe Ates has been handed the supporting role in the forthcoming Eddie Dean Cinecolor starrer at PRC, "Melody Roundup." Robert Emmett Tansey will produce and direct.

Andy Clyde, pioneer comic and for a long time Bill Boyd's stooge in the Hopalong Cassidy series of Westerns, was signed by Republic to enact the top comic role in the William Elliott-Vera Hruba Haltson starrer, "The Plainsman and the Lady," which Joseph Kane is producing and directing.

Phillip Terry, who portrayed the brother of Ray Milland in "Lost Weekend," has been signed to play a featured role in RKO's "Deadlier Than the Male," psychological drama in which Claire Trevor, Lawrence Tierney and Walter Slezak are co-starrers. Robert Wise will direct with Herman Schlicn producing under the executive supervision of Sid Rogell.

Dr. Miklos Rosza, Academy Award winner for his musical score in Spellbound, has been signed by Mark Hellinger to compose the music for Ernest Hemingway's "The Killers," in which Robert Sidowink is currently directing Burt Lancaster, Ava Gardner and Edmond O'Brien for Universal release.

Franz Waxman was assigned as musical composer and scorer for Warner's "The Sentence," Ann Sheridan starrer. Kent Smith, Robert Alda and Bruce Bennett have supporting roles in the picture which Vincent Sherman directed and William Jacobs produced.

Robert De Haven, former Army fighter pilot who won his discharge from service as the Glenn Ford-Janet Blair starrer, "Gallant Journey," at Columbia, had his option picked up by that studio.

Donald Crisp joins Joel McCrea, Veronica Lake and Don DeFore in the cast of Harry Sherman's Enterprise production, "Ramrod," which Andre De Toth directs.

"Becky Sharp," Langdon Mitchell play, will be the first production assignment for John Haggott, former production manager for New York's Theate Guild, who was signed recently to a producer-director contract by Columbia.

Walter Wanger has signed Eddie Albert for one of the two male leads in "Smash-Up," Universal's Susan Hayward starrer which Stuart Heuler will direct.

Gertrude Hoffrm, who authored "Crashing Hollywood at 60" and who, at 75, still makes lectures on motion picture topics, started an important role in Paramount's "Welcome Stranger," starring Bing Crosby, Joan Caulfield and Barry Fitzgerald.

Roman Bohnen, who scored a success as the father of Bernadette in "Song of Bernadette," has been signed for a top featured role in "Snow Cinderella," which Walter Colmes and Henri Sokal are producing for Republic release.

Writer-Producer Val Burton has signed Ann Gillis for a romantic role in Universal's Abbott and Costello comedy, "The Ghost Steps Out." She will play the role of Costello's sweetheart before he becomes a ghost.

Albert Hackett and Frances Goodrich, husband-wife writing team, have been signed to write the screenplay for "Coquette," which Robert Lord will produce for MGM. Story is based on the George Abbott-Ann Fadges play, and will be a remake of the famed Mary Pickford film.

Columbia Signs Welles
Orson Welles has been signed by Columbia to direct and act in an untitled original story. Production will begin as soon as Welles completes his forthcoming Broadway show, "Around the World in Eighty Days."
down with an attack of pneumonia. Previously, Melvyn Douglas had been slated for the role.

The studio is due to complete “Gallant Journey,” its saga of the pioneer days of aviation, this month. Another film likely to finish very shortly is “His Face Was Their Fortune.”

“Singing on the Trail” has been rolling since May 7. This action musical stars Ken Curtis with Jeff Donnell. William Frawley was seen as Abbott’s brother in the role of the “Doctor’s Honor,” starring Warner Baxter. The picture started May 6.

Columbia’s other production is “Down to Earth,” Technicolor Rita Hayworth musical.

The studio signed Dick Powell to star in “Johnny O’Clock,” a Milton Holmes original that casts him as a rough, tough guy. Robert Rossen, who is writing the screenplay, will also direct.

William Bloom, Columbia’s latest producer acquisition, has been given four assignments. He is working under the executive supervision of Bennie F. Zeldman.

Universal Has 6 Rolling

Universal delayed its announced start of “Colonel Pete,” starring Desi Arnaz, because the studio still has six films rolling, which is an excellent shooting record. Mark Hellinger’s “The Killers” is in its third week (11), with Robert Siodmak directing.

Abbott and Costello are still working on “The Ghost Steps Out.” Joseph Gershenson is the producer, and Charles Barton is directing. Tom McKnight and Roy William Neill are co-producers of “The Black Angel,” with Neill directing. This recent starter includes Dan Duryea, June Vincent, Peter Lorre and others.

Other Universal films going are “The Michigan Kid,” in Technicolor; “Pirates of Monterey,” in Technicolor; and “Oh Say Can You Sing.”

Donna Durbin’s next picture will be called “I’ll Be Yours.”

Republic’s All-Time Peak

Republic is at an all-time production peak, with five pictures shooting on the lot and two on location.

Two million-dollar productions, “That Bren- nan Girl” and “The Plainsman and the Lady,” are before the cameras; while John Wayne’s production, starring ventre, “The Angel and the Outlaw,” is in location at Sedona Valley, Arizona. Other films rolling are Roy Rogers’ “Shine On Texas Moon,” “GI War Brides” and “Snow Cinderella,” Walter Colmes Production, which has been shooting skiing location shots.

The third in this year’s Red Ryder series, starring Allan Lane, started May 4. It is tagged “Vigilantes of Boomtown.”

“Out California Way” finished May 10; and the fourth and final in the Magnacolor series “Last Frontier Uprising,” will start May 18, starring Monte Hale and Adrian Booth.

The studio’s production is working overtime to keep up with the pace of production. Every inch of available space is being used to accommodate the greatest production boom at Republic since the war. Big-budget films like “Plainsman” and “Brennan Girl” require more space and greater variety of sets than used in smaller productions and Westerns.

Paramount on Slow Side

Things continue mighty slow at Paramount, where only three films are currently being shot. All of them, however, are star-studded productions, but the fact remains that Paramount is not working to its usual capacity.

“Perils of Pauline,” Technicolor production, has been shooting the longest of any studio effort. Work was held up for some time by Betty Hutton’s illness. Sol C. Siegel is producing this one, and is also handling the production of Young Harry#s starlet, "Won’t Come Stranger." As soon as Crosby finishes "Stranger," he goes into "Emperor Waltz." The latter will probably start late in May.

The other Paramount picture going is "Where There’s Life," starring Bob Hope.

Cecil B. DeMille’s technicians returned from Pittsburgh and vicinity on May 1, after making preliminary surveys of forest areas and small communities. The survey was for De-Mille’s “Unconquered,” a Technicolor production to star Gary Cooper and Paulette Goddard. Arthur Rossen’s crew leaves for the same area for several weeks of outdoor work.

U-W Making ‘Bella Donna’

United-World is producing “Bella Donna” at its new Universal quarters. Edward Small, who originally planned to release this property through other channels, is producing, with Irving Pichel directing. The picture is in its second month before the cameras.

UA ‘Plenty Busy’

United Artists is plenty busy these days. Rumor has it that the company plans to reduce its number of independent producers, but at this point there are more than a half-dozen actively engaged in shooting.

Sol Lesser’s “Red House,” now called “No Trespassing,” has been on location at Sonora. John Loder, Heddy Lamarr’s husband, was set for “Dishonored Lady,” which started May 6 at the General Service lot. Will star with Dennis O’Keefe. Robert Stevenson directs and Jack Chertok produces for Hunt Stromberg.

Comet started its second production, “Miss Television,” on May 10 at the Moeve-Sutherland studio.

Benedict Bogous’ “Short Happy Life of Francis Macomber” moved to Lower California May 12, after completing arrangements with the Mexican government.

Other UA films shooting are “Abie’s Irish Roar,” starring Crosby producers unit, at the Hal Roach studios; and “Bel Ami,” Loew-Lewin production, at Enterprise lot. “Hopalong Cassidy” was set to start May 16, but will probably not until next month. “The Chase,” and “Seymour Nebenzal picture” is still being delayed, too, because of Superior Judge Henry M. Wills’ ruling binding Joan Leslie to a Warner contract who signed when a minor.

David O. Selznick revealed that his pictures will henceforth employ all real locales, instead of shooting on location. Alfred Hitchcock left New York on May 6 for a three-week trip to London, to film backgrounds for his next Selz- nick production, “The Paradice Case”; and Metro sent a camera crew to Concord, Mass., to shoot material for “Little Women.”

Fox Production Normal

Stoppage of production on “Forever Amber” was the big noise at this studio, but otherwise the situation was normal. Production going at a good clip. “The Razor’s Edge” continued to make progress before the cameras under Darryl F. Zanuck’s personal supervision, and six other films were being shot simultaneously.

Other Fox films rolling are “My Darling Clementine,” “Christmas on a Bender” (Technicolor), “You’re For Me,” (formerly titled “That’s For Me”) and “Flight to Paradise” (Sol Wurtzel Production).

F. Hugh Herbert is working on added scenes for “Home Sweet Homicide,” recently completed.

PRC Starts Dean Film

PRC started another Eddie Dean Cinicolor production on May 6, called “Melody Round-up,” with Robert Emmett Tarsney producing and directing. Dean’s songs, along with all others used by the studio, will be published by the Southern Music Publishing Company.

“Two Yanks on the Amazon,” PRC’s jungal special, is getting under way with the departure of Brackelton and Copeland, the picture’s producers, for Brazil.

Sam Newfield is directing Sig Neufeld’s third Michael Shayne, “Blondes on the Loose.” The picture just completed location work at the Los Angeles-Axis studios, is working on another slushy series, “Philco Vance Returns,” first of the group. Rick Vallin and Mary Ware get the leads.

Screen Guild Moves Ahead

Hollywood’s newest national distribution film company, Screen Guild, is making strides toward its contemplated schedule of 20 pictures this year. Golden Gate, one of the company’s units, is currently making “Flight to Nowhere,” its second picture. Jerome Cowan replaced Robert Armstrong in the cast.

Golden Gate announced the signing of Rus- sel Haymaker to start in two Westerns this summer, with Breezy Eason directing and William B. David producing. Another Western will star Greg McClure. “My Dog Sleep” will be the next Golden Gate film and will follow “Flight to Nowhere.” William Rowland will direct.

New Pact for Lowery

Robert Lowery has been signed to a new contract by Pine-Thomas, given a co-starring role in “I Cover Big Town” and selected to play a lead in the unit’s forthcoming “Jungle Flight,” a post-war aviation film. Pine-Thomas release through Paramount.

Gene Autry Vehicle

“Robinhood of Texas,” an original story by Oliver Copper and William Graffiti, has been purchased by Republic as a forthcoming Gene Autry vehicle.
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<td>Reissue</td>
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<tr>
<td>A Letter to the King</td>
<td>438</td>
<td>111</td>
<td>1944-45</td>
<td>C</td>
<td>4/13/44</td>
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<td>A Night on the Run</td>
<td>439</td>
<td>111</td>
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<td>11/15/44</td>
<td>Reissue</td>
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<td>A Walk in the Sun</td>
<td>440</td>
<td>111</td>
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<td>A Woman of My Own</td>
<td>441</td>
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<td>1944-45</td>
<td>C</td>
<td>9/2/44</td>
<td>Reissue</td>
</tr>
</tbody>
</table>

### COLUMBIA

#### CURRENT 1944-45

- Dancing in Manhattan (CDF) | 6038 | Fred Brady-Jeff Donnell | 12/14/44 | Reissue
- I Love a Bandleader (M.F.) | 6015 | Phil Harris-Leila Brooks | 7/9/44 | Reissue

#### CURRENT 1945-46

- A Close Call for Boston Blackie (M.F.) | 7830 | C. Morris-R. Lane-L. Merrick | 1/24/46 | Reissue
- The Editor of Sherwood Forest *T* (D.F.) | 7804 | Corn Wilde-Anita Louise | 3/24/46 | Reissue
- Crime Doctor’s Warning (My.F) | 7122 | Warner Baxter-Dusty Anderson | 4/10/46 | Reissue
- The Gals (D.F) | 7001 | Rita Hayworth-Glenn Ford | 3/16/46 | Reissue
- The Girl of the Limbo Club | 7029 | J. Dorn-D. Simms | 3/24/46 | Reissue
- The girls in the Gang | 7031 | C. Canova-R. Hume-L. Merrick | 3/27/46 | Reissue
- Just Before Dawn | 7011 | Warner Baxter-Adelle Roberts | 4/13/46 | Reissue
- Lady Knocks Out (D.F) | 7027 | P. Singleton-A. Lake-L. Simms | 5/13/46 | Reissue
- Meet Me on Broadway (MC) | 7014 | Reynolds-Bradly-Falkenburg | 6/3/46 | Reissue
- Mysterious Intruder | 7019 | Richard Dix-Baron Maclane | 7/3/46 | Reissue
- My Right Is A Gun | 7028 | Gerald Mohr-Janis Carter | 7/10/46 | Reissue
- One Way to Love (C)F | 7012 | W. Parker-Marguerite Chapman | 8/20/46 | Reissue
- Pardon My Past | 7053 | F. MacMurray-M. Chapman | 6/5/46 | Reissue
- The Phantom Thief | 7008 | P. O’Brien-R. Warrick-E. Buchanan | 8/20/46 | Reissue
- Prison Ship | 7036 | Chester Morris-Jeff Donnell | 9/27/46 | Reissue
- She Wouldn’t Say Yes (C.A) | 6093 | R. Russell-L. Rowan | 10/14/46 | Reissue
- Talk About a Lady | 7017 | M. Morell-Ann Doran | 10/24/46 | Reissue
- True Glory, The | 7024 | Richard Dix-L. Merrick | 11/10/46 | Reissue

### COMING

- Devil’s Mask, The | 7034 | Rita Hayworth-Larry Parks | 11/22/46 | Reissue
- Down to Earth T. | 7003 | Karen Morley-Jim Bannon | 12/22/46 | Reissue
- Coffin, The | 7005 | Sid Grauman-Stanley | 1/22/46 | Reissue
- Dangerous Business | 7035 | Forrest Tucker-Lynn Merrick | 1/29/46 | Reissue
- Gallant Journey | 7006 | Glenn Ford-Jane Darwell | 2/2/46 | Reissue
- Man Who Dared, The | 7007 | Leslie Brooks-George Macready | 2/9/46 | Reissue
- Rendezvous in Rio | 7008 | Evelyn Keyes-Willard Parker | 3/9/46 | Reissue
- Return of Rusty | 7009 | Ted Donaldson-J. Lyle-Mark Dennis | 3/16/46 | Reissue
- Trails End, The | 7011 | Louis-Bergerman-Marguerite | 3/30/46 | Reissue

### Westerns

- Outlaws of the Rockies (W.F) | 6269 | Charles Starrett-Tex Harding | 9/1/44 | Reissue
- Rustlers of the Badlands (W.F) | 6268 | Charles Starrett-Tex Harding | 9/1/44 | Reissue
- Strange of the Prairie | 6274 | Ken Curtis-June Storey | 9/1/44 | Reissue
COLUMBIA (Continued)

Prod. No. Westerns (Current 1945-46) Run Time Rel. See

620 Blazing the Western Trail (W.F.) C-Starrett-Dub Taylor-Tex Harding 56.15/10/45 b12/1945
739 Frontier Gunlaw (W.F.) Charles Starrett-Tex Harding 56.13/21/46 b10/1946
741 Roaring Rangers (W.F.) Charles Starrett-Smiley Burnette 55.2/14/46 b16/1946
727 Texas Panhandle (W.F.) Charles Starrett-Tex Harding 55.12/29/46 b1/1946
721 Throw a Saddle on a Star C-Curtis-J. Donnell-A. Roberts 67.3/14/46

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MGM

Group No. Current 1945-46

15 A Letter For Eve. (CD)'F' Marsha Hunt-John Carroll 85. Jan-Feb b1/1946
13 Dangerous Partners (My)'F' Wallace Beery-Margaret O'Brien 110. Apr-May b2/1945
15 Harvey Girls 'T (M)'F' J. Garland-A. Sothern-J. Hodak 101. Jan-Feb b2/1945
15 Portrait of Maria (D)'F' Delores Del Rio-Pedro Ardentriz 76. Jan-Feb b12/1945
10 Sp. Weekend at the Waldorf (D)'F' Robert Duvall-Pidgeon-Johnson 130. Oct Feb b7/1945

COLUMNIA (Continued)

Prod. No. Westerns (Current 1945-46) Run Time Rel. See

21 A Letter For Eve. (CD)'F' Marsha Hunt-John Carroll 85. Jan-Feb b1/1946
36 Bad Ascom (W)'F' Wallace Beery-Margaret O'Brien 110. Apr-May b2/1945
14 Dangerous Partners (My)'F' Wallace Beery-Margaret O'Brien 110. Apr-May b2/1945
15 Harvey Girls 'T (M)'F' J. Garland-A. Sothern-J. Hodak 101. Jan-Feb b2/1945
15 Portrait of Maria (D)'F' Delores Del Rio-Pedro Ardentriz 76. Jan-Feb b12/1945
10 Sp. Weekend at the Waldorf (D)'F' Robert Duvall-Pidgeon-Johnson 130. Oct Feb b7/1945

MONOGRAM

Prod. No. Current 1945-46

412 Come Out Fighting (CD)'F' East Side Kids-June Carlson 65. 9/22/45 b10/1945
413 Champion (D)'F' Lincoln D. Perry-M. Lowery 65. 10/13/45 b15/1945
414 Shanghai Cobra (My)'F' S. Toler-B. Fong-M. Moreland 64. 9/29/45 b11/1945

COLUMBIA (Continued)

Prod. No. Westerns (Current 1945-46) Run Time Rel. See

505 Allotment Wars (D)'A' Kay Francis-Paul Kelly 80.12/19/45 b11/1945
509 Black Market Babies (A)'D' Al. Morgan-T. Loring 71.1/6/1945 b19/1945
528 Face of Marble (H)'A' John Carradine-C. Drake 72.2/6/1945 b20/1945
507 Fear (My)'A' Warren William-Anne Gwynne 63.3/2/1945 b12/1945
510 Gift of the Magi (C)'D' Walter Pidgeon-M. Garalda 65.3/30/1945 b4/1946
514 Junior Prom (M)'F' Freddie Steele 61.3/11/1945 b14/1946
509 Live Wires (D)'F' George Hunsley-J. Haas 55.1/12/1946 b10/1946
513 Just Like a Wife (D)'F' William Powell-Esther Williams 52.5/12/1946 b10/1946
512 Shadow Returns (My)'A' Kenneth MacDonald-Barbara Reed 61.2/13/46 b11/1946
516 Strange Mr. Gregory (D)'A' Edmund Lowe-Jean Rogers 63.1/12/1946 b15/46
520 Swing Parade of 1946 (M)'F' Gale Storm-Phil Regan 74.3/15/46 b13/1946

COMING

526 Behind the Mask (My)'F' Kane Richmond-Barbara Reed 67. b14/1946
511 Rowery Bombshell 60.7/11/1946
518 Dark Alibi (My)'F' J. Toler 63. 9/29/45 b11/1945
519 Decoy 62.1/11/1946
506 Don't Gamble With Strangers 55.8/4/1946

Title Company

Captain Kidd . Rep. 20th-Fox
Captain Tugboat Annie . Rep. 20th-Fox
Caravan Trails . Rep. 20th-Fox
Carnival in Costa Rica . Rep. 20th-Fox
Cat of Paris . Rep. 20th-Fox
Cherokee Flash . Rep. Warner
Child of Divorce . RKO
Chinatown Jones . WB
Claudia and David . 20th-Fox
Clock and Dagger . WB
Cobweb . RKO
Clune Brown . 20th-Fox
Code of the Plains . Univ.
Coffin . Col.
Colorado Rampage . RKO
Come Out Fighting . WB
Confidential Agent . WB
Concord . RKO
Cowboy Blues . Col.
Cowboy Canton . Col.
Crawshayville . Misc.
Crimson . RKO
Criminal Code . RKO
Cross My Heart . Univ.
Crown of thorns . Pal.
Cuban Pete . Univ.
Curley . Misc.
Dakota Ride Again . Univ.
Dairy Queen . WB
Danger Signal . 20th-Fox
Dangerous Business . Col.
Dangerous Partners . MGM
Dark Alibi . Mono.
Dark City . WB
Dark House . RKO
Dark Knee . Misc.
Daze of Buffalo Bill . Rep.
Deadline . RKO
Deadline for Murder . 20th-Fox
Decades of Sin . Univ.
Deception . WB
Decoy . Mono.
The Delightful . 20th-Fox
Desirable Woman . RKO
Devil's Daughter . RKO
Devil's Daughter . RKO
Deviation . WB
Diana . 20th-Fox
Dick Tracy . RKO
Dick Tracy . RKO
Ding Dong Williams . RKO
Don't Bet the Lady . RKO
Don't Bet the Lady . RKO
Don't Call It a Dive . RKO
Dool Face . 20th-Fox
Dolly Sisters . 20th-Fox
Dolly Sisters . 20th-Fox
Don't Gamble With Strangers . 20th-Fox
Down Argentine Ways . 20th-Fox
Down to Earth . Col.
Down to Earth . Col.
Dragonwyck . 20th-Fox
Duel in the Sun . UA
Easy to Wed . MGM
Evelyn Doe . Misc.
El Paso Kid . RKO
Escape Me Never . WB
Escape to Paris . MGM
Escape to Paris . MGM
Escape to Paris . MGM
Face of Marble . Mono.
Fate Is My Fashion . Mono.
Father of the Bride . RKO
Falcon's Adventure . RKO
Falcon's Adventure . RKO
Fallen Angel . 20th-Fox
Fargo . RKO
Fandango . Univ.
Fanny Star . WB
Fanny by Gaslight . UA
Fear . Mono.
Fees . RKO
Fiesta . RKO
Fighting Cossacks . RKO
Fires in the Sky . RKO
Flaming Bullets . RKO
Flight to Paradise . 20th-Fox
Flight to New World . 20th-Fox
Follow . That Woman . RKO
Forever Amber . 20th-Fox
Frankly . Mono.
# MONOGRAM (Continued)

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<tbody>
<tr>
<td>151</td>
<td>Freddie Steeps Out.</td>
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<td>150</td>
<td>In Past Company.</td>
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<td>149</td>
<td>Jumpin’ Joe</td>
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<td>148</td>
<td>Mandarin’s Secret</td>
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<td>147</td>
<td>Romance of the Range.</td>
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<td>146</td>
<td>Suspenze (D)A</td>
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<tr>
<td>145</td>
<td>Gallant Journey.</td>
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<td>144</td>
<td>Gauging Thunder.</td>
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<td>143</td>
<td>Gay Black.</td>
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<td>142</td>
<td>Gay Cavalier.</td>
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<td>141</td>
<td>Gentleman from Texas.</td>
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<td>140</td>
<td>Getting Gertie’s Garter.</td>
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<td>139</td>
<td>Ghost Goes South.</td>
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<td>138</td>
<td>Ghost of Hidden Valley.</td>
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<td>137</td>
<td>Ghost of Weep.</td>
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<td>136</td>
<td>G.O. I, War Brides.</td>
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<td>135</td>
<td>Girls of the Limberlost.</td>
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<td>134</td>
<td>Girl of the Green Spot.</td>
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<td>133</td>
<td>Girl Rush.</td>
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<td>132</td>
<td>Girls of the Big House.</td>
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<td>131</td>
<td>Girls on Probation.</td>
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<td>130</td>
<td>Glass Alibi.</td>
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<td>129</td>
<td>Gold Miners All the Way.</td>
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<td>128</td>
<td>Great Flamarsion.</td>
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<td>127</td>
<td>Green Eyes.</td>
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<td>126</td>
<td>Gunning for Vengeance.</td>
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<td>125</td>
<td>Gus Towne.</td>
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<td>124</td>
<td>Guns and Guitars.</td>
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</table>

**Westerns (Current 1944-45)**

- 452 Drippling Along. (D.A.)
- J.M. Brown-Raymond Hatton 69.1/20/46..11/17/46
- M. Brown-Raymond Hatton 74.12/24/45..11/17/45
- Hatton 56.2/24/46..6/16/46
- J.M. Brown-Raymond Hatton 53.10/20/45..8/14/45
- J.M. Brown-Raymond Hatton 52.10/20/45..8/14/45
- J.M. Brown-Raymond Hatton 57.1/12/46..10/22/46
- J.M. Brown-Raymond Hatton 61.1/24/46..10/22/46
- J.M. Brown-Raymond Hatton 68.1/24/46..10/22/46
- J.M. Brown-Raymond Hatton 77.4/20/46..10/22/46
- J.M. Brown-Raymond Hatton 79.1/20/46..10/22/46
- J.M. Brown-Raymond Hatton 57.4/20/46..10/22/46

**Westerns (Comin)**

- 562 Gentlemen From Texas. J.M. Brown-R. Hatton 6.6/8/46
- Roaring Range. J.M. Brown-Raymond Hatton 6.6/8/46

**PARAMOUNT**

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<tr>
<td>1</td>
<td>Duffy’s Tavern (CIF) A</td>
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<td>2</td>
<td>Hold That Blonde (CIF)</td>
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<td>3</td>
<td>Lost Weekend (D)A</td>
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<td>4</td>
<td>Love Letters (D)A</td>
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<td>5</td>
<td>Masquerade in the Killer (MIF)</td>
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<td>6</td>
<td>Miss Susie Slagle’s (D)A</td>
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<td>7</td>
<td>People Are Funny (CIF)</td>
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<td>8</td>
<td>Stork Club (CIF)A</td>
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<td>9</td>
<td>Tokyo Rose (D)A</td>
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- Crosby–Ed Gardner–M. Reynolds 98.9/20/46..8/19/46
- A. Ladd-G. Russell-West. Bendaix 70.1/14/46..10/22/46
- Milland-Stanwyck-Fitzgerald 94.12/24/45..11/10/45
- Forest Kelly-Kay Scott 93.12/24/45..11/10/45
- Milland-T. Wright-V. Field 94.12/24/45..11/10/45
- Eddie Bracken-Virginia Field 93.1/10/46..11/10/45
- Bob Hope-Joe. Caulfield 93.1/10/46..11/10/45
- Milland-T. Fitzgerald-P. Knowles 94.12/24/45..11/10/45
- Donley-G. Russell-D. Lynn 93.12/24/45..11/10/45
- Betty Hutton-Sonny Tufts 93.12/24/45..11/10/45
- Milland-T. Fitzgerald-P. Knowles 93.12/24/45..11/10/45
- Betty Hutton-John L. 93.12/24/45..11/10/45
- Richard Denning-Catherine Craig 93.12/24/45..11/10/45
- Stanwyck-L. Scott-Hefflin 93.12/24/45..11/10/45
- Murray-P. Goddard 93.12/24/45..11/10/45
- Johnny Weissmuller-Virginia Grey 93.12/24/45..11/10/45
- T. Wright-B. Donlevy-H. Milland 93.12/24/45..11/10/45
- Robert Lowery-Barrit. 93.12/24/45..11/10/45
- Olivia de Havilland-John L. 93.12/24/45..11/10/45
- T. Dufes-D. Lynn-B. Fitzgerald 93.12/24/45..11/10/45
- Fred MacMurray-L. 93.12/24/45..11/10/45
- J. McCrea-B. Donlevy-S. Tufts 93.12/24/45..11/10/45
- Bing Crosby-B. Fitzgerald 93.12/24/45..11/10/45
- Milland-O. deJavalland-S. Tufts 93.12/24/45..11/10/45
- B. Hope-S. Hasso-W. Bendaix 93.12/24/45..11/10/45

**PRC**

<table>
<thead>
<tr>
<th>CURRENT 1944-45</th>
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</thead>
</table>
| Arson Squad (MyA) | F. Albertson-R. Armstrong 96.9/11/45..8/11/45
| Club Havana (DMF) | Tom Neal-Margaret Lindsay 62.10/23/45..8/11/45
| Danny Boy (D)F |
| Robert ‘Buzzy’ Henry-Eva March 49.11/14/45..8/11/45
| Enchanted Forest (CIF) |
| Edmund Lowe-Brenda Joyce 58.2/20/46..12/11/46
| Flying Serpent, The (H)A |
| Lewis George-Zucco 58.2/20/46..12/11/46
| How Do You Do (C) |
| Edmund Lowe-Brenda Joyce 58.2/20/46..12/11/46
| J. Ringball (D)F |
| Shaye-A. Gwynne-G. Karns 97.2/20/45..1/11/45
| Man Who Walked Alone (C) |
| Alfred L. Burke-De Brazen 74.3/13/45..12/11/45
| Mask of Diana (DIA) |
| Eric von Stroheim-Jeanne Bates 74.3/13/45..12/11/45
| Romance of the West (W)F |
| Eddie Dean 58.3/20/46..10/16/46
| Shadow of Terror (MyA) |
| Dick Fraser-Grace Gilmar 64.11/14/45..9/1/45
| Stranger of the Swamp (D) |
| 93.11/14/45..9/1/45
| Swing Hostess (CMF) |
| Martha Tilton-C. Collins 76.7/11/45..9/1/45

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**Showmen's Trade Review, May 11, 1946**

**Showmen's Trade Review, May 11, 1946**

**PRC (Continued)**

<table>
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<th>CURRENT 1944-45</th>
<th>Run Time</th>
<th>Rel.</th>
<th>See</th>
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<tbody>
<tr>
<td>Why Girls Leave Home (D)A</td>
<td>Pamela Blake-Sheldon Leonard</td>
<td>70.</td>
<td>9/10/46</td>
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<tr>
<td>Wife of Monte Cristo (D)F</td>
<td>John Leder-Lorenore Aubert</td>
<td>79.</td>
<td>4/23/46</td>
</tr>
</tbody>
</table>

**COMING**

- Avalanche (My)A
- Blodes on the Loose
- Larceny in Crime
- Melody Roundup *C*
- Missouri Hayride
- Murder, My Sweet (My)F
- Queen of Burlesque

**Secrets of a Sorority Girl**
- Mary Ware-Rick Vailin.

**Westerns (Current 1944-45)**

- Ambush Trail (W)F
- B radiation of the Wasteland (W)F
- Caravan Trail *C* (W)F
- Fighting Bull Carson (W)F
- Flaming Bullets
- Frontier Fugitives
- Lighting Raiders
- Navajo Kid (W)F
- Prairie Ruters
- Terrors on Horseback (W)F
- Thunder Town (W)F

**RKO-RADIO**

**Block**

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<th>CURRENT 1944-46</th>
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<tbody>
<tr>
<td>Bedlam (D)A</td>
<td>Boris Karloff-Anna Lee</td>
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<tr>
<td>Sp. Bells of St. Mary's (D)F</td>
<td>Ring Crosby-Ingred Bergman</td>
</tr>
<tr>
<td>3 Cornered (D)A</td>
<td>Dick Powell-Walter Slezak</td>
</tr>
<tr>
<td>4 Deadline at Dawn (My)F</td>
<td>S. Heyward-P. Lukas-B. Williams</td>
</tr>
<tr>
<td>3 Dancing (My)F</td>
<td>Morgan Conway-Anne Jeffries</td>
</tr>
<tr>
<td>5 Ding Dong Williams (MC)F</td>
<td>Glenn Vernon-Mary McGUIre</td>
</tr>
<tr>
<td>4 Falcon's Alibi (My)A</td>
<td>Tom Conway-Rita Corda</td>
</tr>
<tr>
<td>4 From This Day Forward (D)A</td>
<td>J. Fontaine-M. Stevens-A. Judge</td>
</tr>
<tr>
<td>4 Heartbeat (CD)F</td>
<td>G. Rogers-P. Pierre Aumont</td>
</tr>
<tr>
<td>4 Island (W)F</td>
<td>A. James Mason-M. Morganne Jefferys</td>
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<tr>
<td>2 Isle of the Dead (HD)A</td>
<td>B. Karloff-E. Drew</td>
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<tr>
<td>2 Kid From Brooklyn (CM)F</td>
<td>James Warren-Audrey Long</td>
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<tr>
<td>2 Make Mine Music (T)MF</td>
<td>Walt Disney</td>
</tr>
<tr>
<td>5 Partners in Time (CD)F</td>
<td>Lum 'n Abner-P. Blake</td>
</tr>
<tr>
<td>3 Ping Pong (T)CIF</td>
<td>Excellent</td>
</tr>
<tr>
<td>4 Riverboat Rhythm (C)F</td>
<td>Leon Errol-Joan Newton</td>
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<tr>
<td>3 Sing Your Home (CM)F</td>
<td>Jack Haley-A. Jeffreys</td>
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<tr>
<td>3 Spiral Staircase, The (My-DA)</td>
<td>D. McGuire-G. Brent-E. Barrymore</td>
</tr>
<tr>
<td>3 The Doorway to Tommorow (W)F</td>
<td>J. Weismann-A. Marshall</td>
</tr>
<tr>
<td>3 Tomorrow Is Forever (DA)</td>
<td>C. Colbert-G. Brent-O. Welles</td>
</tr>
<tr>
<td>3 Truth About Murder (My)A</td>
<td>H. Granville-M. Conway</td>
</tr>
<tr>
<td>2 Wanderer of the Wasteland (W)F</td>
<td>James Warren-A. Morganne Jefferys</td>
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<tr>
<td>2 Wonder Man <em>T</em> (CIF)</td>
<td>D. Kaye-V. Mayo</td>
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</tbody>
</table>

**COMING**

- A Likely Story
- Bamboo Blonde
- Best Years of Our Lives, The
- Child of Divorce
- Lady Luck
- Crack-Up
- Desirable Woman
- Don't Mention pasta Rugs
- Falcon's Adventure
- It's a Wonderful Life
- Lady Loco
- No What Nancy Wanted, The
- Sup. Stranger, The
- Sunny Side Up
- Till the End of Time
- Vacation in Reno
- Without Reservations

- Life With Blondie
- Life With Father
- Lightning Raiders
- Little Giant
- Little Lulu
- Little Miss Big
- Little Rascal
- Live Wires
- Lone Star
- Lovely Ladies
- Lone Star
- Lost Weekend
- Love Letters
- Love Letters
- Love on the Ode
- Lover Come Back

**REPUBLIC**

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<th>Prod.</th>
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- Prelude to Murder
- Prison Ship
- Pursuit of Algiers
- Queen of Burlesque
**ADVANCE DATA**

On Forthcoming Product

**THE MAN WHO DARED (Col.)**

**Principals:** Leslie Brooks, George Macready, Forrest Tucker, Director: John Sturges. A newspaper columnist, noted for his crusade against murder convictions based on a majority vote, is on trial for his life for the murder of a gangster. Waiting for the jury's verdict, he explains that he planned the whole thing as part of his crusade, and that the alibi he had arranged for himself are in a safety deposit box. Something goes wrong however, and he has to talk himself out of the jam he gets in when he is convicted.

**READER BROCHURE**

Comedy-Drama, Principal: Dorothy McGuire, Robert Young, Gail Patrick, Director: William Keighley. Conception enters the home of happily-married Claudia and David, in the persons of the principals. David is a handsome man, and the fact that he is deaf and mute seems to give Claudia the idea that he won't let him go alone, neither with her husband nor with the old boy and go it. He takes Claudia's medicine and David's serious auto accident to bring both of them to their senses.

**HOMESTEAD HOMICIDE**

Comedy (20th-Fox) Mystery, Principle: Lynn Bari, Randle Hersey, Roy Barcroft, Anne Jeffreys. Director: W. S. Van Dyke; Piotr. The Bowery Boys are taken to a war bond rally because of one of them appearing in a photograph which shows some robbers running out of a bank. They try to destroy the photo, which might militate against a conviction in doing so, but they capture the gang and let the law catch them.

**RAT’S EYE VIEW**

Comedy (20th-Fox), Principla: Tyrone Power, Gene Tierney, John Payne, Anne Baxter, Director: Edward Dmytryk. Ed Brophy, Myrna Dell, Director: William Keighley. Ed Brophy has a formula for industrial diamonds that is killed. Two flags are arranged to help his pretty niece by delivering the formula to the right police agent in time to destroy the crime.

**FALCON'S ADVENTURE**

Comedy (20th-Fox), Principla: Tom Conway, Director: Edward Buzzell. Ed Brophy, Myrna Dell, Director: William Keighley. Ed Brophy has a formula for industrial diamonds that is killed. Two flags are arranged to help his pretty niece by delivering the formula to the right police agent in time to destroy the crime.
VITAPHONE-WARNER BROS. 1945-46

8-mm.—16-mm.


HELP WANTED
WANTED: Assistant managers to start immediately. State experience and references in application. Weir Cove Theatres, Werton, Va.,

NEW EQUIPMENT
24" BLADE PEDESTAL FANS, $49.40—Buy now and save. High quality, newly designed. Limited quantity. 5,500 cfm @ 7500; sizes up to 30,000 cfm; Griswold 35-mm. splicers; shelflawn, $19.95; Navy surplus—blowers 1240-W, $22.50; 2000-W, $18.91; 1650-W, $13.50; Dual telephone set, $13.50; Panic Bolts, $22.50; Coated Lenses, $45.00, Spring Catalog ready, S.O.S. Cinema Supply Corp., 449 W. 42nd St., New York 18, N. Y.


SIMPLEX TYPE DOUBLE BEARING MOV- MENTS $59.50; 15 ampere rectifier bulbs $5.55; Ceron sound outlets $3.00; AMPLIFIER lamps 3v; Splicer, $4.69; Slides, 92c box of 50. What do you need? Star Cinema Supply Co., 440 W. 45th St., New York, N. Y.

POPCORN
SPECIAL GIANT PREMIUM S. A. CORN $0.95 popping volume $85—$150. Regular S. A. corn $0.85 approved OPA popping volume. FOB Nashville, Tenn.

VITAPHONE VARIETIES
2021 The Nine Hundred—Dramatized 10 1927 25
2057 Fill ’N Fashions—Two Little Birds 11 1944 33
2506 Let’s Go Gambling—Exciting 11 9 1944
1051 Suits Go to War—Exciting 11 6 1944
1025 Holiday on Her vertex—Interesting 11 14 1944
1093 Miscellaneous—Interesting 11 14 1944
1053 Snow Eagles—Interesting 10 30 1944
1044 Why Not—Interesting 10 27 1944

SPORTS PARADE (13)
2057 Fill ’N Fashions—Two Little Birds 11 1944 33
2506 Let’s Go Gambling—Exciting 11 9 1944
1051 Suits Go to War—Exciting 11 6 1944
1025 Holiday on Her vertex—Interesting 11 14 1944
1093 Miscellaneous—Interesting 11 14 1944
1053 Snow Eagles—Interesting 10 30 1944
1044 Why Not—Interesting 10 27 1944

1921 In Old Santa Fe—Interesting 10 6 1921
1024 All Abroad—Interesting 10 4 1924

TECHNICOLOR ADVENTURES (6)
2021 Fashion to Twenty to Make 10 1921
2019 Frontier Days—Interesting 10 6 1921
2020 Far East Command—Interesting 10 3 1921
2036 New Model Train—Interesting 10 6 1921
2044 Give It the Gas—Interesting 10 6 1921

TECHNICOLOR SPECIALS (8)
2019 Frontier Days—Interesting 10 6 1921
2020 Far East Command—Interesting 10 3 1921
2036 New Model Train—Interesting 10 6 1921
2044 Give It the Gas—Interesting 10 6 1921

VITAPHONE VARIETIES
2017 Alice in Wonderland—Interesting 11 14 1927
2042 Miss Mabel—Interesting 10 30 1927
2026 Petticoat Sherlock Holmes—Interesting 10 14 1926
2045 Smart as a Fox—Interesting 10 6 1925
2404 Skindly the Think—Interesting 10 14 1924
2403 Story of a Day—Interesting 10 14 24

3rd Teen-Agers to Dreibus
Arthur Dreibus, director of the two Teen-Agers films previously produced by Sam Katzman for Monogram, has been signed to direct the third in that series. Shooting starts May 18, with Freddie Stewart, June Preisser and Anne Rooney heading the cast.

Warrick in ‘Swell Guy’
Ruth Warrick will join Sonny Tufts and Arm Blyth in the cast of Mark Helprin’s “Swell Guy,” while Frank Tuttle has signed to direct. “Swell Guy” will be the second Hellinger production to be distributed by Universal.

Second Feminine Lead
Astor Young draws the second feminine lead in RKO Radio’s “Deadlier Than the Male.” Claire Trevor, Lawrence Tierney and Walter Slezak are its stars.

Edified on Polokwa Film
Cyril Endfield has been signed to direct Monogram’s next release, a film to be set in an English village, with starting date set for June 3.

Buys ‘I Thee Wed’
Samuel Goldwyn announces the pre-publication purchase of screen rights to Gilbert W. Gabriel’s “I Thee Wed,” which is now receiving finishing touches by the novelist.

RKO Borrows Bari
Lynn Bari has been borrowed from 20th Century-Fox, RKO Radio for the co-starring role opposite George Raft in “Nocturne.”
VARIETY CLUBS OF AMERICA

Mumanitar'm Award banquet climaxing the four day 1946 Convention at the ASTOR HOTEL Sat. Eve., May 18th

See—DAVE WEINSTOCK, Treasurer of the Banquet Committee, Raybond Theatres, Paramount Building, Telephone La 4-4100 FOR TICKETS!

The Dais will be unequalled in history of Industry or National Dinners to pay tribute to the Winner of the 1945 Award...a great humanitarian whose work of a lifetime will thrill you.

THE HEART OF SHOW BUSINESS COMES TO THE CROSSROADS OF THE WORLD

Be Present at the Greatest Event in Theatrical History!

DON'T DELAY—BUY YOUR* TICKETS TODAY!
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PRODUCT GUIDES
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Vol. 44  No. 18
MAY 18, 1946

Exhibitor Organizations Maneuver for National Leadership Position . Page 9
Showmen's Silhouettes ........ . Page 10
TAKE A MESSAGE TO AMERICA, PLEASE!

Maybe the folks in your town think we’re a bit immodest when we use the phrase “Of course it’s M-G-M” in our advertisements.

You see that phrase right now on ads for “The Green Years,” “The Postman Always Rings Twice,” “Ziegfeld Follies of 1946” and “Two Sisters From Boston” will carry it.
Of course it’s M-G-M! We say it with justifiable pride, based on performance!

When “The Green Years”—that wonderful motion picture—sets new records and packs Radio City Music Hall week after week (starting its 7th at press-time) of course it’s M-G-M!

When “The Postman Always Rings Twice” breaks a 27-year Capitol, N. Y. record right after “Ziegfeld Follies of 1946” had established a new all-time high there, of course it’s M-G-M! (“Follies” is first in Variety’s National Box-office Survey.)

We don’t expect “The Postman’s” new Capitol record to stand long because next comes the season’s biggest musical romance “Two Sisters From Boston.” Of course it’s M-G-M!

Such an uninterrupted flow of big pictures—and more on the way—is very unusual in the industry, except for one company which has made it a habit for 22 years.

“Of course it’s M-G-M!”
The formula for motion picture success is obvious. A blending of great story with superior cast and top-flight direction under the master-touch of an outstanding producer. In every particular, "A Scandal In Paris" fulfills the bill. To guarantee its maximum success, its producer, Arnold Pressburger releases thru United Artists.
THIS IS THE START OF A SCANDAL...

Arnold Pressburger presents

George SANDERS
Signe HASSO
Carole LANDIS

"A Scandal in Paris"

AKIM TAMIROFF • GENE LOCKHART
Alan Kruger • Alan Napier • Jo Ann Martone • Vladimir Sokolv
Directed by DOUGLAS SIRK • Screenplay by ELLIS ST. JOSEPH
From Seattle to New York, great business launches a great 20th Century-Fox picture! And a great picture launches a great new star... Mark Stevens!

The trade critics say:
“20th Century-Fox has a winner!” — Boxoffice
“Will cash in!” — Motion Picture Daily
“Stevens clicks!” — The Exhibitor
“Tense and absorbing!” — Motion Picture Herald
“Will thrill any type of audience!” — Showmen's Trade Review
“So pulsating it belongs among the rare attractions of its type!” — Film Daily
FILM TRADE NOTES

IT AIN'T HAY, EITHER. Just what the industry's total bill for the coal strike will be is anybody's guess. But by any calculation it will add up to a mighty heavy check for the industry to pick up.

The extension of problems of one industry into another has become a matter of increasing concern for thoughtful observers.

It is safe to say that the public at large and many of those in government will not be unduly worried about the fact that the amusement industry loses heavily because coal miners and their employers are disagreeing about contracts. But that these stoppages cost the public generally a heap of money is something that even politicians might ponder. And the public does pay, you can be sure. A Chicago newspaper makes that plain.

In this item, Nigel D. Campbell, collector of internal revenue for the Chicago area, estimates that if the stoppage of commerce and industry there were to be continued for a month, the United States Government would lose close to $2 million in taxes—in large part the amount would be made up by the 20 per cent admissions tax.

Two Million dollars! That may not seem like much these days—but multiply it by the number of other areas where coal or other shortages caused by strikes shut the theatres, and you get a result that ain't hay, brother.

SOFT TOUCH. Movies are too soft a touch for tax-hungry politicians to be passed up, even when it is shown that with a 20 per cent Federal tax the average theatre is doing more than its share of contributing to the public treasury.

Over in Philadelphia this week the solons of the city whose Brotherly Love doesn't extend to the movie theatres, slapped an increased tax on admissions in order to pay the bill for a raise in wages for city employees.

As mentioned previously in this journal, the movies are in a mighty tight spot these days when added taxes are proposed. That is so because a relatively small number of the country's total theatres (those of the big, downtown classification mainly) have raised admissions quite steeply and have done a land-office business these past few years. In this tremendous boom of box-office business, many and many a small theatre has not participated to any extent worth mentioning. Yet, these little fellows get it from the added tax measures, just as do their big brothers in the downtown, big-money class.

Another thing that helos the argument of the fellows who want more money from the movies is the amount of publicity of the dollar variety that is so glily passed around this industry. The dollar publicity has cost exhibitors a lot in the past—may cost them more in the future (there's lots of money waiting on the sidelines for newcomer investment in theatre operation just because of those "big profits" stories about theatres during the war).

GET TOGETHER. The examples at hand should be entirely sufficient to convince the little exhibitor, as well as the big fellow, that in union there is strength, and that in readiness for action there is a far better formula for meeting the tax menace than in the weeping and wailing which goes on after the politicians put the "bite" on the theatreowner.

There is an apparent upsurge of interest in exhibitor organization at this time. Perhaps the formation of ATA has had something to do with stimulating this interest. Or, perhaps it just comes up from the soil—a sort of grass-roots movement.

In any event, this is the time for exhibitor organizations—old, not so old, new or whatever—which really aim to go somewhere as service units for the exhibitor to go to work on the tax matter and work intelligently, without fear and for "keeps" to really protect theatres from the spread of unfair and unjust taxation.

STOUT FELLOWS WITH WARM HEARTS. The delegates assembled in New York this week for the most vital national convention in the history of The Variety Clubs of America, had before them (right from the outset of the conclave that continues as this is being written) the evidence of the progressive leadership given this great organization during the recent war years by Bob O'Donnell, the National Chief Barker who is presiding at meetings where important decisions and actions are being programmed for the expanded charity and social aims of the Variety Club Tents.

The Variety Clubs of America have a wonderful record of accomplishment in good work for the welfare of the underprivileged, the ill and the unfortunate, and even finer achievements are ahead for the organization. This became manifest in the progressive steps taken early at the convention.

Now more than ever, all members of the film industry should turn to the Variety Clubs as a means of joining in a work that is a credit to the whole amusement field.

"CHICK" LEWIS
Fraud Suits Enter Chicago Area

Percentage fraud suits—believed to be the first in the Chicago area—were filed Wednesday in United States District for Northern Illinois, when each of eight major distributors entered separate suits against Fred W. Anderson and the Anderson Theatre Company.

Each of the suits—filed by Columbia, Warners', 20th Century-Fox, MGM, United Artists, RKO, Paramount and Universal—charges the defendants with making alleged fraudulent reports on percentage pictures relayed at the transportation circuit.

The suits, which are similar to those filed in other sections of the country, each ask for triple punitive damages, together with injunctions against the defendants preventing destruction, concealment or alteration of books. Miles C. Seeley of Mayer, Meyer, Austrian and Platt, represents the distributors.

Johnston Shows Institute to Get Under Way Next Fall

Envisons All-Industry Congress With All Three Branches Participating

Actual launching of the motion picture industry's international congress was today when he took office as head of the Motion Picture Association will take place next fall, according to present anticipations. Johnston told Snowmen's Trade Review in Washington this week. The MPA head further stated that the institute was one of three "musts" on the organization's agenda.

Johnston said he was convinced that leaders in all branches of the industry favored such an institute as he proposes, and that he apparently views an all-industry congress wherein producer, distributor and exhibitor would actively participate for the advancement of their common good and the industry as a whole.

The MPA president said that only the press of the other two "musts" on his program—Hollywood's labor situation and the foreign situation—had prevented him from making a start on the institute project, which he termed "Vital."

The MPA chief said he was convinced that leaders in all groups favored such an "institute," which he apparently envisions as an all-industry congress wherein producer, distributor and exhibitor would actively participate.

"This doesn't mean," he pointed out, "that everyone will go along with what is proposed. But we should make a good start to get all segments of the industry together by late fall."

Johnston added that he would defer a contemplated trip to Europe until his domestic house was in order and "Hollywood, Washington and New York are working together as a team."

He told a press conference that the MPA would avoid use of legal measures to back its anti-censorship stand but will insist on "rigid enforcement of its code," believing the code to be ample protection.

Johnston pointed out that none of the films which have been centers of censor controversy recently were approved under his supervision.

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Near Normal Operations As Power Situation Eases

Brownouts were lifted in several sections of the country and curtailed theatre operations came nearer to normal this week as the back-to-the-pits movement of striking coal miners seemed to lessen the threat of a coal shortage.

Chicago, which had been one of the hardest hit areas when the Illinois Commerce Commission limited operations to four hours daily in the afternoon and closed houses on Sundays, was back to normal hours but retained dimmed out marquees which would permit two shows nightly six nights a week.

Washington Warns

From Washington warning came that a brownout will continue in many areas "even if the coal strike is settled immediately." Although the situation has eased due to the miner truce, the Solid Fuels Administration said there would be a shortage of fuel in areas where bituminous coal was used to generate power "for many days to come."

Washington's theatres continued on a brownout basis and at one time were faced with a contractor shortage. One theatre manager saying that three theatres in some outlying sections might be obliged to continue a dimout for the next 30 days.

Washington, Virginia and Maryland exhibitors however, were complimented by federal authorities for their prompt compliance with brownout requests.

In St. Louis the electric company serving that area and four east Missouri counties withdrew its requests for a voluntary brownout and brightly lighted marquees and signs again were seen in that city Tuesday night.

New York, New Jersey and Michigan continued on a voluntary dimout of marquee and sign lights.

Closed Show Power Gains Theoretical—Fabian

The American Theatres Association this week wrote Civilian Production Administrator John D. Small suggesting that saving in electricity through dimming theatres is not as theoretical rather than real when considered in connection with the power consumed per person in the theatre and the power consumed per person in the home.

Mayor Joins MPC

Gerald L. Mayer, formerly of the European section of the State Department's office of Cultural Relations, Thursday joined the Motion Picture Association of America as associate manager to Vice-President Carl E. Milliken.

SHOWMEN'S TRADE REVIEW

Title and Trade Mark Registered U. S. Patent Office
Screen May Fight Tax
Possibility that St. Louis showmen would take to their screens to fight the proposed municipal five per cent tax on admissions is being seen in that city this week.

The exhibitors have been fighting the tax proposed by Mayor Kaufman and have considered enlisting the aid of their audiences in the fight. Trailers may be called into play as well as petitions.

Screen Guild Has 28 For Remainder of 1946
Screen Guild Vice-President and General Manager Herbert L. Lippert was in New York this week to arrange for a widening of Screen Guild national activities in connection with distribution of the program of 28 films. Screen Guild has set for release during the remainder of 1946.

This program consists of five Cinecolor features, seven black and white films, four James Oliver Curwoods and a re-issues of 12 Hopalong Cassidys.

Lippert said that Jack Swatz, who made "The Enchanted Forest" has concluded a Golden Gate deal for Screen Guild release covering 10 pictures, first of which is "The Return of Buffalo Bill."

Eagle-Lion to Do Own Selling, Says Thomas
PRC President Harry Thomas this week stated from Hollywood that Pathe Eagle-Lion would handle sales of its own product and that its name would go up on the PRC studios, but denied reports that Pathe would take over PRC.

"Pathe Eagle-Lion will handle sales of its own product," Thomas said, "but PRC also will handle this setup's distribution. Pathe Eagle-Lion will make eight or ten pictures here annually under the executive supervision of Bryon Foy who will produce on the PRC lot."

Thomas added that he was in Hollywood setting up the 1946-47 PRC program.

To Announce Republic's '46-'47 Program Next Week
Republic's 1946-'47 program, said to be the largest in the history of that company is scheduled to be announced by President Herbert J. Yates, Sr., and Executive Vice-President James R. Grainger at the Hollywood sales meeting of the organization next Monday (20).

The meeting, which will run for three days, will be attended by Assistant General Sales Manager Edward L. Walton, Exchange operations Vice-President Walter L. Titus and the following studio executives: Vice-President Walter L. Titus, his executive assistant Robert V. New, Comptroller H. J. Blick, Production Manager J. E. Barker and Chief engineer Daniel J. Bloomberg.

Para. May Split Stock; Earns $11,587,000
Estimated earnings of Paramount Pictures for the quarter ending March 30, 1946 were $11,587,000 after deducting charges of $3,068 a share of former unprofitable years. At a meeting of the company showed this week. This compares with the same quarter's earnings in 1945 of $14,007,000 or $1.07 a share.

Paramount also announced a plan, subject to share holder approval, of splitting the common stock two for one and fixing a quarterly dividend of 40 cents a quarter in the third quarter.

Exhibitor Units Jockey for Position in Leadership Race
Exhibitor organizations this week seemed to be maneuvering for positions in anticipation of what may eventually become a battle for supremacy in the national field.

In New England the Independent Exhibitors, Inc., which has been sniping at the American Theatre Association claiming that it is circuit-dominated, unleashed another attack with a letter to members stressing that charity drives and collections should be a decision of the individual exhibitor.

Meanwhile ATA released a statement of its New England membership through Director Martin Mullins which claims a membership of 319 in that area. At the same time ATA Regional Vice-President Harry Arthur urged both Allied and Motion Picture Theatre Owners of America to come into ATA.

"It would seem to me," Arthur said, "that if these independent exhibitor organizations were sincere in promoting the welfare of the independent they would . . . join up with ATA because the constitution and by-laws of ATA provide that it shall be controlled by independents."

Meanwhile the Conference of Independent Exhibitors Association was preparing for its meeting in Chicago in connection with the national directors meeting of States.

CIEA is regarded in many circles as a movement which may achieve much more importance in the independent exhibitor field by capitalizing on the name of the PRC organization which is a federation of smaller units which will work on trade practices without binding these units to any national program. CIEA reportedly was the first to come out in favor of one theatre collection a year and according to President Jesse Stern it has no objection to working with any other unit along these lines. It will bail out, however, Stern said, at working with any circuit-dominated organization in the narrower field of trade practices. A CIEA constitution may come out of this meeting.

MPTOA May Urge Community Chest To Replace All Theatre Collections
That the Motion Picture Theatre Owners of America might recommend extension of Community Chest as a system of raising money for charities and oppose altogether any audience collections seen was seen this week as President Ed Kuykendall reiterated his opposition to using the theatre as a source of collections.

Kuykendall told SHOWMEN'S TRADE REVIEW from Columbus, Miss., that the chest plan might be a solution to such collections.

"The MPTOA directors," he said, "will not decide this until the board meeting. Exhibitors are increasingly intolerant of theatre drives and collections, regardless of who sponsors them."

The community chest may be the solution."

MPTOA Secretary Morris Lowenstein declared that the board meeting, which is to be held in Columbus on June 9-10, would undoubtedly consider the problem of percentage deals and the probable demand by distributors for a share of the popcorn and other concessions taken. Lowenstein said the board meeting would be preliminary to expanded efforts and that he expected quite a few new affiliations will result.

(Continued on Page 17)

Philadephia Raises Tax
Philadelphia's city council unanimously raised the city's amusement admission tax Wednesday from one cent on each quarter or fraction thereof to one cent on each dime or fraction thereof despite the combined opposition of exhibitors, exchange, legitimate theatres, the famed Philadelphia orchestra and a petition signed by 200,000 moviegoers.

The theatre interests fought the tax on the ground of inequity but there was little doubt as to which way the wind would blow after Councilman Louis Schwartz, father of the Pennsylavnia Sunday movie bill, got up and declared, "I said theatres were doing and brought out the fact that many theatres had raised admissions as recently as six months ago. He also read the stock quotations of the motion picture companies."

The new tax goes into effect July 1.
Bernard Smith, former managing editor for Publisher Alfred A. (Borzo) Knopf, this week was appointed eastern story editor for Samuel Goldwyn Productions. Smith, who is the author of several books on literary criticism, takes over his new post July 1.

Friends of Jimmy (Cyrano Se) Durante will throw him a party on June 5 to celebrate his 30th anniversary in show business. The shindig takes place in the same room where Jimmy first hit the big time—the Silver Slipper.

Sid Mesibov, Paramount's trade paper contact man, whose pearls of prose on prosaic matters, sometime enlivens a column like this, is off to Hollywood to study ways and means to expand Paramount's publicity. Mesibov will spend a week in Chicago interviewing trade press editors on their needs.

Gordon S. Mitchell quit this week as manager of the Research Council of the Academy of Motion Picture Arts and Sciences, concluding almost 15 years of service with that body.

Paramount's Oscar Morgan is bouncing about the country trying to impress district and exchange managers with the importance of shorts in their sales program. His latest shot: that short subjects have been getting national magazine and newspaper syndicate space and 'where there is a real audience, there is a ready ticket buying audience anxious for a visual glimpse of the subject matter... they read about.'

Monogram director of sales Jack Schlaifer is in Hollywood for conferences with the west coast franchise owners.

Walt Disney General Sales Manager William A. Levy is further sweatin' it out in Hollywood. This time it's for conference on the general release of "Make Mine Music," whose New York grosses are surprising even the adjective wielders.

Paramount home office attorney Dick Morgan is back in New York again after conferences with division, district and branch managers in Seattle, Portland, San Francisco and Hollywood.

Fred McConnell is due in New York this week to discuss plans in connections with his distribution for Constellation Westerns which star Carl Schram. McConnell was formerly with Universal. First picture for his outfit will be "Border Outlaws."

Donald Sardenas of Warners' foreign department staff, celebrates the return this week of his fifth son discharged from service. Four others already have their discharges, one of whom, Don Sardenas, Jr., also workers for the Warner foreign department.

Loew's Vice-President Marvin Schenck is back from a Hot Springs vacation just in time to celebrate the fact that MGM's "Courage of Lassie" has received the Parent's Magazine medal for the outstanding family audience picture of the month.

William Sullivan is 20th Century-Fox's new director in Argentina, succeeding Sidney Horen, resigned.

Warner International Vice-President Wolfe Cohen was due to arrive in New York this week end from the far east where he was arranging for resumption of full-scale activities.

They're going to sell them by packages on special events over at Film Classics with Irving Wormser stating that seven Goldwyn or Selznick reissues are going out in a block titled "Encore Week"—or one for each day of the week.

Charles F. O'Brien, formerly with United Aircraft and the American Arbitration Association has been named eastern industrial relations engineer for Loew's Inc. He will work under John T. Maddon, Loew's Personnel director who is recovering at the moment from a major operation.

Out Chicago way the banquet committee which is preparing the Allied States Association dinner dance in honor of Jack Kirsch on May 25 reports that 1500 reservations from production, distribution and exhibition ends of the industry have been received.

Major Robert S. Merchant has returned from the service to the Altec Cincinnati district and will headquartered at Barbourville, Ky. Outil will open a new office at Huntington, Ky., under direction of L. E. Greewell.

Rod Geiger, ex-GI in whose duffel bag the first prints of "Open City" came to America was back in the United States this week to set up distribution for his second Italian picture, "Paisan," which deals with the American invasions of southern Italy.
Paramount

Has 64 Answers

To the $64 Question—

"What Shorts Shall I Buy For 1946-47?"
Paramount’s 64 Shorts

6 MUSICAL PARADE FEATURETTES
In Technicolor

Admittedly the finest shorts on the market today — made that way by feature names, feature production, feature stories, feature music and glorious Technicolor!

Into each go the production skill and resources that have made Paramount the industry’s top musical makers. Casts include real star names of feature calibre to sell on your front.

Produced by LOU HARRIS

NEW!

6 PARAMOUNT PACEMAKERS

Something new has been added to Paramount’s great lineup. An outstanding new series that will add prestige and variety to any program. Each subject will be different — each hand-picked to meet high standards of entertainment and quality.
for 1946-'47 WILL ANSWER EVERY

REQUIREMENT OF SMART PROGRAMMING WITH
11 FAMOUS SERIES THAT EMBRACE ALL THE MOST
POPULAR TYPES OF SHORT SUBJECT ENTERTAINMENT

30 COMEDIES

6 LITTLE LULU CARTOONS*
"Always IN and out of trouble, but mostly always IN"

6 POPEYE CARTOONS*
For 15 years the 'Strong Man' of the business...
and what business!

6 NOVELTOONS*
That Bouncing Ball is terrific!
Everybody wants to get in on the act!

*All In Technicolor
Produced by FAMOUS STUDIOS

6 GEORGE PAL PUPPETOONS
In Technicolor
Produced by GEORGE PAL
The magic touch when a program needs a Pal!

6 SPEAKING OF ANIMALS
Produced by JERRY FAIRBANKS
Two-time winner of Academy Awards
for best 1-reel shorts

CONTINUED ON NEXT PAGE . . .
22 SUBJECTS THAT BRING VIVIDLY TO YOUR SCREEN
THE MOST FASCINATING ASPECTS OF TODAY'S NEWS

NEWS of the amazing new world of SCIENCE
6 POPULAR SCIENCE
In Magnacolor
Produced by JERRY FAIRBANKS

NEWS of the world's most interesting PEOPLE
6 UNUSUAL OCCUPATIONS
In Magnacolor
Produced by JERRY FAIRBANKS

NEWS of the nation's most popular subject—SPORTS
10 GRANTLAND RICE
SPORTLIGHTS
Produced by JACK EATON

AND

NEWS of the world's front-page
CURRENT EVENTS
104 ISSUES of
The Biggest News of All!
PARAMOUNT NEWS
The Eyes and Ears of the World

IF IT'S A
Paramount Short
IT'S THE BEST SHOW-BUILDER IN TOWN!
**Man Bites Dog**

Man bit dog in Chicago this week. Dr. George Gibbon, pastor of the United Church of Hyde Park and president of a lodge of the Order of the Ku Klux Klan in Greater Chicago, told the Chicago Round Table that censorship must be abolished.

Dr. Gibbon said that censorship, "whether . . . economic, political or ecclesiastical" must be stopped.

**Klansmen Kling to Kamera But Kameraman Gets Skoop**

Whether it was the serious sheeting shortage and the natural disinclination of a Klansman not to be photographed in the deshabille, or whether he felt his own presence would hold the television. Thomas R. Goodman, the appointive, was very much of a feature headache. Klansman the Motion Picture News, however, took, Cameraman Oscar Goodman doesn’t know, but anyway . . . He got his cameras, he got away with his hide whole. And Paramount newscast got what the people outside the newspaper profession like to refer to as a "scoop."

It’s an involved tale, ladies and gentlemen, but it shows that the persistency and nerve which is an accepted and seldom noticed part of the newscaster’s everyday life sometimes pays off.

Goodman knew the Ku Klux Klan was going to hold its first meeting since 1941 atop Stone Mountain, (that’s the mountain east of Atlanta which started out to be carved as a monument to the lost cause and became a very uncivil war between the sponsors and the sculptor). He tried preliminary arrangements to see what could be done about photographing it and apparently reached an agreement. But later he was told it was too late and that if he persisted in his attempts to get pictures he would: a) get hurt, b) lose his camera.

**Miffed at Screen Shortage**

It developed that the Klansman were a bit touchy. The lawyer, the agent of sheets which is giving the housewives of America such a headache was also holding up the full production of Klan regalia. So when Goodman showed up at dusk with camera in hand, half the attendants, according to a witness in the Klan, were absent. And he had to settle for the picture without the Klan Klan which was already given in which the Klan Klan Post probably calls the correct dress.

Being a man of discretion Mr. Goodman did not blow a horn and announce that Paramount News was present to record this event for posterity. He started to film and shot 250 feet before his presence was noticed.

His camera was seized and sequestered—over some very questionable reasoning of which was probably intended to make the Klansmen think they had his film while all the time it was under his boot.

Goodman continued to argue and the Klansmen, weary of this unprogrammed event in what had started out to be a well conducted meeting in the Ku Klux Klan Pavilion, turned the camera and ordered Goodman to "get going."

**New Color Process**

Trucolor, a new color process produced by Consolidated Film Industries is expected to get its first screen use in Republic’s “Out California Way.” Consolidated offices announced this week. Consolidated is expanding its laboratories at Fort Lee, N. J., to enable it to handle 100,000,000 feet of color film annually and expects to have the enlarged plant ready for operations by July 1.

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**No Practical Plan Yet Found for Theatre Television—Isaac**

By AARON NADELL

Technical Editor

No practical method of theatre television projection has yet been worked out. Lester B. Isaac, Director of Projection and Sound for Loew’s Theatres, declared in a paper presented at the closing session of the 94th Conference of the Society of Motion Picture Engineers, which was held last week at the Hotel Pennsylvania, New York.

The average projection room is both too small and too remote from the screen to accommodate television equipment, Isaac maintained. If a platform to hold the equipment were built near the center of the main floor seating area, fifty of the best seats would have to be sacrificed.

There is no way of scheduling spot news telecasts, Isaac continued, since it would not be practical to interrupt a feature to show news in television.

Loren L. Ryder of Paramount Pictures, Inc., thought tomorrow’s theatre might well be a planetarium, with the audience in the center of the action instead of outside looking on and sound truly three-dimensional rather than coming from horns behind the screen. Pictures, he said, might be photographed by means of the RCA television pickup tube, which is far more sensitive than the camera, being transmitted over a television circuit to a picture recorder. He mentioned a technique that used in sound recording. Ryder questioned whether some other voltage than 120 might not be more efficient for lighting purposes, and suggested that a 400 cycle power supply would be more desirable than the present 30-60 cycle supplies, because it would enable use of a much smaller transformer for the same power. The use of a Western Union light arc lamp was described by W. D. Buckingham of that company. So intense was the light of a two-watt model, when Buckingham held in his hand, that the small bright spot it threw was used by Buckingham as a pointer in explaining details of his projected slides. The bright spot was clearly visible on the "white" portions of the well-illuminated screen. In its present state of development the new light source is nearly equal to a low-intensity carbon arc, but cannot at present compare with a cored carbon arc, the speaker stated. A new 1,500-watt air-cooled light arc lamp is now in process of development, the engineers were told.

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**ANFA Votes To Seek NAVED Merger; Will Fight Censorship, ‘Hot’ Films**

By BILL SPECHT

News Editor

A resolution authorizing officers of Allied National Film Distributors to take steps toward a merger with the National Association of Visual Education Dealers was adopted by the sixth convention of the Allied group which closed Sunday at the Hotel New Yorker in New York.

The convention which opened Thursday (9), cleared Bernard J. Cousins and adopted several resolutions, one of which would enable ANFA to set up separate departments for the different groups of the 16-mm. industry such as producers, exhibitors, librarians, laboratory technicians and the like. These separate departments would be self-governing and would adopt their own by-laws subject to the approval of ANFA’s directors.

Another resolution instructs ANFA members to be "vigilant in opposing hot film and to cooperate toward that end with the Copyright Protection Bureau.

The merger resolution, possibility of which was first announced by SHOWMEN’S TRADE REVIEW, was passed after some discussion in which one group which wanted a "cooling off period" opposed those who thought immediate action.

Taking the floor, retiring President Horace O. Jones said: "I would like to see this go through. I think it would give us added strength. There may be some way to work out a union with both organizations retaining their identities.

The resolution, introduced after Thomas J. Brandon declared there was no need for a "cooling off period" and after NAVED observer Bernard J. Cousins of Toledo spoke of the aims of both organizations.

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**Act on Lewis’ Proposal**

The Society of Motion Picture Engineers is taking official action on the proposal made by Charles E. Lewis, Editor and Publisher of SHOWMEN’S TRADE REVIEW, that items of information which would be of direct help to exhibitors be collected from the Society’s Journal and published separately as a reference encyclopedia.

The resolution authorizing separate departments within ANFA can avoid stormy closed sessions of the various interests Thursday night. Apparently the interests feel that there is need for code practices governing their respective fields.

(Talk around the convention was to the effect that individual distributors planned to put a permanent union in contracts with exhibitors to prevent price-cutting. The bonding clause would provide for fines and authorize the distributor to retain the fine if rentals agreed upon were not complied with.)

Among other resolutions adopted were: 1) To appoint a committee to study the by-laws and to report necessary changes to the next convention.

2) To create a grievance committee to study grievances and disputes and to act on member violations.

3) Opposing censorship, unjust licenses and taxes, and to cooperate against those as well as to enlist public help in this fight.

4) Opposing questionable advertising and pleading a fight against it.

5) Commending the library of Congress film program, opposing the Hooee bill which seeks to change the present plan for disposal of 16-mm. government owned film, and supporting the Douglas bill.

In addition to Kruse the following were elected: Samuel Goldstein, Commonwealth, and Stanley C. Atkinson, General Films, vice-presidents; George H. Cole of King Cole, treasurer; Harold Baumstone of Pictorial, secretary (the office of elective secretary, now held by Knighton, is appointive). Directors: Kent Eastin of Eastin 16-mm. Pictures; Edward S. Stephens Pictures; C. F. O’Neil, Visual Educational Service; Thomas Brandon, Brandon Films, Inc,
Variety Club Officers Pick McCraw for Coordinator Post

Plans to coordinate the various humanitarian activities as well as to expand the work of the Variety Clubs internationally seemed under way this week as officers of that organization, meeting as part of the Variety Club United Nations Convention in New York, Wednesday recommended that the membership appoint a paid, full-time coordinator to handle the affairs of the association.

The man recommended to fill the spot was William McCraw, former attorney general for the sovereign state of Texas and lately a colonel of the United States Army air forces.

The convention, which will continue through May 18 when its annual Humanitarian Award Banquet closes the sessions, devoted earlier moments largely to details of organization and planning. Los Angeles, Calif., may be selected as the next convention city, provided accommodations are available.

McCraw, who, if approved, will be the first full time paid executive in Variety's history, has had a well-defined record in both civic and humanitarian affairs. During World War II he served as a colonel in the army air forces aboard the Second Aircraft repair ship, seeing action in the Pacific including the landings at Saipan and Iwo Jima.

Prior to his military activities he has had a wide background as an attorney, serving the Lone star state as attorney general from 1932-34. During this period he was called upon to defend the state of Texas in a federal suit over domiciling which involved that state and Florida.

E. H. R. Green, who had interests in Florida and other places had declared himself domiciled in Texas. The matter finally reached the United States Supreme Court which ruled that a man could select the place where he wished to live and could make that his legal domicile provided there was no intent of fraud in the selection.

During the session the Variety were busy ones with the officers and national canvassmen facing the prospect of changed constitution and by-laws as well as a study of methods by which new officers would be elected.

Both these matters were finally referred to by a committee consisting of McCraw, Sam Sewell, Irving Mack, C. J. Latta and Allen Moritz.

Decision of the matter of the tent which did most for charity was referred to another committee consisting of Charles E. (Chick) Lewis, Martin Quigley and John W. Alicoate.

The charter for the newly organized tent in Mexico City was ratified and suggestions for the revision of the Variety ritual were referred to a committee consisting of Earl Sweeney, Jack Bennett, the officers and Committee on By-laws.

The convention was called to order Wednesday morning with R. J. O'Donnell, National President, presiding. Other national officers present were: John H. Harris, James Balmer, Marc Wolf, Carter Barron, A. K. Rowswell, Wm. McCraw, Chick Lewis.

The guests who will be seated on the dais at the Humanitarian Award Dinner, at which the Clubs' annual award will be presented to Evangeline Booth, was announced Wednesday as follows:


Film Men Honored by President Truman and Red Cross

President Harry S. Truman personally received the official report of the motion picture industry's drive for the 1946 Red Cross Fund at the White House last week, when Spyros P. Skouras, national chairman of the campaign, reported that $4,279,120.00 had been collected in theatres participating in the campaign last March. In the photo at left above is the President receiving the report. In photo at right, Mr. Skouras receives from Basil O'Connor, president of the American Red Cross, a certificate of honor citing him for distinguished services to the organization at a luncheon at which Mr. O'Connor played host.

America’s theatremen and the film salesmen of the country as represented by winners from their ranks of membership in the "24-Hour Club" last week received the high honor of a visit to the White House and a busy round of social events in Washington and New York in tribute to the achievements for the 1946 Red Cross Fund by exhibitors and distributors.

As leader of the party which met in Washington for the ceremonies Thursday (9th), Spyros P. Skouras, who was named national chairman of the industry’s Red Cross campaign, played host at a dinner which climaxed the program of events at the Nation's capital, where the industry reported its total of $4,279,120 raised for the Red Cross at Theatres during the drive last March. Mr. Skouras again played host at a dinner which preceded a theatre party for the 24-Hour Club members in New York Friday night. At the latter party, the 20th-Fox president, presented gifts of gold cuff links to the men who won top honors as collectors during Red Cross week in the theatre.

Speaking at the dinner in Washington at which tribute was paid to the motion picture trade press for its contributions to the Red Cross effort, the recipient was declared that the "public good-will and the knowledge and experience we gained in human relations (during the war) is much too valuable a asset too great to be permitted to disintegrate." He urged the trade press, which he called "the main artery of communication" for the industry to support the effort for unity.

Mr. Skouras presented publishers of the various trade papers with silverplated glasses. In citing Showmen's Trade Review he said: "To Charles ‘Chick’ Lewis, we extend our commendation and personal thanks for his characteristically true and realistic appeals for exhibitor participation in the American Red Cross and other industry drives, through his personal interest, interest, and his practical aid to effective campaigning by theatres through the service material published in the columns of Showmen's Trade Review, of which he is the editor and publisher."
Attractive Theatres Are Imperative—Goldenson

Theatre managers must maintain attractive houses if they expect to hold business, Paramount Theatre Operation Vice President Leonard Goldenson told a gathering in Detroit last week of Tri-State theatre managers from Illinois, Nebraska and Iowa.

"Theatres will have to be redecorated, advertising will have to be stressed," the girl in the box-office and the dance hall will have to start smiling again, Goldenson said.

Goldenson also stressed the importance of careful choice of films in the very small theatres.

President Henry G. Harmon of Drake university told the managers that the theatre is the "university of the people" and praised it as a great educational force.

Stresses Community Service

A. H. Blank, head of Tri-State called the theatre as much a focal point of living today as the school and the church. And he told of the part the theatres in Iowa played in raising the state cancer fund from $12,000 a year ago to an estimated $120,000 this year.

At the conclusion of the banquet which was held to award the winners of Tri-State 10-week G. Ralph Branton showmanship drive, Goldenson presented the champions their winning checks.

Herb Grove, district manager for eastern Iowa and Illinois won the district manager's division and received a free trip for himself and wife to Hollywood. Jimmy Redmond, manager of the Rivoli theatre at Falls City, Neb., won first for Class B house, and Jim Clements, manager of the Spencer theatre at Rock Island won first for Class B houses.

Erb, Kennebec Get Foreign Sales Posts

William Erb, former Division manager for Paramount, this week was appointed British Empire Manager for Associated Films, according to an announcement made by Vice President and General Sales Manager Neil Agnew. Erb will sail shortly for England where he will establish headquarters for Vanguard in London.

Agnew also announced appointment of John T. Howard to be western Division Manager.

United Artists meanwhile announced the appointment of veteran Frank V. Kennebec as general manager for India, succeeding J. J. Lawlor, resigned. Kennebeck, who started as an Omaha exhibitor in 1916, later joined Paramount, worked in exchanges and theatres and then foreign field. He was Paramount India General manager for several years and also managing director for the picture in the Caribbean area.

United Artists also set five pictures for July and August release. They were, according to General Sales Manager J. J. Unger:


MGM Meeting Moves

MGM is moving its four-day Chicago business meeting from the Stevens Hotel to the Drake. The meeting opens May 24.

Paramount Buying British Land

Paramount is seeking to acquire 100 acres of land in Great Britain as part of a long range program of British production which will include construction of a studio, President Barney Balaban announced in New York this week.

Balaban's statement followed return of George Wallis, Joe Hazen and Y. Frank Freeman, from a four-weeks trip to London to study production possibilities. Paramount at present is negotiating for a site, Balaban said, for a studio which will be built as soon as conditions there permit.

Wallis and Hazen said they had acquired the rights to Joseph Sherling's novel "For Her to See," and planned to film this in England.

For opening of Brazil, Mexico, Peru and Spain, Paramount brought in four of its representatives this week for their first New York visit and for business conferences with International President George Weltner. Those who arrived are: Pedro Germano, Brazil; Lazaro Constantine, Mexico; Americo Rosenberger, Cuba; Osvaldo Urrutia, Peru.

Monogram Crashes Holland, 8 Other European Markets

Monogram has closed franchise deals which will enable its product to enter nine European countries, among which are Bioscop Bond-blocked Holland and in Czechoslovakia, Monogram President V. Holland Black, Monogram International President Morton V. Ritchie revealed Tuesday upon their return to New York from Europe.

Mingus no words about the importance of the European market, Broydly and Ritchie said their company intended to be in on it.

Broydly stated that Monogram might be interested in joining the Motion Picture Export Association but would have to see what that organization would offer first. Inasmuch as the MPEA reportedly is faced with a hot battle in Holland alone such a step at the moment appears remote. He indicated that now was the time to enter Europe.

Capacity in Europe

"We saw the 'Thief of Bagdad' playing to capacity in Belgium," Broydly said, "and we saw a 16-year old Chaplin film playing to capacity in Holland. Every other country is cleaning up. The only pictures not on the screens are American pictures. From the Monogram standpoint, we want to get in on that income."

"This trip proved that the policy set for Monogram," he continued, "in connection with the expansion of pictures is the right policy... No one has been on these screens for six years. So Monogram is as good as any other company...

Open U-Sponsored House

May 23 has been set for the opening of the first Universal-Ukraine theatre for war veterans when Bob Shanks opens a new house in the 5000 population town of Brady, Texas.

Shanks reportedly answered the full page ads Universal ran in newspapers of Texas, Kansas, New Mexico and Arkansas offering veterans who wished to enter the motion picture business support. The new exhibitor was an army air force captain transferred from P-29 wardenship in the Philippines to Rangoon where he was captured by Burmesa collaborators who turned him over to the Japanese. He spent six months in a Jap prison camp.

Universal plans a Hollywood premiere opening of "Yankee Doodle Dandy" at attending in person. Opening feature is "Frontier Gal."

May Urge Community Chest To Replace Collections

(Continued from Page 9)

Amusement admission taxes are expected to be another topic before the MPTOA board.

In his bulletin Kaykendall sees indications that if the amusement taxes are removed some states will replace them with state levies.

The bulletin declares that last year's tax was $385 million, which, it says, "amounts to several times the total amount of foreign revenue received by the whole industry... and probably equals the production cost of all the pictures made in Hollywood."

"How long the theatres can continue to carry this heavy burden of taxation without the small ones being crushed apparently depends on how long the momentum of the war boom and heavy government spending continues. The few state legislatures in session since the war ended gave some indication of actual or potential threats to the federal tax if and when it is removed (or even before), and a considerable number of cities have recently imposed threats on their admissions... Just enough to show once again that the industry is poorly organized and prepared to meet the removal or reductions of the federal tax or to protect the theatres against unfair state and city admission taxes."
Bob Catches Babs With Her Boots Off!

She's an outdoor girl but learning fast about an indoor sport from a fireside athlete who knows his business.
She loves riding to hounds—
—he's just going to the dogs.

A husband with no 
sense and a little girl who 
has him riding for a fall.

Barbara Stanwyck
Robert Cummings
Diana Lynn

in

Paramount
Pictures Marriage
At Its Raciest

“The Bride Wore Boots”

with Patric Knowles · Peggy Wood
Robert Benchley · Willie Best
Produced by SETON I. MILLER
Directed by IRVING PICHEL
Screen Play by DWIGHT MITCHELL WILEY
**Monsieur Beaucaire**

Paramount  Comedy  93 mins.

**AUDIENCE SLANT:** (Family) Bob Hope's comedy ranges from chuckles to hoots. This film is straight slapstick, thus allowing a laugh or more for every type of audience.

**BOX-OFFICE SLANT:** The star's name on a marquee these days should be sufficient to start a box-office trek at every theatre playing the film. Should be one of the season's big grossers.

**CAST:** Bob Hope, Joan Caulfield, Patric Knowles, Marjorie Reynolds, Cecilia Kelly, Joseph Schlitz, Constance Collier, Hillary Brooke, Fortunio Bonanova, Mary Nash, Leonid Kinskey, Howard Freeman, et al.

**PRODUCED BY** George Marshall. **SCREENPLAY** by Melvin Frank and Norman Panama. Based on the novel by Booth Tarkington. **PHOTOGRAPHY**, Lionel Lindon.

**PLOT:** Bob Hope (Beaucaire), a fumbling barber, is tried and convicted by a court of Louis XV of France, is banished to Spain when he impersonates the king to gain favor with Joan Caulfield, cbmbermaid to the queen. She, too, is banished by the queen. The king decides to marry off Patric Knowles, a royal duke, to Marjorie Reynolds and to renounce Spain, but Hope impersonates the duke and nearly weds the princess. Everything works out well for everyone concerned, however.

**COMMENT:** Bob Hope's film star still appears to be in the ascendency, and the production values given to "Monsieur Beaucaire" reveal that he is capable of going to studio as a valuable property. The film is funny, to be sure, but Hope has appeared to become more serious in his previous efforts. As the screwball barber, he plays a travesty on the character created by Booth Tarkington, and which has become a classic of American literature. Friends of Tarkington's works are not likely to approve of the switch, although they should know Hope well enough not to expect any serious characterization. Hope is good, screamingly funny at times, but the times and the woman are not evolved in the companion with earlier efforts. Nevertheless, the film is still vastly amusing. Joan Caulfield sings one in the throaty voice that soon will become typical of a Hollywood star, and Marjorie Reynolds is enticing as the princess; Reginald Owen is excellent as the king of France and Joseph Schiltz as the Spanish general, plotting war between France and Spain in order to seize the Spanish throne. Bob Hope's popularity is so widespread that even those who have read the Tarkington novel should expect changes to conform to his brand of comedy. If then, they go see "Monsieur Beaucaire," do so in this thought in mind, and if the Bob Hope fans realize that the story essentials necessarily react somewhat the fast pace identified with past Hope efforts, all will find this latest effort 98 minutes of thorough enjoyment. Showmen should have a field day, both from the exploitation and box-office standpoints.

**One More Tomorrow**

Warner Bros.  Comedy  88 mins.

**AUDIENCE SLANT:** (Family) Delightful entertainment for all types of audiences. The more sophisticated will, perhaps, enjoy it more, but all will find enough in it to amuse them.

**BOX-OFFICE SLANT:** Marquee names are important and contain plenty of drawing power. The title may confuse prospective audiences, however, since the word "tomor-

row" is in several other current titles. Needs plenty of selling, but it will pay off.


**PLOT:** A rich man's son, previously a worthless playboy, becomes interested in the liberal effusions of a chauffeur who, in contact with him, meets the staff's girl photographer, asks her to marry him. When she refuses, he accuses her of being a designless, penniless society girl. The climax comes when it is necessary to send his father to jail along with other capitalists making inferior war material. The wealthy offspring causes the expose to be made, gets a divorce from his scheming wife, loses his fortune to her and finally weds the photographer.

**COMMENT:** Well cast, thanks to Producer Henry Blanke, and excellently directed by Peter Godfrey, "One More Tomorrow" is a mixture of light comedy, occasional farce and a few beautifully tender love scenes. While this modern version of Philip Barry's "The Animal Kingdom" (first brought to the screen by RKO in 1932) bears little resemblance to the original, there is still no lessen-

ing of the original delightful entertainment. Rather, the story has been brought up to date, with the addition of a little social conscience. Although the new version was started in 1943 and has been withheld from release until now, and despite the fact that the war theme is somewhat outdated, the picture still stands up as splendid entertainment.

**She Wrote the Book**

Universal  Comedy-Drama  74 mins.

**AUDIENCE SLANT:** (Adult) Pleasant, lightweight entertainment that should afford almost any audience a delightful and diverting evening. 

**BOX-OFFICE SLANT:** Should top the bill as a week-end or middle-of-the-week offering. With average audiences. If not quite strong enough elsewhere as a top feature, then it should prove a welcome addition to the bill.


**PLOT:** The wife of a college dean has written a risque best-seller under an assumed name, so she asks a prize, dignified professor of calculus to collect the royalty check for her. While doing this, the teacher meets and falls in love with a starlet, who has an automobile accident causes amnesia which leaves her believing she is the author of the best-seller. When her memory is restored, all complications are ironed out for her and her sweetheart.

**COMMENT:** If "She Wrote the Book" is not quite strong enough elsewhere as a top feature and box-office standpoint, to top a double-feature program, then at least it should make a welcome addition to the bill. There are always exceptions, of course, so

(Continued on Page 43)
**Chambermaid Queen Dazed**

Mrs. Mac Brown, 42, of Detroit knows from first-hand experience what it feels like to be lavished with attention from morning till midnight. She was selected as Detroit’s representative “Chambermaid of 1946” from a crew of cleaning women at the Book-Cadillac Hotel. Mrs. Brown was whisked away by the drumbeaters for “Diary of a Chambermaid,” which opened at the Palace-State Theatre.

First she had her blonde hair finger-wave to perfection. Then came an original hat creation in real flowers, with a corsage to match. A shopping tour to select her day’s wardrobe, luncheon at the hotel, and a dancing lesson from Arthur Murray followed.

All this was climaxd by an evening at the Penobscot Club: “I don’t keep a diary, but if I did, I’d put this down as the most exciting day I’ve ever had,” Mrs. Brown said. “I could hardly believe it was happening, especially when I found myself in one of the suites I used to clean every day.”

**Three Newspapers Plug ‘Breakfast’ in Boston**

While the Goofy Hat Contest is an important part of the campaign on United Artists’ “Breakfast in Hollywood,” the showing of the film in Boston at the Tremont and Majestic Theatres has had the benefit of added imetus in the form of a tieup with the Boston American, Record and Transcript. The three newspapers have run a picture and story daily for two weeks on “Breakfast” announcing a special screening of the film for boy and girl scouts, underprivileged children at two institutions.

The special screening was to be held at 9 a.m. Saturday morning with officials of the three newspapers, the Governor of Massachusetts, the Mayor of Boston and other civic officials dividing their time between the two theatres, which expect to entertain about 1080 kids each. Publicity and goodwill have been invaluable.

Radio station WCOP, the Blue Network outlet in Boston which carries the Tom Breen show, has been giving local announcements gratis before and after the daily Breneman show telling about the Goofy Hat contest with the theaters giving reciprocal announcements about the radio program.

Another highlight of the campaign is a promotion with a Boston bakery by which the bakery has supplied 1000 doughnuts and the theaters 1000 printed bags with the copy, “Enjoy a delicious doughnut with your breakfast be sure to breakfast in Hollywood.” Two girls distributed the doughnuts during rush hours.

J. Fox Furriers is using three cooperative newspaper ads with three different illustrations of Bonita Granville wearing fur coats.

Manager Eddie Allen, Publicist Don Martin and United Artist’s Exploiter Phil Engel are conducting the campaign.

**Sidney Alexander Named To Vanguard Publicity Post**

Appointment of Sidney Alexander as eastern publicity and advertising director for Vanguard Films and the Selznick Studio was announced late last week by Paul McNamara, managing director of publicity, advertising and exploitation of the Selznick Enterprises. At the same time McNamara also revealed the appointment to the eastern staff of Jim Eastman who will work with Ted Baldwin in connection with advertising tieups for “Duel in the Sun.”

Alexander, who has been advertising manager for Columbia since 1942, has begun work in his new assignment under McNamara’s direction on the film’s campaign. Although from outside the industry, Eastman has wide experience in advertising.

**Warner Pittsburgh Houses Set for ‘Bunny’ Matinees**

Warner theatres in the Pittsburgh zone will soon inaugurate a special series of Saturday morning Bugs Bunny matinees consisting of two full hours of shorts. Tickets will be sold in advance for the special matinees, which are expected to include 17 cartoons.

James M. Totman, zone advertising and publicity head is preparing a special promotional campaign for the shows.

**Millions See ‘Duel’ Stunt at Kentucky Derby**

A 38-year-old disabled war veteran was $460 richer last week because of the “Duel in the Sun” parachute stunt staged at the Kentucky Derby by Paul MacNamara, national advertising and publicity director for Vanguard Films.

Veteran P. F. Freeman of Versailles, Kentucky, whose war injuries permit him to work but two days a week as a carpenter, pulled the parachute from telephone lines and almost gave it away to school children. Attached to it was a $50 win ticket on Assault, the Derby winner which paid $19.40 to win.

Newsreels and wire services gave wide coverage to the stunt which had a six-passenger Beechcraft, twin-engine plane towing a 100-foot banner reading, “A sure film winner—‘Duel in the Sun’” at half-hour intervals beginning at 11 o’clock on the morning of the race. The plane circulated over Louisville and nearby cities and during each trip discharged 100 white parachutes stenciled with the picture title. Each parachute contained a race program listing the stars of ‘Duel in the Sun.’

The Louisville Courier-Journal cooperated with MacNamara in the stunt which he estimates will be seen by 6 million persons in newspapers. Fifty million heard it via broadcasts of the race and 65 million in sports sections of newspapers. At least four million persons in and around Louisville actually saw the stunt in operation.

**Extend Pic-Tour Campaign**

Originally introduced in the Woman’s Home Companion, then scheduled for Life, RKO Radio’s “Pic-Tour” institutional pre-selling magazine campaign has been expanded to include Look, starting with the June 11 issue of that publication. The present schedule extends over a one-year period with a total combined circulation of over 120,000,000 copies.

**‘Boys Ranch’ Benefit Premiere Nets $30,000**

Citizens of Amarillo, Texas, paid $30,000 to see the world premiere of MGM’s ‘Boys’ Ranch’ in two theatres last Friday night (10), with the entire sum donated for new equipment at Amarillo’s Boys’ Ranch, which served as the story background for the film.

When the Paramount sold out at $10 per seat, local business men bought out the State Theatre and divided the tickets among the town’s children for the first genuine Juvenile Premiere of a Hollywood production.

Amarillo locked its doors at 5 p.m. the day of the premiere and turned out for a mile-mile street parade headed by James Craig, Mayor Joe Jenkins, and Cal Farley, founder.
SELLING THE PICTURE

Randall Hits High Spots with Top Campaign for Capitol's Anniversary

Another outstanding instance of a theatre really letting itself go to publicize an anniversary celebration and at the same time doing a hang-up job on letting the populace know the merits of its season's attraction was that performed by Manager Jack Rosell of Van Nuys' Capitol Theatre when he planned and executed a campaign on the theatre's 25th Anniversary celebration and spotlighting "The Harvey Girls." All newspaper advertising for weeks in advance of the celebration carried prominent mention of the coming event and newspaper publicity was so planned that the Vancouver Sun carried a full page in its Saturday Magazine section with highlights of the theatre's opening in 1921. Cuts of Wallace Reid, the star who opened the house in a personal appearance and photos of Messrs. Haigh and Pollock, the two original projectionists who are still on the job, dressed the page which traced, editorially, the theatre's progress as a civic institution through the 25 years of its existence. The children's page of the same newspaper carried a contest on Judy Garland with a cut of the star prominently displayed, with personally autographed photos of Miss Garland mailed direct to winners. Cash prizes also were awarded in the contest.

The Vancouver News Herald reprinted a congratulatory letter from M.G.M. over Judy Garland's signature and also gave both the picture and the anniversary celebration prominent lead mention in the widely read column of Al Williams, Round Town, weekly entertainment guide, also cooperated with Randall by devoting a full column to the anniversary and "The Harvey Girls.

Radio played a prominent part in the celebration with a special 15 minute Salute to the Capital Theatre program carried via station CKWX on the Sunday preceding the celebration. This program carried hit tunes of 1921 and carried through to 1946 with his tunes from "The Harvey Girls" Station CKMO broadcast a nightly salute Monday through Friday, featuring different name band recordings of Atchison, Topeka, etc., as a gratis feature.

Stars Wire

Two weeks in advance of playdate congratulatory wires from all the stars and featured players of "The Harvey Girls" were received at the theatre, mounted and displayed on a set-piece in the mezzanine lobby. During the run of the film the set-piece was moved to the large window of the Canadian National Telegraph office. Two large windows also were obtained in Kelly's Music Store, another in the Hudson's Bay Co. and one in the B. C. Electric Company building. Another display was set in the window of Woodward's department store.

All members of the theatre staff wore arm bands of white silk with blue letters about the anniversary celebration to come, and on opening night and Saturday usherettes and cashiers wore corsages.—VA.

Ad Writing Contest, Costume Ball Usher in 'Dragonwyck' in Albany

A competition to win two free airplane rides to Hollywood turned thousands of Albany's otherwise staid citizens into frenzied advertising copy writers, extolling the virtues of 20th Century-Fox's "Dragonwyck" in a pre-opening exploitation stunt heralding the film's opening at the Strand Theatre.

The stunt, arranged by the Strand Theatre, American Airlines and the Knickerbocker News, created so much attention that ad writing classes were formed under the auspices of the Strand and the newspaper.

Albany's radio and newspaper folk flocked to a special "Dragonwyck" party to meet a local "Miranda," chosen on the basis of her resemblance to Gene Tierney, who plays "Miranda" in the film. Ralph Stitt, 20th-Fox exploiter, presented copies of the original novel, personally autographed by Miss Tierney, to each of the guests.

Among the other major events celebrating the opening was a "Dragonwyck" society ball staged under the auspices of the local Junior League. The ball was a costume affair in surroundings recreating the era of the 1840s when the story of the film took place.

Merchants in the Albany area joined forces in a "hundred-year" celebration, and supported the opening of the picture with a giant cooperative campaign.

PELLS' WINDOW DISPLAY PROMOTED IN BROOKLYN. This large and attractive window display for RKO Radio's "The Bells of St. Mary's" was promoted from Sears-Roebuck for the film's showing at Century theatre—the Pathe, Albermarle and Farragut—located on Flatbush Avenue in Brooklyn.

DISPLAY RESULTS. Results of the contest, sponsored jointly by Loew's Poli Theatre and the Hartford Courant for dress designs for Claudette Colbert, star of International's RKO Radio release, "Tomorrow Is Forever," were displayed in the window of the Courant's business office in Hartford, Conn. More than 750 contestants submitted designs.

Raleigh Proves Worth of Small-City Premieres

The publicity value of setting a world premiere in a smaller city new to such events was with gates at Raleigh, N. C., where Paramount's "The Bride Wore Boots" got under way recently. The prestige reverting to Raleigh from the premiere resulted in a hoop-la opening that won the gil of the business and political officials of the city, including Lt. Gov. L. Y. Ballentine, State Auditor George R. Pou, and Lester Rose of the Raleigh Chamber of Commerce.

This cooperation brought about street parades by torchlight, an on-the-spot broadcast from the Ambassador Theatre lobby, and newspaper coverage that satisfied even Leonard Allen, Paramount field representative, and Ervin Stone, manager of the Ambassador, who collaborated to put over the premiere.

Highlighting the campaign was a coat-to-coat contest, and a telephone conversation between the officials and Diana Lynn, who was speaking from the coast. Three weeks before the premiere newspapers began running pho layouts of scene stills; restaurant menus advertised the premiere; and radio spot announcements and commentators plugged "The Bride Wore Boots." Raleigh is the locale for most of the action in the story.

Proclaims Special Week For 'Sacramento' Bow

"Western Motion Picture Week in St. Louis" was proclaimed by Mayor A. P. Kaufman to honor the opening of Republic's "In Old Sacramento" at the Fox Theatre, Tuesday (14).

Additional highlights of the exploitation campaign essayed by M. L. Plessner, advertising and publicity director for Fanchon and Marco, include a tour of the city of an original Deadwood to Cheyenne horse-drawn stage coach; a 12 foot rocking horse in the theatre lobby; teaser window displays and an exhibit of western saddles and leather work in the theatre lobby. Featured in the display are a $1500 silver-dollar-encrusted saddle, a gun belt with gold buckle, and a holster studded with rubies.
AH-H-H-H
....that GOLDFiN gift for big show Splendor...
SAMUEL GOLDWYN

presents

DANNY KAYE

The Kid from Brooklyn

IN TECHNICOLOR

VIRGINIA MAYO · VERA-ELLEN · THE GOLDWYN GIRLS

WALTER ABEL · EVE ARDEN · STEVE COCHRAN

FAY BAINTER · LIONEL STANDER

Directed by NORMAN Z. McLEOD

Adapted by DON HARTMAN and MELVILLE SHAVELSON - from a Screenplay by GROVER JONES, FRANK BUTLER and RICHARD CONNELL

Based on a play by LYNN ROOT and HARRY CLORK
Gorgeous with bewitching beauties... Alive with the spirit of fun and dancing and dazzling delight.... and Danny Kaye more lovable than ever as the bewildered milkman who fumbles his way to fame and fortune!
Now playing to the biggest crowds that ever jammed Broadway’s famous

ASTOR THEATER

WALTER WINCHELL says:
“Danny Kaye is at his funniest in ‘The Kid From Brooklyn.’”

JIMMIE FIDLER says:
“For a fun festival, take the family to see ‘The Kid From Brooklyn.’”

LOUELLA O. PARSONS says:
“I never in my life enjoyed a picture more . . . How much funnier can a picture get?”
**Turner Effectively Sells Picture, Star in Person**

There are only two ways to introduce a new star in a non-key city—either let the home office take the responsibility and depend on your patrons having heard of him or else go out in a slam-bang local campaign calculated to knock over the community with a new personality. Arthur Turner, manager of the three H. J. Griffith theatres in Parsons, Kan., chose the second method when he wanted to introduce Eddie Dean, new PRC western star, in his first release, “Song of Old Wyoming.”

The picture was slated to play the Kansas Theatre, but Turner and his cohorts—Max Thomas, William York, Bill Calvert, and Marvin Lleyellyn—saw to it that the advance dope was spread through all the houses. They started the campaign three weeks in advance with a special trailer in the three theatres. True, Turner was lucky to be working with a three-theatre setup, but the point is, he cleverly made use of it.

They wrote the picture in for two days, with a personal appearance by Dean scheduled. Therefore, the campaign consistently advertised the personal appearance and the picture at one and the same time. The trailer and a 5x8 lobby board both contained copy along the following line:


**Street Ballyhoo**

This was only a starter. Ten days in advance they mounted a 4x6 board on either side of the company’s advertising truck, which contained a painting of a cowboy on one end and the double-pull ad copy on the other. A week in advance 3000 handbills were distributed, showing a cut of the star in the middle and the copy again—slightly changed.

The truck was equipped with a P. A. system, and with Eddie Dean records playing continually and handbills fluttering about, towns for a radius of thirty miles became well aware that something unusual was coming off in Parsons.

The newspaper campaign started five days in advance. During the week one-column ads appeared and on the Saturday prior to Sunday opening a two-column ad was used. The theatre received a two-column scene cut gratis in the paper. On the last day of the personal appearance Dean was photographed with Turner by the Parsons Sun, thus making the local tieup complete.

**Local Cola Company Does Town Brown for ‘Utopia’**

An elaborate tie-up with Royal Crown Cola, Harrisburg, Pa., was the high spot of the “Road to Utopia” campaign at Fabian’s State recently, arranged by Gerry Wollaston and Edgar Gott. The cola company banded its trucks, distributed heralds to various points in the trade area, and sniped all its display pieces, board windows, counters and wall cards, so that the entire town, serviced by Royal Crown, was blanketed with “Utopia” notices.

In addition the soft-drink firm gave the State a good share of its radio spots, and cooperated in newspaper advertising. A preview well in advance of playdate garnered heavy advance newspaper publicity.—HA.

**Brides’ Style Show**

A standout promotion, in the form of a brides’ style show sponsored by local merchants, was staged by Rex Truesdale, Collegian and Ames theatres, Ames, Iowa, for the opening of MGM’s “The Sailor Takes a Wife.”

**‘Heartbeat’ Transcriptions**

RKO Radio is supplying two radio transcriptions on “Heartbeat,” starring Ginger Rogers, containing 15 one-minute spots, 16 chain breaks and two five-minute dramatic shows.

**Small Towns Get Big Plugs on ‘Breakfast’**

In direct contrast to what has been accepted to be the usual procedure by producer-distributors and organizations of radio and exploitation campaigns for films in key cities and then letting the films carry on in later showings through the momentum of national and key city campaigns, United Artists is giving “Breakfast in Hollywood” continued promotional emphasis in comparatively small towns, believing that the film has special appeal for rural audiences.

An example of the treatment given the film in a typical small town was that given for its showings at the Manos Theatre, Uniontown, Pa., operated by the Monesson Amusement Company.

Heavy imagery was first placed with Uniontown’s two newspapers, the Independent and morning Herald and Standard. Total imagery exceeded 200 inches. Advertising space was also bought in the travel bureaus, the AAA and TWA, to insure attention for the film by motorists and airline travelers.

Uniontown was well covered by the posting of 50 three sheets, 150 window cards and the distribution of 6000 heralds. At the Manos Theatre a large pop-up lounge display was set up and two additional set pieces were shown in the lobby and the foyer. An identical set piece was put on display at the bus terminal.

**Hat Contest**

The famous Goofy Hat contest again was the highlight of the campaign. The Uniontown contest was similar in every respect to those conducted in big cities with local merchants liberally of their products to winners. The theatre itself gave a two-day Pittsburgh-to-Hollywood plane trip with all expenses paid; Cohen’s Department Store gave a $60 gabardine suit and plugged the picture with window displays and cooperative advertising; Alpine Florists supplied orchids; Wright-Matzer offered nylon hose; Bestler’s Beauty Salon gave a permanent wave.

Another feature of the campaign was a promotion conducted with the cooperation of the Junior Reporter Club, an organization of 23,000 members connected with the Evening Standard, the club conducted a contest for the best letters on “Why I Would Like to Have Breakfast with Tom Breneman.” Theatre passes went to the winners.

“Breakfast in Hollywood” is being handled by United Artists exploiters similarly in other small towns, and the distributors state that this exploitation policy will be maintained until the picture has been played off.

**Record Ad Campaign Set For ‘Make Mine Music’**

A combined circulation in general and fan magazines and in Sunday supplements in excess of 65 million copies will carry advertising on Walt Disney’s “Make Mine Music,” according to an announcement from S. Barret McCormick, RKO Radio’ director of advertising and publicity. This not only sets a new high for a Walt Disney feature but is believed to establish a record in motion picture advertising campaigns.

McCormick has extended the previously planned campaign to reach all ages and classes, since the film has established its appeal to both adults and juveniles in its world-premiere engagement at the New York Globe.

In addition to the general and fan magazines, full pages in four colors are planned to appear in both the American Weekly and This Week Sunday supplements.
Big Idea Gone Smash
The woes of an exploiter never end.
Manager Jack O’Rear of the Colonial Theatre, Harrisburg, Pa., got enthusiastic when he booked “The Blue Dahlia.” Great chance for a tieup with florists, thought he—get flowers all over lobby, give some away, make goodwill. Then he interviewed a flower-shop owner. “Glad to help any time, old man,” said the florist, “but I guess you don’t realize that dahlias bloom in the fall and nobody has any now.”
O’Rear settled for a heavier ad budget and blue paint on the theatre front.

Pick ‘Whistle Stop Co-Ed’
In Washington Campaign
Selection of a “Whistle Stop Co-Ed” at George Washington University excited a lot of comment in connection with the engagement of United Artists’ “Whistle Stop” at Loew’s Capitol Theatre in Washington.
The picture was the subject of numerous articles in the University’s official publication, “The Hatchet,” the stories dealing with the proper way to get a man, etc. Many of these stories were lent to Washington dailies to give the picture an extensive buildup prior to and during its run.
Jorja Curtright, who was given a comprehensive star buildup, was also featured in publicity during the campaign. Leon Brandt, UA exploiter, and Brock Whistlock of Loew’s, teamed up to promote and arrange a spectacular window display in Washington’s Emily Shop on Miss Curtright. The display was titled “Career Girl of the Week,” Brocks, in the press described her as the “Cinderella Girl.”
Other window and co-op ad tieups were arranged with Brantam’s Raleigh Fabershers, Wonder Clothes and the National Tobacco and Smoke Shop.

Sells ‘Devotion’ Gifts
“Gifts of Devotion” is the angle employed for large window displays of gift items by Kilbien’s Department Store, Cedar Rapids, and Parker’s, Davenport, in tieups with local showings of Warners’ “Devotion.”

Front Page Breaks Highlight
Hartford ‘Forever’ Selling
An outstanding exploitation campaign in which for the first time in memory one motion picture broke front page stories in both the Hartford Times and Courant and another story on the first page of the Courant’s Parade of Youth Sunday magazine section, and which was so well handled as to get the motion picture critic from the Hartford Times to appear on the theatre stage the Saturday and Sunday preceding opening date to give his personal endorsement for the film, was essayed by Sam Horwitz, assistant to Leo Cohen of Loew’s Poli-Hartford Theatre, for RKO’s “Tomorrow Is Forever.”
Sixty complete items of exploitation accomplishments comprise the complete campaign, including 18 newspaper breaks, 10 radio tieups, five cooperative ads, stunts, window displays, counter displays, music tie-ups, book store tie-ups, special trailers, extra lobby displays, etc., indicating complete coverage of Hartford and its environs.

First Break
To get the campaign started a story was planted with the Times a week before opening announcing that “Tomorrow Is Forever” and International Films had awarded the theatre one of ten $250 prizes for the best campaign ideas submitted for practical theather use. The Times ran the story on its front page! Then a contest was planted, with the paper giving guest tickets to the first 15 persons who could name four pictures in which Orson Welles had previously appeared.

Contest Planted
One of the most successful stunts of the campaign was the planting of a simple contest with the Parade of Youth section of the Sunday Courant a week before opening. Readers were asked to submit a design for a dress that might be worn by Claudette Colbert in “Tomorrow Is Forever.” Three cash prizes of $250 each and 20 pairs of guest tickets were to go to winners. The theatre and newspaper were inundated by the more than 750 entries.

In view of the fact that a boy won the amateur dress design contest, the Courant gave the event a front-page story, plus a picture of the first prize presentation at the boy’s home. The feature was published on the front page of the contest that it gave the theatre its entire front window to display all the letters received plus a display of photos of the three winners and a blow up of the front-page story of the event. Another valuable break on the dress design contest was on the first page of the Parade of Youth section showing a two column photograph of the section’s editor and Sam Horwitz of the theatre looking over the entries in the contest, with another story carrying the names of winners plus a full explanation of the contest tying in directly with “Tomorrow Is Forever.”

Uses Bulletin
On opening day the enterprising Mr. Horwitz grabbed featured space in the Hartford Times Front Page News Bulletin, 200 of which are displayed daily in the windows of downtown stores. Copy stated “Long Awaited Movie—Tomorrow Is Forever! Opens at Loew’s Poli.”
The day after opening a 30-minute radio program, direct from the theatre lobby, marked the first time the Hartford Times motion picture critic, Charles Nichols and Al Prince, gave their favorable views of a film via the air. The announcer not only interviewed patrons for their comments, but also the constant plugs himself, closing the program with the film’s theme song.

Other campaign highlights follow:
Radio: 18 one-minute spots were bought to run three days in advance of opening. A song contest was planned in accord with a program with guest tickets to winners. A department store book reviewer devoted an entire 15-minute program to the book and film. Theatre time announcements were used three times daily during the run, giving cast names, time of starting. Local disc jockeys played theme song, with appropriate credits. Man in the street program gave guest tickets to film with appropriate credit announcements. Local Hollywood commentator was featured on a syndicated program. Guest tickets were given on quiz program to those missing jack-pot question.

Other Highlights
Co-op Ads: Four beauty ads and one from a jewelry firm.
Tieups with jule box dealers, libraries, night clubs, restaurants, counter displays on the book and the music, shopping of newsstands were other features.

Considerable extra newspaper publicity was planted including a shot of Orson Welles and Lou Cohen discussing the film. The photo was made several weeks before but was held especially for the showing of “Tomorrow Is Forever.” It got two columns in the Courant.
One other highlight of the campaign was a contest planted in the Bulkeley High School paper giving cash prizes and guest tickets to the students writing the best poem entered “Tomorrow Is Forever.” English teachers at the school endorsed the contest.

GALA FOR GILDA: This advance lobby display for Columbia’s “Gilda” at Loew’s Rochester Theatre was designed by Manager Lester Pollock not only to attract attention but to focus the mind’s eyes of the feminine contingent on the gowns worn by Rita Hayworth in the film. The boys could take a look, too, and be attracted by whatever feature took their fancy. Cut-outs are about 8 feet high and have catchlines from the press book attached to their bases. Tinsel sequins were applied to the gowns, shoes, etc., and each figure was spot-lighted, causing the tinsel to glitter and sparkle. Quite an eye-catcher.

SHOWMAN SAM SAYS: Well sir, we’ve got duosonic, plasonic and several other kinds of advanced sound equipment for our patrons’ pleasure, but something tells me that Andy Devine is going to sound the same in all of ’em.
Midwest's Service Code
Key to Best Operation

A Service Code, one of the principal features of a souvenir program issued for the opening recently of the new Midwest Theatre, one of the houses in the Gibraltar Enterprises chain, whose chairman of the board is W. H. Osten-burgh, Jr., is so applicable to the successful operation of a theatre in any situation that its seven points are reprinted herewith:

1. To entertain is to do good. To educate is great. But to entertain and educate is to perpetuate goodness.

2. The business of furnishing entertainment to a community is a sacred privilege. We guard it as such! There can be no higher calling. Our community reflects our showmanship.

3. The house prestige must be maintained. No monetary gain can be made enough to influence us in selecting our programs, if the ultimate result doesn't reflect to the everlasting good of our community.

4. The theatre must be the bright spot of our community. We must be a neighbor that every citizen is proud to greet. Our theatre must be the home of high class, clean, inspirational entertainment.

5. Cleanliness is next to Godliness, and cleanliness means orderliness, promptness, dispatch and deportment in all things.

6. Courtesy and service are our watchwords. He profers to the public who serves best. The patron is always right. We lose it to win an argument.

7. Your program! It must be built to a standard. It must have comedy, life, happiness and drama, blended into a perfect evening of entertainment. You must know from past experience that we will not offer you a program that hasn't these ingredients.

'More Leg Room' Loge Proves Good Business

The tendency among theatre owners to provide their patrons with increased leg room as they make over their auditoriums is further illustrated in the case of the Lane Theatre in the Washington Heights section of New York City. To celebrate the theatre's twelfth anniversary J. Zatkin, operator of the house, recently announced the opening of a newly built loge with accommodations for 150 persons. Zatkin called it a "loge," not because it is another way of spelling "balcony," but because by means of extra-large seats and ample leg room the new section of the house can truly be described as de luxe.

To mark the opening of the loge a four-page anniversary program has been published in which Fred Nearing, president of the Washington Heights Chamber of Commerce, pays tribute to the lane and remarks on the value of the theatre to the community.

Why There Are Panics

The foolish action of a patron who smoked a cigarette "fire" almost caused a panic at the Rideau Theatre in Ottawa recently. As other patrons began to stampede into the aisles, Manager Angelo J. Stevens strode down the center aisle and informed them that the alarm had nothing to do with the theatre. They turned and went all right! but in the third story of a building across the street. Throughout the commotion the film was not stopped.

Let's take those gummy socks off our heads fellows!

Let's crawl out from under the moss that's distorting our vision and blurring our eyes to the serious social changes that are taking place all around us: particularly as concerns labor—our labor.

Labor in general, has forced a new attitude and new respect from the world, and the world has accepted the inevitable and is observing the changing conditions.*

But, how about our theatre labor situation?

What has been your employee turnover in the past few years? Has it lessened since V-J day? Do you find your old employees contented and satisfied in accepting the posts—with moderate salary increases—they left to fill that important chore for Uncle Sam?

I don't need any answers to those questions because everything that's been happening—and is happening—to your labor situation and outlook has been and is happening to me. Like you and you, and you, I've been exerting my best efforts to preparing and training cashiers, ushers, usherettes, porters, etc., for work in drug stores, cafeterias, offices, retail establishments and other businesses.

Why? Because I, like you, have failed to take into consideration the change in world conditions and have been going along according to a formula that has been in existence for theatre employees ever since the first celluloid reels flickered on a loosely hung bedsheet. And, I've just recently been shocked into realization of the fact that our ideas of handling staff labor are as antiquated and out-moded as my grandmother's bustle and clay pipe.

A few days ago an acquaintance who operates a downtown cafeteria stopped me on the street and flatteringly commented: "Jackson, where do you get all those nice looking and ladylike girls. I've hired six of them recently and they are the best employees I ever had." I hope in seeking a solution to the high rate of labor turnover, I made it my business to eat at the cafeteria and sure enough, there were my girls, looking neat and chipper in their blue and white uniforms. I asked one how she liked her job and she replied: "Oh, not as well as the theatre, but this pays more money." I asked: "What do you earn here?" and was informed that the salary was $21.00 a week and meals.

I went further with my investigation and found two of my former cashiers working in liquor stores where they made $5 and $7 dollars more each week than the theatre had paid. One of these girls had been with me almost a year before she quit. These two and others of my former employees all told me they liked the theatre better but felt obliged to change because of being tied to a small salary with little chance of increase. My interrogations and investigation brought me to the disturbing conclusion that I—and I believe most to you—have been playing that old game of "follow the leader." We've been listening so intently to and gazing so rapidly at plans for the future of the industry as a whole that we've been neglecting to take time out to adjust our glasses to observe what's happening, right now under our very noses, to us and our own particular business. The industry leaders, as well as you and I, have long discussed the theatre is the only place where theatre business can be taught; that (Continued on Page 30)

*The author wishes to emphasize that the disparity between wages paid theatre employes in minor positions and those prevailing in some other businesses, is the result of custom, a tradition of the old theatre inherited by the modern exhibitor, rather than being due to conscious or deliberately contrived mercenary practices on the part of motion picture theatre owners.
Let Us Wake Up to Theatre Wage Situation—Jackson

(Continued from Page 29)

there is no other way whereby the intricacies of good showmanship, motion picture presentation can be learned except by practical experience. (I see that some colleges offer courses in showmanship, but I'd still prefer a practical service staff graduate to a diploma-holding theorist.) The industry leaders—and you and I—have pridely boasted of the theatre's code of promotion from within the ranks and we have pointed to those in high places as examples of this laudable procedure.

The industry leaders—and you and I—have admitted that we must have a new and service approach to meet the changing times; that we must apply new influences to build theatre prestige; that we must discover, formulate and apply a new science of showmanship in order to keep pace with changing world conditions.

The industry leaders—and you and I—have admitted that we must look to the present members of theatre staffs; that employees with a "feeling" for the business should be sought; that the answer to our "help" problem is not more employees but better employees; in order to provide the virile energy and progressive thinking and action needed to keep the theatre at the peak of public favor.

Yet the industry leaders—and you and I—have blindly persisted in following the mouldy salary dogmas of the 20's despite the glare of spotlights and blare of drums which are heralding a new era for labor. We have either ignored or overlooked the edicts of labor effecting everything from the manufacture of false bust contours for women to "sensens" for men and—for some unfathomable reason—we have considered ourselves bound by society's new responsibilities to the sons and daughters of toil.

Unrest in Ranks

The industry leaders—and you and I—have suffered from unrest in the ranks of our own backroom employees, the organized office staffs, the stage, the projection booth, etc. Yet we have done absolutely nothing to build a protective wall against a potential threat that could (though I sincerely hope it will not) cause us great harm and greater loss in prestige, as well as patronage.

Perhaps I'm sticking my neck out, but—goaded by my new-found sense of reasoning—I'd like to ask the industry leaders, and you, and you, why the salary of a cashier, an usher or usherette, a doorman, a porter, etc., is rigidly affixed to the job regardless of length of service, effectiveness of effort, proficiency in carrying out duties, willingness to accept and discharge responsibility, etc.? Just what inducement do we offer promising employees to continue in theatre work when the veriest neophyte, whose every move hampers rather than helps and whose appearance, attitude, background and previous training place a burden on the experienced staff members, receives the identical remuneration of their teachers?

The industry leaders—and you and I—seem to be closing our eyes to the fact that almost any other type of endeavor offers greater promise of financial reward to the beginner than the theatre. We know that the better-paying jobs of the theatre are few and that hard work, assiduous application and a good deal of brain damage in the process is necessary to the proper accomplishment of any of the theatres' myriad duties. Why is it that we have consistently refused to acknowledge that proficiency in theatre apprenticeship is akin to proficiency in welding, ship building, ammunition manufacture, etc., and subject to financial reward comparative to the attitude shown and the effort and energy expended by the worker?

Because of the glamor associated with our business it is possible for us to attract the most desirable type of employee. The prettiest girls, the most alert and promising boys present themselves to us for work. We indulge in an expensive and time-consuming period of training until they become police and proficient in the art (and I do mean art) of meeting, greeting, serving and handling people with grace and dignity. Then—due mostly to our antiquated salary dogma—we lose them to other employers who are incapable of inculcating the qualities we have brought out, yet find such qualities of high value to their respective businesses.

We seem to forget that youth is ambitious and jealous; that the higher earnings of a companion of similar ability doing less arduous and exacting work is a challenge to our employed that will be met and bettered at the first opportunity. Unless we wake up and do something about it we will continue—as we have in the past—to be engaged in conducting a training school, perfecting employees in deportment, poise, honesty, loyalty and ability for benefit of other enterprises.

The Dependable Staff

The industry leaders—and you and I—all know what it means to have cashiers who are conversant with the policy of the theatre; who know how to handle the necessary minor problems and annoying details that are time consuming and which interfere so seriously with the day's accomplishments. We all know what it means to have a dependable doorman or usher who is capable of handling fall and spill in a pleasant and efficient manner. We know the amount of worry and care eliminated when we can place dependency in our staffs to handle complaints diplomatically; look after the comfort of our customers by attentive service; regulate sound volume; watch for faults or defects in equipment and so on through the long list of theatre duties.

Despite this knowledge we continue—in most instances—to compensate those who display such fidelity, loyalty and extra effort with the overworked and overrated practice of "back pating." By some false concept (currently as outmoded as the ox cart) we assume such constancy and allegiance to be no more than an expected fulfilling of a proper obligation to the theatre and impose on the donor by implying a desire for "more and better" of the same without ourselves giving anything—other than that pat on the back.

Let me say right here that "pats on the back" are highly desirable and help mightily in securing the kind of selfless effort the theatre needs most. But they shrink to microscopic dimensions when stacked beside the stuff that buys shoes for the baby.

Let's quit the abortive and obsolete
THEATRE MANAGEMENT

practice of awarding cost-free titles instead of deserved salary raises.

Let’s stick to our practice of promotions based on seniority, PROVIDED the senior employee is “theatre-minded” and surpasses his fellows in other desirable and essential respects, but let’s dispense with the fallacy that everyone is only a “salary-bound” or “clock watcher.”

Let’s start giving increases to deserving and loyal employees who have been with us long enough to “show the stuff” and in so doing provide concrete evidence of advancement and financial increase, based on merited service, that will keep hope alive in the hearts of those promising youngsters who are looking to the theatre as a lifelong career.

Let’s save our future by paying for theatre service with greenbacks instead of back pats. Let the remuneration be in proportion to incoming and expected revenue (we may have to ask those employees to take a cut some day in the future as we did in the past). Let’s build the kind of loyalty among our employees that will discourage and frustrate the efforts of fanatical labor organizers. Digging in our well-filled jeans will do it. And it’s better to perform the operation ourselves than to have it performed for us.

The salary freeze is off Mr. Showman and today labor is a highly competitive mart where we have to do business with the same sort of “moo” the other buyers are using. Eye-wash and ear-oil are poor substitutes for currency and will only serve to attract those who are gullible and the gullible are not desirable in the theatre work. Pensions, insurance, welfare funds, etc. are all mighty fine and laudable gestures but they effect the future, and today’s workers are asking and getting their share of today’s era of plenty.

Here I go putting my neck on that block again but I’d like to suggest that theatre employees receive financial reward on a six months service basis—provided, of course, they display the right attitude and effort. In that way we’ll make it worth while for the faithful, deserving and loyal employee to stick with us until the higher jobs open up. For the life of me I can see no reason why a new doorman should receive more compensation than a capable usher of proved loyalty and ability. No more can I understand why some old rule concerning cashier’s salaries should keep an efficient and capable girl on the same base pay for three and four years or longer. If they’re good and that loyal, why is $30 or $35 per week too high? The druggist, cafeteria owner and liquor store dealer doesn’t think so and our business is better than theirs.

Let’s scrap the old moth-eaten and musty salary dogma and get in step with this new world in which we are going to be forced to do business.

‘On the Mouths of Babes…’

While 16-year-old Shirley Barnes of Fox West Coast Theatres’ Studio Theatre staff was ill at home a short time ago she thought about her job at the theatre and dreamed up an idea. She called to Mr. Halper, Manager. Doc. German, and touched by the sincerity of the young lady’s outstanding contribution, read it to a meeting of his entire staff and forwarded it to the editor of PAR, the theatre organisation’s house organ, where it was published with the editor’s grateful acknowledgement. STUDIO CITY’S TRADE REVIEW believes that the youthful Miss Barnes has expressed herself clearly and forcefully, with a bow to Miss Barnes and to PAR.

Warner Manager Praised For Clothing Drive Aid

Norman Lothian, manager of Warner Bros. Theatre, Santa Barbara, California, who served in the capacity of general coordinator of Santa Barbara’s Victory Clothing Collection, has been highly commended by Nick Dumas, Victory Clothing Drive Chairman. Dumas wrote as follows to L. J. Halper, Warner Pacific Coast manager: “I know nothing about your theatre managers’ activities along these lines in other cities. I do wish to say, however, that I have been sorely convicted that this kind of community cooperation and assistance makes your Santa Barbara theatre a highly valuable adjunct to the civic and commercial life of this city.”

Got Money’s Worth

While one family made sure of getting its money’s worth during the two-day showing of “Little Giant,” starring Abbott & Costello, at the State Theatre, Harrisonburg, Va.,

While relieving the doorman late one afternoon, Manager Cyril Nee observed a patron returning to his seat with sandwiches and soft drinks. When questioned, the patron explained that his family of eight had seen the show twice and he never gets a chance, didn’t want to lose their deposit for the third show.

On the Job

The proper time to paint up and clean up is here. Don’t let your opponent get the jump on you!
PROCLAMATION

ISSUED BY THE MAYOR

NEW SACRAMENTO HAILS

IN OLD SACRAMENTO

IN SMASH TRI-THEATRE WORLD PREMIERE!

GEORGE L. KLUMPP - MAYOR

CAPITOL • HIPPODROME • ALHAMBRA

FLASH "Sacramento" at Gotham, New York, Tops "Dakota" in Great First Week
Civic Celebration!

"IN OLD SACRAMENTO" DAY climaxed by giant Chamber of Commerce dinner!

Stars! William Elliott and Constance Moore receive Keys to the City in monster welcome!

Parade! Whole town goes '49 in huge "Old Timers" parade as thousands participate and cheer!

Newspapers! Dozens of local breaks . . . wire stories, too!

S.R.O. Business!

IN OLD SACRAMENTO

WILLIAM ELLIOTT and CONSTANCE MOORE
with HANK DANIELS - RUTH DONELLY
EUGENE PALLETTE - LIONEL STANDER
Associate Producer and Director JOSEPH KANE

REPUBLIC SHOULD BE PROUD. AUDIENCE REACTION WAS FINE.

BOB McNEIL, Vice Pres.
Golden States Corp.

PREMIERE GRAND SUCCESS. MEMORABLE EVENT. PUBLIC RESPONSE GRATIFYING.

DICK SPIER, General Manager
Fox West Coast Theatres
Northern Calif.

REPUBLIC CONGRATULATED ON FINE PRODUCTION. PUBLIC UNANIMOUS IN PRAISE.

FRED GLASS, City Manager
Fox West Coast Theatres
Sacramento, Calif.

A REPUBLIC PICTURE
INDIANAPOLIS

Three Indianapolis film exchange men, winners in a sales contest held by 20th-Fox, left here Thursday on a three-week trip to Europe. Winners are George T. Landis, manager of the local branch, and two of his salesmen, Frank H. Warren and Harry L. (Laddie) Hancock.

Sam Shapin, Warner home office representative and traveling auditor, is checking the local branch.

Sol Greenberg, office manager at Warners’ local branch, has resigned.

Tom McQuester, 20th-Fox salesman, who was stricken while in Louisville, last week, is reported improving from an attack of influenza.

J. Grady, 20th-Fox district manager, spent last Friday in the city meeting with the entire personnel of the exchange, making plans for the coming Sales Managers Drive.

A deal has been made with the local branch of RKO, including Russell Bentringer, branch manager, Pete Fortune and Herman Black, salesmen, Robert Scherer, office manager, and Eleanor Borkes, head booker, went to Cincinnati last Saturday where they attended a meeting with Bernie Kranze, district manager.

The Indianapolis Variety Club, Tent No. 10, is closed for redecoration of the club rooms.

Hubert Scott is the new assistant manager at the Indiana Theatre, and Rush Williams is the new assistant manager at the Lyric.

Walter Titus, vice-president in charge of branch operations for Republic Pictures, stopped at Indianapolis for a visit with Branch Manager Edward Brauer.

Marcus Enterprises has acquired the Mayfair Theatre at Dayton, Ohio, Rex Carr, general manager for the company, spent the past week in Dayton, converting the former burlesque house into a motion picture theatre.

Joseph Finneran, Syndicate Theatres, Columbus, Ind., and his family have gone to Canada for a short vacation.

Herbert Nadel, who operates the Hill Top Theatre in Louisville, is busily engaged in remodeling his theatre.


A. H. Kaufman, who operates the Fountain Theatre, Terre Haute, has entered the Barnes Hospital, St. Louis, where he will undergo an operation for a spinal condition.

Joel Golden, Universal salesman in the southern Indiana district and western Kentucky territory, has been transferred to Milwaukee.

Mannie Marcus, head of Marcus Enterprises, and Oscar Kuschner, of Indianapolis Co-operative theatres, are attending the National convention of Variety Clubs in New York.

MILWAUKEE

 Warners’ Wisconsin Theatre at Sheboygan, which had been closed since June, 1944, has been reopened to the public for first-run films. It will be managed by Raymond Rackow, who has been managing the Rex and Majestic theatres here. The Wisconsin is the oldest show house in this city, having been originally called the Van der Vaart, built 44 years ago.

New owners will take possession of the Troy Theatre, East Troy, Wis., on September 1, Lauren Husten being the purchaser. At this writing Husten is on the trail of good pictures for fall.

The Hollywood Theatre Screen Service, Inc., has been formed at Milwaukee, with 250 shares at no par value, the incorporators being James H. and George Kavalarly and John N. Flessas. The company will deal in theatre equipment.

Film Row bears that a new show house has been planned for Chino, Montana, to be known as the Blaine Theatre. It will be air conditioned and modern in every way, it is reported, with a stained glass front, and is expected to be one of the finest theatres in Montana.

At Westhope, N. Dak., it is reported that the Arcade Theatre has been sold to Leo Weber to Glen Jensen, who received his discharge from the armed forces recently.

On May 13 and 14 the Montana Theatre Managers Association met at Great Falls, with about 20 members present, according to advices received from Bill Steege, manager for Fox Theatres at Great Falls. Film representatives from Seattle, Salt Lake City and Denver were present, with some from Idaho. For 1945-1946, J. H. Moran of Laurel, Mont., was elected president and J. M. Sackerstoff secretary and treasurer.

In the Star Theatre at Oskosh, Wis., a fire broke out in the projection booth, but the 230 persons present left in orderly fashion. Firemen had to don masks to protect themselves against the fumes from burning film, but little damage was done outside of the projection room. Announcement was made from the stage before the audience was aware of a fire.

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DENVER

The division offices of Fox International Theatre have moved their home office for Bob Selig, assistant to President Frank Ricketson. Selig spent several weeks in New York in connection with the industry’s cancer drive. The group now has headquarters at 1600 Stout St., where some horseplay was indulged in, together with light refreshments.

Sebe Goodlet, National Screen salesman, is receiving congratulations for having been cited at their national sales meet for the salesman with the best record in the company’s recent drive.

Thomas A. Sullivan, former theatre owner and secretary-treasurer of the former Rocky Mountain Theatre Owners, and Managers Association, left an estate of about $275,000, including real estate valued at $100,000, according to his will.

The Service Supply Co., which has had offices in Salt Lake City for several years, has bought a building on Film Row, and one of the partners, K. M. Krause or T. M. Knox, will be in Denver to manage the organization.

Paul Allmayer, Paramount booker, is taking a two-week vacation in Idaho Springs, Colo.

James Mooney, recently a salesman for Universal, Salt Lake City, has been moved to Denver as office manager and head booker. He succeeds Bruce Marshall, who went with United Artists as a salesman.

Harold Johnnie, former manager for Gibraltar Theatres at Glenwood Springs, Colo., has bought the Elberta at Palisade, Colo., from C. J. Stephen.

E. G. Jeppe has bought the Moon, Stratton, Colo., from Mrs. Fred Flanagan, whose husband died recently.

Giese Gershabe, Republic manager, has gone to Los Angeles for a sales meeting.

V. J. Dugan, 20th Century-Fox manager, has returned from a sales meet in San Francisco.

Martin Butler has opened the Sandia, a new theatre with 775 seats, at Albuquerque, N. M. Philip Fidel has taken over the Sandia at Bernalillo, N. M., from Dennis Baca.

Pat Mahoney, chief of the theatre decorating division for Paramount in New York, and later for Balaban & Katz in Chicago, for 9 years, and with the Interstate circuit, Dallas, 10 years, has been added to the staff at Hart Theatrical Decorating and Display.


CLEVELAND

Los Ratener, Warner theatre contact manager and Bud Friedman, booker, are en route to Hollywood for a vacation.

William S. Shartin, United Artists branch manager, has stepped into the Variety Club directorial shoes left vacant by the promotion of Maury Orr to the post of western division sales manager. Shartin is also chairman of the club house committee.

Sam P. Gorrel, Republic branch manager for the past five years, and a member of the organ-
Hey, can't a guy read a book in privacy? Charles Schlaifer (seated), head of 20th Century-Fox's advertising, publicity, exploitation and radio departments, attempts to read in private his copy of "Centennial Summer," the new novel you can readily see. But seriously, Mr. Schlaifer isn't reading at all. He's pointing out a situation in the book that will be a peg for a stunt in 20th-Fox's advertising campaign for the movie "Duel in the Sun." If you think you can figure it out, you're getting warm.

Prints will be released through Astor exchanges. E. A. Rambomet, 68, who was connected with several major film exchanges here over a period of many years, died May 10. At the time of his death, Rambomet was special representative for the Stein Printing Company and the American Tracking Association.

ST. LOUIS

It has been learned that the "settlement out of court" of the clearance complaint filed with the local AAA tribunal by Robert E. Webster, owner of the Webster Theatre, St. Louis, and the Princess Theatre, Perry, Ill., against RKO, Paramount, MGM and Warner Bros., will permit Webster to obtain prints for use in his theatres without taking into consideration the finality of the case for the Gem and Joy theatres in Chester, Ill., also the Sparta Theatre, Sparta, Ill., all of which are part of the Farrar & Turner circuit.

All motion picture exchanges in St. Louis are now on a five-day week for front office and back office help. A skeleton force is maintained on Saturday and few workers are brought down on Sundays to handle emergency shipments. Those who work on Saturday morning take time off earlier in the week, while for all Sunday work time-and-a-half is being paid, under the new agreement with the unions.

The estate of the late Mrs. Jennie E. Tate, widow of Frank R. Tate, prominent theatre owner and real estate dealer, amounted to $128,824, according to an inventory filed in the St. Louis Probate Court.

Russell Hardy, Washington attorney for Fanchon and Marco, recently returned to St. Louis with James H. Arthur, general counsel for the firm, from St. Paul where the suit to prevent the application of the Consent Decree arbitration system to the company's Theatres in St. Louis was argued. It is understood the Circuit Court of Appeals at St. Paul will hand down its decision in the case within the next four to six weeks.

A bill has been presented to the St. Louis Board of Aldermen to require theatres of 200 to 1300 seating capacity to install fire alarm boxes connected with the city fire department's alarm system, in front of the theatres, while

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REGIONAL NEWSREEL

(Continued from Page 35)

theatres of more than 1500 seats will have to install alarm bells throughout the front of the house and on the stage.

Hurlby C. Gould and George Smith, owners of the Capitol Theatre building, Bridgeport, Ill., and the Avalon Theatre in Lawrenceville, III., have recently granted a ten-year extension of leases on both houses to the Frisina Amusement Company, Springfield, Ill., which have been operating the properties for some years.

Shelby McCallum, recently discharged from the Army, is again the manager of the Benton Theatre, Benton, Ky.

Ray Brown has sold his interest in the Ritz Theatre, Cullin., to his partner Lyle H. Webb. They opened the house several years ago.

The recent purchase by S. M. Farrar and O. L. Turner, Harrisburg, Ill., of the majority stock interest of Frank E. Barnes in the Carmi and Strand theatres in Carmi, Ill., of which they have been the managers for some years, gives the circuit control of 16 theatres in 11 southern Illinois communities.

Visitors of the week included Herman Goldberg, purchasing agent, and Sol Kravitz, special representative of the exchange supervisor's office, Cincinnati, Ohio.

Andy Dietz, manager, and Matt Schultner, president, Screen Guild Productions of St. Louis attended the national convention of Screen Guilds at the Blackstone Hotel, Chicago, May 10, 11 and 12.

Carson Rodgers, general manager of the L. W. Rodgers Theatre Circuit, Cairo, Ill., is convalescing at Barnes Hospital here after a month's illness.

Out-of-town exhibitors seen along Film Row included: Paul Horn, Jerseyville, Ill.; Justin Garard, Carthage, Ill., and Dallas City, Ill.; A. C. Struck, Manito, Ill.; T. A. Baker, Bruner Hill; Dean Rello, to his parents, Galesburg, Mo., and Mountain Grove, Mo.; and Bill Williams, Williams Circuit, Union, Mo.

WASHINGTON

The Howard Theatre had a special midnight show for the benefit of the Junior Police and Citizens Corps.

Harry Rosenthal, MGM salesman, returned to the office after honeymooning in Florida. The bride is former Mary Patricia Cain in Massachusetts. Amazingly enough, they were able to find an apartment in crowded Washington.

Barney Read, maintenance engineer at Warner Bros., had an inspection tour of the theatres in Winchester, Harrisburg and Clifton Forge.

The associate members of the Variety Club, under the chairmanship of Dr. Sylvia Daniels, went to town on the recent Mothers' Day Luncheon, which was a great success.

Corrugated to the ladies, organized a quiz program, entertainment and cocktails were part of the festivities. All Film Row turned out for the affair.

MGM Sales Manager Jack Goldberg and Sales Representative Fred Rippingale have returned to Washington from a week's trip through southwestern Virginia. They visited Roanoke, Salem, Radford, Marion, and Christiansburg.

Millard Schneiderman, Universal, was promoted to the home office staff. Joe Horn has been acting office manager since Schneiderman left.

Violet Miller, Warner contract department, was married on May 10 to Henry Phillips.

District Manager John S. Allen, of MGM, has been on the go recently. He was in Norfolk for a conference with Bobby Levitt one day. Upon returning to Washington he left immediately for Cincinnati.

Branch Manager Max Cohen of Universal and Min Davis, who started the local exchange ball rolling by spending two weeks in Atlantic City and New York.

The famous Virginia apple blossom festival, 19th in the series, was held recently, with MGM's Tom Balridge helping to stage the affair.

Management of the Wayne and Cavalier theatres in Waynesboro, Va., this week announced their houses have been operating during the coal emergency without loss of time, due to the use of auxiliary equipment.

BOSTON

B. J. Brooks has announced the opening of the Mercury Checking Service Company, a new service for independent distributors in this territory.

At Republic this week Tom Duane was named branch manager. He was formerly connected with the sales department of Paramount here. Frank Dervin has been promoted to district manager.

Douglas MacLeod, an Army veteran, has joined the booking department at PRC.

Lou Wechsler has resigned from 20th Century-Fox to accept a position at PRC.

Visiting the film district last week was James R. Grainger, executive vice-president and general sales manager of Republic.

Ruth Cummings, a member of the booking force at Paramount, is vacationing in Bermuda.

John Feloney, manager 20th Century-Fox, had as recent visitors here John Moore, salesman at Paramount in Albany, and his family at his Dorchester home.

Bell MacKenzie, manager of PRC, has returned to work after a recent illness.

Jim Tibehts, manager of Loew's State, has arranged to present the first in a series of special all-cartoon shows for children starting May 25 at 9 a.m.

Sam Finanski, local head of the M and P charge and Nathan Yamin, head of the Yamin Circuit, have displayed in their offices the honorary plaques which were presented to them as civic leaders for their work in connection with the War Activities Committee.

The M and P home office staff has welcomed back Al Bevin, who has returned to work after a long illness.

When Boston's Steve Brody Monogram president, returns to town next week, there'll be quite a celebration in the film district. The occasion is the world premiere of Monogram's "Suspense," which comes to the RKO Boston Theatre.

H. V. horn was head of the local Variety Club while here.

CHICAGO

Irv Mack, of Filmack, says the recent partial shutdown due to the coal strike was the first in the trailer company's 27 years of operation.

Jack Flynn and Bill Bishop, MGM officials, are in Des Moines for the Victory celebration of Paramount Theatres' Midwest circuit.

The gossip had it this week that Film Classics is not interested in independent productions—vice versa. Film Classics, however, is known to be taking on outside independent producers.

Planet Pictures Corporation plans to open an office at 1241 Wabash Avenue to feature 16mm. equipment. B. C. Black, who will be in charge, is now in New York City with Sam Nathanson on a business trip.

Jack Osserman, formerly manager of the RKO exchange here and now Latin American manager for RKO, has been in Chicago visiting old friends.

Russell Drew has been named manager of the Edinburg Theatre at Edinburg, Ill.

Filmack, Fox Movietone and Paramount Northeast signed with two unions, making the front office policies of 100 per cent organized.

Encyclopedia Britannica Films is seeking more vault space for its expanding film library and announces it will pay the cost of overhauling old vaults in order to obtain space.

R. E. Harper of the Bell and Howell Company has resumed his post as district manager for Missouri, Kansas, Iowa and Nebraska.

J. C. Bildicker has bought the Pastime Theatre in Ashton, Ill., and will install a new front and other improvements.

"Henry V" now promises to get one of the most thorough two-day promotions in film history. Following completion of negotiations to show the Lawrence Olivier picture at New York's City Center Theatre, it has been reported that the J. Arthur Rank interests are now trying to sign up Chicago's Civic Opera House. If this will be the case, either of the two auditoriums ever showed a film.

With the announcement this week of fourteen additional home office executives slated to attend the MGM and Loew's four-day business meeting in Chicago at the Stevens Hotel starting May 24, the total of those expected has reached 30. Among the group to be included are Arthur M. Loew, Joseph R. Vogel, Charles K. Stern, Max Wolf, William

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From now through August 6th there will be important commemorative happenings reflecting on all in this industry. This is the emblem that will trademark these activities—an accomplishment in showmanship which may well be remembered for twenty years to come.
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George Turnow, manager of the Park Theatre, LaGrange, Ill., is at home recovering from a severe illness.

New appointments: Gordon Byer to the Chicago Theatre as assistant manager, Edward Gilmartin to the Roosevelt as assistant, Richard Misch to the United Artists as assistant, Morton Schwartz to the State Lake as assistant, and Elmer Vraney to the Paradise as assistant.

Paul Humston, division sales manager for Europa Films, was a recent Chicago visitor.


NEW YORK

The Paramount Pep Club will hold its 25th annual outing on Wednesday, June 26 at the Longshore Country Club, Westport, Conn., it was announced this week. Between 600 and 700 members are expected for the day's events, according to Irving Singer, president of the club. Activities will include all sorts of athletic games, to be followed by a dinner dance.

Bill Slater, for the past two-and-a-half years doing publicity for RKO Theatres, announces he is quitting his post at the end of May. New plans are hush-hush thus far.

Blanche Livingston, home office publicity contact for RKO Out-of-Town Theatres, has been making a flying tour of the midwest this week. She is covering Cleveland, Columbus, Dayton, and Cincinnati.

Milton Hoffman of the Paramount pressbook department returned to the job this week after his discharge from the Army. At the time of his discharge Hoffman was T/Sgt, in charge of public relations at Camp Kliner.

RKO's annual outing this year will be held on two days, May 20-21, with half the home office and exchange personnel alternating each day. The party will ship aboard Hudson Day Liners to Bear Mountain. W. B. England is chairman of the affair, with David Mack as co-chairman.

Sam Baker, owner of the 55th Street and Fifth Avenue theatres, is rumored negotiating to take over the Miami on the Avenue of the Americas. It is believed Baker would probably re decorate and reopen as a first-run foreign film theatre.

Another rumor of the week concerned Tony Lee and Sam Woo, who own the Venice Theatre on Park Row at the edge of Chinatown. The two Chinese exhibitors are believed to be angling to get the Universal Theatre on the Bowery. This is the house that was closed last week on charges of improper operations.

The MGM home office has imposed a severe penalty on the 24-Hour Club who were chosen as a result of their efforts for the Red Cross Drive, has been raving since his return from Washington about the President's reception for them and the swell time they had in the National Capital.

Howard says he never saw anything like it for hospitality and throws a large bouquet at Spyros Skouras for the latter's handling of the affair.

Bernie Morrison, booker at the Fabian office, is out of the hospital and convalescing nicely after an operation for hernia.

The MGM home office is throwing a dinner and theatre party for the entire exchange personnel this week as part of the "good neighbor" campaign. They are seeing Ray Bolger in "Three to Make Ready."

Hospital notes: Fred Moses, UA biller, is in wickersham Hospital following a nose operation, Lee Herbst, secretary to Harold Klem of J. J. Theatres, was out last week because of illness.

Horoseattle notes: Florence Belinsky, assistant cashier at UA, and Gertrude Levine, statistician, have taken up horseback riding in earnest, spending their weekends that way.

Sylvia Dobosh, a secretary at UA, has resigned.

KANSAS CITY

Bill Headstream, manager of the Melba Theatre at Batesville, Ark., has been elected president of the Batesville Rotary Club.

The Dickinson circuit is preparing to open a new theatre in Moberly, Missouri, upon which work has been held up by one thing and another; it is expected to be ready very shortly, however.

Herman Illner and Marcus Landu have purchased the State Theatre in Mound City, Kansas.

Roy Berry is remodeling a former store building in Howard, Kansas, and plans to have it ready to serve the town as a motion picture theatre in the very near future.

R. R. Biichel has re-opened his Osage Theatre here after having completed a remodeling job on the place.

The "time squabbie" business causing so much trouble in other parts of the country was avoided here when the City Council voted against Daylight Saving Time. It's standard time for Kansas City.

The Summer doldrums are already beginning to set in, but not at local box- offices, where films continue to play to good grosses almost every week. Even the second runs are in the black.

Basil Fogelson, manager of the Family Theatre at Kirkville before the Army claimed him, is setting up a new theatre in Green City, which he expects to have open before the month has gone.

VANCOUVER

Harry Avison, doorman at the Atlas Theatre, Victoria, is a grief-stricken grandfather. His daughter and her four children, aged 1, 2, 4, and 6, and his son-in-law were all drowned when their car went through a bridge near Nanaimo.

Mrs. Robert Benton, wife of Bob Benton of Dominion Sound Equipment, and daughter of Dave Boltland, manager of the Dominion Theatre here, is very sick in a local hospital. Dave's wife has also been ill with heart trouble.

Moe Thompson, Capitol cashier, is all twitter these days, for her fiancée, Norman Austin, is back from the wars.

C. A. Toworis, 67, old timer in B. C. show business and owner of the Capitol Theatre at Princeton, died suddenly last week. His son will continue to operate the Capitol.

Contracts have been completed between Winnipeg film exchange employes and the distributors who covers all back shop help. The union is an IATSE affiliate.

A request from Peter Barnes of Toronto, who operates the Langley Prairie Theatre for permission to build a 450-seat theatre at Brighouse, B. C., was turned down by the Municipal Council. A permit for an 800-seat theatre and community centre has already been granted to two B. C. theatre men, it was pointed out, and another theatre of this kind would be sufficient at present. Brighouse is ten miles from Vancouver.

Mary Cechin, wife of John at 20th-Fox, was married to Lloyd Breeden. After a honeymoon spent in Seattle, she will continue at the 20th-Fox Vancouver office.

Earl Lawton, president of Odeon Theatres of Canada, is here from Toronto. He addressed the Vancouver Board of Trade at a luncheon Monday at the Hotel Vancouver.

Leslie Allen, co-producer with Gordon Hikker of the Vancouver Jubilee Show, is in Hollywood completing final arrangements for bringing film stars here to take part in the city's charity shows. Allen is president of David Theatres.

The Royal Theatre, Moose Jaw, Sask., has been sold by E. S. Flynn to the Phillit circuit, which operates theatres in several of the prairie towns. The 600-seat theatre which caters to action and cowboy films.

The Victoria projectionists and Odeon Theatres have made a new contract which calls for an increase an hour at the Plaza (1st run) and five cents an hour at the Oak-Bay and Rio theatres, all circuit houses in Victoria.

David Tracy, ex-assistant manager of the Plaza Theatre, was sentenced to one year at hard labor for his part in a conspiracy which resulted in the theft of $10,000. His share of the loot, it came out

(Continued on Page 40)
COMIN' AT YOU!

A TEXAS CYCLONE OF AN ACTION MUSICAL!

COLUMBIA PICTURES presents

THAT TEXAS JAMBOREE

with

THE HOOSIER HOTSHOTS

from THE NATIONAL BARN DANCE

KEN CURTIS • JEFF DONNELL

ANDY CLYDE • GUINN (B16) WILLIAMS

ROBERT STEVENS • THE DINNING SISTERS

DEUCE SPRIGGINS & HIS BAND

THE PLAINSMEN and CAROLINA COTTON

Screenplay by J. Benton Cheney

Produced by COLBERT CLARK • Directed by RAY NAZARRO
in court, was $140. He was also trying to beat the races on a $30 per week salary, for which his lawyer said he worked 80 hours weekly to support his wife and family. Eileen Mahlers, who was in charge of Odeon’s art department while Gordon Munroe was overseas, and is now his assistant, is a pretty sick girl in a local hospital. At last reports she was coming along nicely.

OMAHA

John Redmond, RKO divisional manager with headquarters in Minneapolis, spent several days here on a tour of local theatres.

Wilder Coombs, 20th-Fox office manager, took a week off to attend funeral services for his father.

Rain forced postponement of the 20th-Fox office picnic.

Ralph Morgan, now with Monogram at Kansas City and former RKO salesman here, has been visiting old friends in Omaha.

Joyce Anderson has returned to work at United Artists as secretary to the branch manager after two months’ leave of absence.

Dorothy Heston, United Artists assistant cashier, and Hilton Norton of North Carolina, will be married here May 18. They will live in Dallas last.

Fred Rathwic, United Artists inspectess, is spending a month in California.

Esther Moser, former UA cashier, is here from Idaho. She is a sister of Ruth Moser, a United Artists employee here.

Minn Lonergan, MGM inspectess, is on vacation.

Lucille Bentz, MGM assistant contact clerk, has been ill for several days.

Carl White of Quality Theatre Supply Company is back from an eastern business trip.

Bill Heath, former Warner salesman here, has joined the Republic sales staff.

Republic also has a new exhibitor, Bernice Moran.

Columbia held a going-away party for Bob Bertram, former booker, who has purchased a theatre in Iowa.

The measles has put Dolores Kranemper, Universal cashier, on the shelf.

Doris Gross, Warner booker, is on vacation. Virginia Stahmer, Warner stenographer, is spending her vacation in Kansas City.

Bob Ballantine, owner of the Ballantine company, was in Beaumer for the opening of the new B Theatre, owned by Mrs. Rose Nebuda. The Ballantine Company furnished the equipment.

Esther Jones of Paramount is vacationing.

Ray Van Gelder, Ocheydan (Ia.) exhibitor, was in the city obtaining equipment for remodeling his Princess Theatre. The remodeled house will be ready sometime this month.

Walter Hoffman, 20th-Fox exploiter from Minneapolis, was in Omaha for several days.

RKO-Broadway has a tieup with the United States Employment Service office during the showing of “From This Day Forward.” The theatre has a USES-manned booth where employers can “List That Job.”

DALLAS

Lance Nolley, former Dallasite, and now with Walt Disney Studios, is here, not only getting a vacation, but making some sketches of Texas personalities for use in Disney’s new color production of “Folks’ Bill,” based on the legend of his former James C. Bowman’s book of the same name.

Duke Clark, Paramount’s southwestern district manager, is back at his headquarters here after a tour of area branch offices with J. J. Donohue, central division manager.

Fred McFadden, who recently discharged from his hospital, has been joined by his former manager of the Telenews Theatre here, leaving the organization to become assistant manager for a new theatre at San Antonio.

John Boles, Texas star of stage and screen, was visiting here last week, accompanied by his wife. He has been to his home town of Greenville, and made an appearance in Corsicana when his old friend Beauford Jester, opened his campaign for Governor with a huge rally.

Walter B. Shutter, who used to be general manager of Standard Theatres in Oklahoma City and then resigned to operate two houses he had purchased in Cherokee, Okla., has sold the theatres and returned to his home town of El Reno, Okla., to become executive vice president of the Citizens’ National Bank.

Interstate launched a new radio program last week at the Palace Theatre here over the Texas Quality Network. Known as “Screen Test,” it follows the pattern of the “Dr. I.Q.” shows and has been booked for a 26-week run over the radio network to be aired from Interstate theatres in Dallas, Fort Worth, Houston and San Antonio.

M. M. Murphy, formerly city manager for the Phil Isley theatres at Brownwood, has established an exchange there to handle independent films. The new exchange will serve theatres in Texas and other southwestern states. It was purchased from G. I. Cole of New Braunfels.

Amarillo folks raised $30,000 for the Boys Ranch near there where underprivileged boys find a break, during the world premiere last Friday of the film, “Boys’ Ranch” at Interstate’s Paramount. Half was raised from the sale of 1500 premiere tickets at $10 each and $15,000 additional was donated by Amarillo business men.

A series of free shows are to be given at the town of Wilmer on Monday nights by local business men who are underwriting the venture in order to provide motion picture entertainment for the community.

A. Blanco, owner of Blanco California Theatres with headquarters in Mountain View, Calif., and Arlandis Bou, who operates a small theatre chain out of Mendota, left Galveston last week, bound for Madrid, Spain, and a six-month tour of the European continent. They said they were going abroad to study possibilities of launching a chain of theatres in France and Spain.

Lloyd Rust, boss at Monogram here, has returned from a meeting of branch managers and franchise holders in Chicago.

Claude Ezell, Phil Longdon, Joe Jack, Bill O’Donnell, Rip Payne, Julius Schippa, Jim Cherry, Harold Schwarz, Ted Deboer and Eddie Kusin were among Variety folks who left for the national convention in New York.

NEW THEATRES

Ashton, Ill.—The Pastime Theatre in the two-story Schultab Building is to be remodeled and improved by the new owner of the building, J. C. Biderback. The plans call for a new front, while the store and storage space will be increased.

Eric, Ill.—John and George Farral of Kansas City, who recently purchased the Breed block in the downtown section, plan to build a 300-seat theatre on the site. The property formerly included an auditorium, four stores and another building, all of which were destroyed by fire in 1963.

Harvard, Ill.—C. J. Pappas, who already operates the Miller and Saunders theatres here, has started construction on a new $70,000 theatre in Walworth, Wis., a short distance north of here.

Columbus, Ohio—The foundation for the new Driving Park Theatre, in which Fred Rowlands has an interest, is virtually completed. The new theatre, which will cost $126,000, will have a 300-seat theatre and storeroom project is located at Livingston and Geers Avenues. A parking lot for patrons, west of the theatre, has already been graded.

Black Creek, Wis.—A new theatre, with such features as a cry room for babies and seats equipped with earphones for the deaf, has been opened here by Mr. and Mrs. Ernest Beyer.

RECEIVES SERVICE PIN. Fred J. Schwartz, vice-president of Century Theatres (right) is pictured at a recent breakfast as he hands Joseph R. Springer, general theatre manager of the circuit, his service pin after completing 24 years with the company.
A happy young woman these days is Warners' stenographer, Joan Trainor, whose husband just returned from European service. Lieutenant Trainor served for two years abroad. Joan's vacation ideally coincided with her husband's discharge from the Army.

Best wishes for a speedy recovery go to Dick Lemucci and his son, Roy, both of whom were badly hurt in an automobile accident on their way north. Lemucci, who runs the Granada, Bakersfield; Arvin, Arvin; and River, Oldale, is in the hospital with possible concussions.

James Schiller, exploitation man for Monogram, attended the world premiere of "Suspense" in San Francisco on May 9. Delita and Barry Sullivan, stars of the production, were also there.

See Note from the Row were Frank Valakis, Valakis, Willow Brook; Art Brick, Palace, Las Vegas; R. E. "Arch" Archibald, Coronado and Palm Theatres, Coronado Beach.

Harry Stern, PRC district manager, went to Denver for a short visit. Harry Thomas, president of the company, now in L. A., was on the sick list for several days.

Harry Sweet, relief manager for Bill Hendricks at Warners' Downtown, is the proud father of a baby boy, born at Good Samaritan Hospital.

Universal has a new assistant shipper, Norman Derosee, who succeeds Howard Lichtenstein. Branch Manager Foster Blake is justifiably elated over the showing his office made in the recently completed Bill Scully Anniversary drive. Los Angeles and Chicago tied for first place, with the final winner to be announced shortly. Credit for the fine showing goes to Howard Whitman, chief booker, and his assistants, Ben Sachey, just out of the Navy; Rene Amter and Beverly Beckley.

Mrs. Gertrude Morgan, head bookkeeper of Monogram's coast offices, and an employee of the company for 16 years, resigned to go to Albuquerque, N. M., to live. Mrs. Evelyn Brower takes Mrs. Morgan's place. Mrs. Amelia Miller, a newcomer to film business, assumes Mrs. Brower's job.

HARRISBURG

With the sale of the Columbus Hotel, headquarters for many a vaudeville company of the past, the final relic of the old three-a-day circuits is gone. The Columbus, built in 1907 by Maurice Russ, on the site of the Grand Opera House, after that was razed by flames, was the traditional theatrical hostelry of the city.

More than a dozen school parties attended the Maytime Cartoon Carnival at Loew's Regent, after arrangements were made by Sam Gilman, manager, and two ushers, who visited city schools. A group of teachers acted as chaperons for the students.

Sam Gilman took his ten-day bonus vacation last week, visiting his former home, Cleveland. Gilman was given the ten days for his excellent record during the war.

Dawn Blue, relief employe at the Colonial, is pinch-hitting at the State for Gloria Oyler, who is on leave of absence.

Shorty McKillops, Loew's Regent aide, gave birth to a son in the Harrisburg Hospital last week.

ALBANY

About $120,000 of the $360,000 quota set for the Albany district Jewish Welfare drive at a luncheon on April 29 has been reached, it was announced this week by Samuel E. Arnowitz, chairman of the drive's executive committee. Of the $360,000, approximately $300,000 was earmarked as relief for survivors of concentration camps and cemeteries. The rest will support Jewish welfare projects.

Of the 37 Warner Brothers exchanges in the U. S. the Albany exchange finished first at the end of the initial week of the national Wild West Show drive, which started March 31. Exhibitors seen along Film Row were Dayton LaPointe, Chatham; Sam Davis, Phoenix, and Mrs. Inez Ferguson and Edward McIntyre, the latter a brother-sister team from Copake.

The writer of the three best advertisements on the 20th Century-Fox film, "Dragonwyck," in the Trip-to-Hollywood competition will receive a jaunt to the movie capital with all expenses paid. The contest is being held in conjunction with the picture's opening at the Strand Theatre this week.

Zora Gale of the 20th Century-Fox advertising sales department was married to Edward Schenmeyer recently. They are living in Albany.

Helen Wisjen, branch manager's secretary, was elected captain of 20th Century's sales managers' drive for Albany. Andy Smith, drive head of the eighth divisions, was a recent visitor.

The Schine circuit reopened the Richmond Theatre at Herkimer on Mother's Day. The "(Continued on Page 42)"
(Continued from Page 41)

Richmond has been extensively renovated. The circuit also operates the Liberty there.

C. R. (Dietz) Halligan, branch manager at RK &B for several years, died recently. He lived at Green Island.


Nathan Dickman, Albany branch manager of Monogram, and Robert Adler, office manager, will attend the national convention at the Drake Hotel, Chicago, at the end of June. Arthur Greenblood, home office representative from New York, visited the circuit recently.

Neil Hellman, chairman of the Variety Club car give-away, held a pep meeting of Film Row Varsity recently to return to work following a three-week honeymoon. An announcement was made at the party that all 20th Century employes who have been with the company for three years will be invited to the party.

The Lake Theatre, Lake George (operated by Sam Honenblatt) opens for the summer season this week.

CINCINNATI

Vincent Kramer, Paramount city salesman, recently returned to work following a three-week honeymoon in New York with his bride, the former Marie Barnadine.

Paramount's Cincinnati office is to hold a banquet June 3 at the Netherland Plaza Hotel in honor of employes who have been with the company 25 years. The seven persons to be honored will be charter members of a new Paramount 25-year club. They are A. J. Helenecke, head shipper; Joe Jueuing, shipper; Miss Fannie Voss, head inspectress; Miss Laura McDermott, inspectress; Miss Aeolian Breen, head contract clerk; Miss Marion G. Conley, cashier, and Jack Rodman, head booker. They will receive Bulova wrist watches inscribed with their names, certificates and gold buttons engraved with their names. Among the speakers will be Mayor James G. Stewart and Judge Draffel.

Louella Rush, MGM inspectress, is on a temporary leave of absence because of illness.

Visitors on Film Row last week included "Ducky" Myers, Chillicothe; Max Goldberg, Falmouth, Ky.; George Turlikis, Middletown, Ohio; Bert Hule, Huntington, W. Va.; David Brown, Cabin Creek, W. Va.; Charles Biehler, Lexington, Ky., and Martin and Howard Judk, Franklin, Ohio.

Two auditors from the Universal home office are passing two months at the Cincinnati exchange. They are M. J. McDermott, and Myron Kline. Peter F. Rosian, Universal district manager, has returned from Oklahoma City and spent last week.

The annual spring party of the Twentieth Century Family Club was held recently at the Hyde Park Country Club, with about 100 persons attending. An announcement was made at the party that all 20th Century employes who have been with the company for three weeks will be invited to the party. The event was held at the Drake Hotel, Chicago, at the end of June. Arthur Greenblood, home office representative from New York, visited the circuit recently.

New Mirrophone Sound

JOE HORNSTEIN has it!

SCENE GUILD HEAD MEN. New officers and directors of Screen Guild Productions who were elected at the first annual sales meeting in Chicago recently, pose in the above group. They are, left to right: S. R. Decker, treasurer; Arthur Lockwood, vice-president; John J. Jones, president; Frank Grady, chairman of the board; John L. Francois, secretary; Jack Engel, director; Bob Lippert, vice-president and general manager; Albert Bezel, director; J. Francis White, Jr., director.

SCREEN GUILD HEAD MEN. New officers and directors of Screen Guild Productions who were elected at the first annual sales meeting in Chicago recently, pose in the above group. They are, left to right: S. R. Decker, treasurer; Arthur Lockwood, vice-president; John J. Jones, president; Frank Grady, chairman of the board; John L. Francois, secretary; Jack Engel, director; Bob Lippert, vice-president and general manager; Albert Bezel, director; J. Francis White, Jr., director.

in the Pacific Northwest for Paramount. George Clark, advertising director for Famous Players Canadian Corporation, recently discussed advertising in Portland.

TOBACCO

Canadian theatre men are engaged in selecting labor delegates for the convention of the International Alliance of Theatrical Stage Employees in Chicago next July. Heading the projectionists is William S. Covert of Toronto, international vice-president of the organization for many years. The Toronto local of stage employes will be represented by William Diene of the Tivoli Theatre and Harry Fisher of Shean's.

When A. H. Jolley, executive secretary of the Motion Picture Theatre Association of Ontario, Toronto, appeared as guest speaker at the Kinross Club dinner in Owen Sound, Ontario, his speech on the Canadian film industry was broadcast by Station CFOX.

Officers of the first Canadian branch of Variety Clubs of America, Toronto Tent No. 28, headed by J. J. Fitzgibbons, are to be inducted at the Hotel, arrangements for which are in the hands of Ben Geldesker of Famous Players. R. J. O'Donnell of Texas, National Chief Barker, has been invited to officiate. The Canadian delegation to the 10th national convention in New York May 16-18 was headed by Fitzgibbons.

Marvin Thoraum has been appointed manager of the Vancouver, B. C, branch of Gaumont Camera Lab, of which O. R. Hanson of Toronto is general manager. This is the first branch in Canada, outside of Toronto, of the British equipment organization.

Following the war there had been an increase in the number of civilians who attended film shows in military camp theatres of the Dominion. Assurance has now been received by the film industry from official sources that civilians have been barred from such performances.

Newsread shots of the pre-release screening of Eagle-Lion's "I Know Where I am Going" at the tiny village of Tobermory, Ont., were presented in conjunction with the engagement of the feature at the Centre Theatre, an Odeon unit at Owen Sound, which is the nearest city to the locale of the stunt premiere. A number of Owen Sound people had attended the Tobermory event.

In its organization of standardized programs
She Wrote the Book

(Continued from Page 20)

in a number of situations, especially in average, comfortable dansing, or... as well as leading a feature on a weekend or middle-of-the-week booking. The picture itself... be asked by almost anyone a... 47 minutes. For one... performances, production and... And Joan Davis, usually pre-occupied... show a Negro past. Davis, which, though apparently... played tongue-in-cheek in its serious moments, clearly establishes her as an actress of many talents. As the professor of calculus, Miss Davis projects a shy, introverted nature that... 1961 as an assemble of pictures that... serious role. The... every sentence that... comedies for straight characterizations, there will be wisdom in her decision... the picture... leading feminine role, good performances are turned in by Jack Oakie, Mischa Auer, Kirby Grant, Ben Alexander, Stuart and Thurston Hall. Warren’s production values are high, and his collaboration on the screenplay... the productions has resulted in a comfortable... of this type and is a true Western in every sense of the word. Though formula stuff, the...... few little human touches to give it a friendly feeling. No top names have been used for marquee... except perhaps, Evelyn Keyes, who does very well with her assignment. But all the players are splendidly cast. In the main role is Willard Parker. He has done only one or two other pictures of this kind and is not too well known, but most folks will find that he gives an exceptionally able portrayal of... try to go straight. The other two have little to do. There are a number of outstanding scenes; worthy of particular mention... the other two on horseback jump off a cliff into the water in order to save their necks. It is the convincing and believable character types drawn by the cast, the beautiful Technicolor photography and the understanding direction of George Sherman that makes this a good, entertaining outdoor drama for everyone.

Danny Kaye to Receive
Colorado Memorial Medal

Danny Kaye has been notified by Gov. John C. Vivian of Colorado that that State will confer on him the General Rose Memorial Medal for services as a distinguished performer of humanitarian service by an outstanding individual, the medal was received in 1945, year of its establishment, by Edgar Bergen.

Kaye will go to Denver in August to accept ground for the General Rose Memorial Hospital.

"Voice of Theatre Speakers"

JOE HORNSTEIN has it!
CHECK-UP ON PRODUCT IN WORK

STUDIOS CONCENTRATE ON WESTERNS, MUSICALS AS UNITS INCREASE FOR LOCATION SHOOTING; EXPENSES OBITIOUSLY OF MINOR CONSEQUENCE IN VIEW OF PROFITABLE RETURNS

Westerns, musicals and other light escapist fare constitute the chief production activities at practically every studio these days. At Columbia, for example, every film being made— with the exception of one—is a musical. Conditions in the picture capital are improving, with expenses obviously of little consequence because of commensurate returns. Studios are sending an increasing number of units on location, many going by air, with rushes being dispatched to Hollywood after a day's shooting in a nearby or distant locale.

PARAMOUNT SLOWS UP

Paramount has a trio of films rolling, which is not up to the studio's usual production record. Bing Crosby is finishing "Welcome Stranger" and hardly takes time to watch his horses lose, going into "Emperor Waltz." Location sites have been scouted for the picture, which also stars Joan Fontaine. A troupe leaves May 20 by special train to film three weeks of Technicolor footage at the Canadian Rockies around Jasper Lodge. Backgrounds will be shot to represent Vienna and the Tyrol.

Charles Brackett is producing and Billy Wilder directing.

Another Paramount location party is the "Uncoquered" unit, which is in Pittsburgh for eight weeks of shooting of mountain regions in the vicinity for the Cecil B. DeMille production.

"Perils of Pauline" and "Where There's Life" are the other two Paramount pictures in production.

CARDINAL PREPARES 'SHEILA'

The first film for this newest member of the Hollywood family is already being prepared. Harry M. Fischler, head of the company, has assembled a crew to prepare location shooting for "Sheila." The group is scheduled to depart shortly for Covert, Mich., to film backgrounds of Lake Michigan, where much of the picture's plot is based.

INT'L MOVING DAY OVER

International, the American half of United-World, is now completely set up at Universal City. Les Kaufman, former Republic press chief, has assumed the job so ably handled by the late Johnny Johnston.

International recently used walkie-talkie equipment to control distant crowd action on the set of "Bella Donna." Director Irving Pichel used radio to cue camel contingents from a starting point over the crest of a hill at a Mojave Desert location. This eliminates the usual p.a. system.

'RAMROD' FIRST ENTERPRISE

First picture to go under the Enterprise banner will be "Ramrod," a glorified western drama. Shooting will center around Zion National Park; filming may start May 1

Ingrid Bergman returns to Hollywood from New York on May 25 to start preparations for "Arch of Triumph," with co-star Charles Boyer, Producer David Lewis and Director Lewis Milestone.

PRODUCERS ACTIVE AT UA

United Artists currently has more pictures寂寞 production than in many months. Eight features are being produced by as many producers, which means that just about half of the company's available directors are in actual production. Most recent starters are "The Devil's Playground," with Bill Boyd starring as Hopsalang Cassidy, and "The Chase," a Seymour Nebenzal picture, which started May 15 after a delay occasioned by a court ruling on Joan Leslie, originally ticketed to co-star with Robert Cummings.

Susan Douglas, Broadway recruit, received her first screen role in Low-Lewin's "Bel Ami." Others are Angela Lansbury, Ann Dvorak, Frances Dee, Marie Wilson and Katherine Emery. Warren Williams came out of three years' retirement to take a role in the film, playing George Sanders' arch-enemy.

Just started is Comet's "Miss Television," featuring David Bruce and Cleavus Caldwell. Reginald LeBorg directs for co-producers Buddy Rogers and Ralph Cohn. Margaret Pollock, "Miss Cincinnati of 1944," makes her screen debut in the picture.

Other UA units working are Bogueau's "Short Happy Life of Francis Macomber," Crosby's "Abe's Irish Rose," Sol Lester's "No Trespassing" and Hunt Stromberg's "Dishonored Lady."

COLUMBIA'S MUSICAL TREND

Four out of the five pictures currently being produced by Columbia are musicals. The lone drama is "Crime Doctor's Manhunt," another in that series starring Warner Baxter.

Musicals include "It's Great to Be Young," featuring Leslie Brooks, Jimmy Lloyd and Bob Stanton; "Down to Earth," Technicolor musical starring Rita Hayworth and Larry Parks; "Rio," with Evelyn Keyes, Keenan Wynn and Ann Miller; and "Singing on the Trail," a Ken Curtis action musical.

"Gallant Journey" has been completed and the studio plans a big campaign on this story of aviation pioneer, "His Face Was Their Fortune" is also ended.

PRC ENDS TWO, DELAYS ONE

PRC has just completed two films, "Melody Roundup" and "Blondes on the Loose." The Alexander-Stern production, "Phillo Vance Returns," has been indefinitely postponed.

REPUBLIC ACCENTS WESTERNS

Republic continues to ride at a gallop, with Roy Rogers, star of the Yates stable, working overtime to produce results. Rogers completed "Shine on Texas Moon" and starts two pictures just a few days later. From May 19-28, the (Continued on Page 46)

JOAN CRAWFORD IN DEAL WITH SKIRBALL-MANNING

Through a verbal agreement reached in a deal between Joan Crawford and Jack Skirball and Bruce Manning, the star will make two pictures for the Skirball-Manning unit at Universal. Under the contract, he will be signed later this month, Miss Crawford will have the right to refuse any assignment. Her first vehicle will be "Portrait in Black," which Carol Reed will direct. Miss Crawford's three-picture commitment with Warner Bros. will be completed with "The Secret," scheduled to enter production this month.

Meanwhile, Skirball-Manning have announced the purchase of "Barren Heart," an original screenplay by Henriette Martin and Leo Mittler.

REMODELING CREWS PREPARE NEW QUARTERS FOR WURTZEL

Having acquired additional space for a total of 36 offices, remodeling crews have started work on the new quarters which will be occupied by Sol M. Wurtzel Productions, Inc., under the terms of a three-year lease at 20th Century-Fox Western Avenue Studios.

Structural remodeling, painting, carpeting, and the installation of an up-to-date lighting system will be carried out. When the Wurtzel company move to the quarters formerly occupied by the Armist Forces Film Unit. A private projection room, cutting room, and communication system, with all new equipment, are also being installed while specially constructed office furniture has been promised for delivery by May 20.

GREEN TO DIRECT 'DORSEYS'

Alfred E. Green has been signed by Charles R. Rogers to direct "The Fabulous Dorsey's," the producer's forthcoming independent production for United Artists. The picture, starring the famous bandleader brothers, Tommy and Jimmy, will go into production as soon as Rogers has finished touch-ups to his current "Angel on My Shoulder."

PARAMOUNT BUYS TWO

"The Big Haircut," an original story by Houston Branch, about "Life in a Ton of Bricks," an original comedy for the screen by Ruth McKenney and Richard Brausten, have been purchased by Paramount. Production will be by Robert Fellows and Danny Dyer, respectively. Alan Ladd is slated for "Haircut."

ACQUIRE 'GOLDEN CITY'

"Golden City," by Ted Allan, noted foreign correspondent, novelist and short story writer, has been acquired by Joseph Bernard and Milton Sterling as the second United States Pictures starring vehicle for Gary Cooper and Lilli Palmer, who are now making "Cloak and Dagger."

ZION PARK LOCATION SITE

Zion National Park, in the southwest corner of Utah, will be opened by Governor Herbert B. Mathews to Producer Henry Sherman for locaion in the making of Enterprise Productions' "Ramrod."
**Former Barsha Films Now On MacDonald's Schedule**

The departure of Leon Barsha from his producer's post at Columbia has resulted in a switch of assignments, with Wallace MacDonald named as producer on five of the stories Barsha had been preparing. The pictures are "Betty Co-Ed," which will be a "teen-age" musical; "Keeper of the Keys," another Stratton Porter novel; and "The Gloved Hand," "I Don't Like to Die," and "Death Has Nine Lives."

Before receiving the five new assignments, MacDonald had been preparing six productions. Three of the latter, however, have been switched to William Keighley. The eight pictures, if completed, will be a total of eight. In addition to the former Barsha films, he is working on "The Creaking Gate," "The Man in Cell 88," and "For the Love of Rusty."

**New Chaplin Picture Set For Production June 3**

Charles Chaplin will make his first picture in six years when he appears this fall in his new production, "Comedy of Murders," which will be released through United Artists. Appearing with him will be Marthe Raye.

Chaplin, for the first time in his career, will not appear as the famous "Charlie," but will be seen as a dapper little Frenchman whose brazen accent is also Chaplin. "Comedy of Murders" will go into production on June 3 and will require 58 sets necessitating the renting of additional space outside the Chaplin Studios proper. Chaplin's last picture, released in 1940, was "The Great Dictator."

**Cast in Crosby Film**

Lucille Watson has been assigned the role of a titled Viennese in Paramount's Bing Crosby-Joan Fontaine Technicolor starer, "The Emperor Waltz." Roberto Jonay, for three years a Paramount actor and one of Hollywood's youngest dance directors, also has been cast in the picture.

**Named Executive Producer**

Leonard Goldstein has been named executive producer of "The Egg and I," screen version of the Betty MacDonald best-seller, which International recently purchased.

**Bogues Signs Lupino**

Ida Lupino has been signed by Benedict Bogues for the feminine lead in "The Affair of the Diamond Necklace." Bogues is also negotiating with Charles Laughton and Brian Aherne for starring male roles.

**'Monte Cristo' Returning**

Louis Hayward, who starred in "The Son of Monte Cristo" before he entered the U. S. Marine Corps three years ago, will star in "The Return of Monte Cristo," which Edward Small will produce for Columbia release. Max Nosseck is slated to direct, with Grant Whynott as associate producer. Tentative production date is June 15.

**Hull Added to 'Barbaree'**

Henry Hull has been added to the cast of MGM's "High Barbaree," screen version of the adventure novel on five of the stories Nordhoff and James Norman Hall. He will play Van Johnson's father.

**O'Shea in Hope Film**

Oscar O'Shea has been signed by Paramount for an important supporting role in "Where There's Life" with Bob Hope and Signe Hasso co-starred and Sidney Lanfield directing.

**VISIT 'FATHER' Pendant**

Jack L. Warner and authors Howard Lindsay and Russel Crouse have visited the "Life With Father" set at the Warner Bros. Studio. Front row in the usual order are, Col. Warner, Irene Dunne, Mrs. Clarence Day, Crouse and Lindsay. At top is Michael Curtis, director, and just below him are Robert Buckner, producer and Steve Trilling, assistant to Col. Warner.

**No Wedding Ring Provides Dramatic Role for Grable; Gerard Cline Prepare 'Jiggs, Maggie' Comedy Series**

Aubrey Mather, Broadway stage actor, was signed for an important role in MGM's "The Mighty McGuck," Wallace Beery starrer which John Watters is directing.

William Castle was named by Columbia to direct "Strange Conclusions," next in the studio's series of thrillers based on "The Whistler" radio programs. Richard Dix stars in the series which Rudolph Flothow produces.

Douglas Dumbrille has been signed for an important role in "Ghost Busters," fourth in the Monogram Bowery Boys series starring Leo Gorcey. Leo's associates in the juvenile gang are Huntz Hall, Bobby Jordan, Billy Benedect, David Gorcey and Gabriel Dell. Jan Grippo produces with William Beaudine directing.

"Flight," a modern romantic melodrama by Anthony Mann and Dorothy Atas, has been purchased by RKO and assigned to Michel Krajke for production, following completion of "Beat the Band," Krajke's first RKO assignment. Co-author Anthony Mann will direct "Flight" and Sid Rogell is executive producer.

Mary Eleanor Donahue, nine-year-old actress, was given the second lead in "Snow Cinderella," starring Charles Drake and Lynne Roberts. Bernard Vorhaus is directing the Walter Colmes production for Republic release.

Mark Helliger has signed Tony Gaudio, Academy Award-winning cinematographer to photograph "Swell Guy," second of Helliger's independent productions for Universal release. "Swell Guy" stars Sonny Tufts, Ann Blyth and Ruth Warrick. Frank Tuttle directs.

"Return of the Soldier," Rebeca West novel of the World War I soldier who became an amnesiac victim, has been acquired by Warner Bros. and placed on the production schedule of Henry Blanke.

Three comics have been set for top roles in MGM's "Merton of the Movies," with singer Virginia O'Brien later to get in on the leading feminine role, appears with Buster Keaton and Red Skelton.

Betty Grable draws her first dramatic role in 20th-Fox's "No Wedding Ring." This is Gene Markey's first writing and production chore since being discharged from the Navy.

Jan Savitt and his orchestra have been signed to appear in Monogram's third Teen-Agers musical which Arthur Dreiths will direct for producer Sam Katzman.

Anna Q. Nilsson, star of the silent era, wins one of her top supporting ballad, "Getti Young, Joseph Cotten and Ethel Barrymore in RKO's drama, "Katie For Congress" which H. C. Potter directs.

"Heart of the Rockies," original story by Betty Burbridge, has been assigned to Republic Producer Lou Gray as the first in the new series of Magnacolor musical westerns to star Monte Hale and Adrian Booth.

Leon Barsha, formerly with Columbia, has been assigned to Universal's Ben Pirat unit and his first picture will be "Challenge in the Night."

Hunt Stromberg has signed Morris Carnovsky to one of the important roles in "Dishonored Lady," Hedy Lamarr starrer which Robert Stevenson directs and Jack Chertok produces.

George Montgomery has been cast as Philip Macrae in 20th-Fox's "The High Window," Raymond Chandler mystery which Robert Bessler will produce.

Barney Gerard, producer, and Eddie Cline, director, are preparing to start filming on the first of their comedies based on the popular comic strip, "Jiggs and Maggie." Outline of their first picture has been olayed by George McManus, creator of the strip. Contract with Monogram calls for two Jiggs and Maggie films per year.

Maisha Hunt was borrowed from MGM by Walter Wanger for the second feminine lead in "Smash-up," Susan Hayward starter at Universal. Jimmy McHugh and Harold Adamson have been signed to write songs for the picture which Stuart Heisser is directing.

Samuel Goldwyn has acquired Among My Souvenirs, 20-year-old sentimental ballad, for use as the theme song of "The Best Years of Our Lives," starring Fredric March, Myrna Loy, Dana Andrews, Teresa Wright and Virginia Mayo, with William Wyler directing. A special arrangement of the song will be played in the film by Hoagy Carmichael.

**Ginger to Enterprise**

An exclusive agreement has been concluded between Ginger Rogers and Enterprise Productions whereby the latter will star in pictures for that company. Her first picture under the new deal will be "Maggi July" by E. A. Ellington, to be followed by "Wild Calendar," based on the book by Libbie Block.
Universal, maintaining a good production pace, has five films rolling and is planning several to start shortly. Two pictures were just completed: "Cuban Polo" and "Oh Say Can You Sing."

Skirball-Manning are scheduled to start "Magician Doll" on May 20. Another independent producer releasing through Universal, Walter Wainger, is supposed to begin "Smashup" around the same date.

ASTOR PICTURES

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COLUMBIA

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COMING

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4581 Blazing the Western Trail (W.F.) C. Starrett-Dub Taylor-Tex Harding... 56. 10/18/45 b12/6/45
4784 Laxton’s Last Stand (W.F.) Charles Starrett-Smiley Burnette... 54. 4/25/46 b12/6/45
4786 Gunning for Vengeance (W.F.) Charles Starrett-Smiley Burnette... 56. 3/21/46 b5/4/46
4788 Lash of the West (W.F.) Charles Starrett-Smiley Burnette... 55. 3/14/46 b3/16/46
4793 Texas Panhandle (W.F.) Charles Starrett-Tex Harding... 55. 12/20/45 b1/12/46
4791 Throw a Saddle on a Star... C. Starrett-J. A. Roberts... 51. 1/4/46 b2/19/46

Westerns (Coming)
Cowboy Blues Ken Curtis-Jeff Donnell.
Desert Horseman Charles Starrett-Smiley Burnette.
Hearts of the Border Charles Starrett-Smiley Burnette.
Landrush Charles Starrett-Smiley Burnette.
Singing on the Trail Ken Curtis-Jeff Donnell.
Texas Thunder Ken Curtis-Jeff Donnell.
That Texas Jamboree Ken Curtis-Jeff Donnell... 5/16/46
Two-Fluster Stranger Charles Starrett-Smiley Burnette... 5/20/46

MGM

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Group No.
Sp. Adventure (D.F.) C. Gable-G. Cansino-J. Boleyn... 125. Mar b12/2/45
15 A Letter for Eve. (C.D.F.) Marsha Hunt-John Carroll... 89. Jan-Feb b12/1/45
11 Bandolascum (W.F.) Wallace Beery-Margaret O’Brien... 116. Apr-May b2/9/46
13 Dangerous Partners (My.F.) James Craig-Sigrid Haiio... 76. Oct b3/11/45
15 Harvey Girls *T (M.J.) J. Garland-A. Sothern-J. Hodik... 101. Jan-Feb b12/2/45
19 Hidden Eye (M.F.) Edward Arnold-Frances Rafferty... 127. Sept b12/25/45
11 Our Vines Have Tender Grapes (D.F.) M. O’Brien-E. G. Robinson... 106. Sept b7/21/45
19 Portrait of Maria (D.F.) Dolores Del Rio-Pedro Armendariz... 76. Jan-Feb b12/13/45
21 Private Swedish Wooden Spoon Donna D’Imperio... 89. April-May b5/9/46
15 Sailor Takes a Wife (C.F.) Robert Walker-J. Alllyn... 81. Jan-Feb b12/29/45
14 She Went to the Races (C.F.) James Craig-Frances Gifford... 85. Nov b20/40/45
14 Sheriff’s Bad Bad Man (D.F.) Rosalind Russell-Dan Duryea... 89. Oct b11/17/45
12 Two Sisters From Boston (C.M.F.) Kathryn Grayson-June Allyson... 112. Apr-May b3/9/46
15 United Mine (C.F.) A. Sothern-G. Murphy-H. Brooks... 109. Dec b1/19/46
18 Vacation from Marriage (C.D.F.) Robert Donat-Deborah Kerr... 104. Dec b9/22/45
Sp. Weekend at the Waldorf (D.F.) Rogers-Pulideon-J. Veid... 130. Oct b10/30/45
14 What Next, Corporal Hargraves? (G.F.) Robert Walker-Wynn... 96. Nov b5/6/46
14 Yolanda & the Thief T (M.A.) F. Astaire-F. Morgan-L. Bremner... 166. Dec b10/20/45
Sp. Ziegfeld Follies of 1946 *T (M.F.) Fred Astaire-Genie Kelly... 116. Mar b1/12/46

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Beginning Or the End L. Barrymore-R. Walker-B. Donlevy
Black Sheep James Craig-Skipper Homeler
Boys’ Ranch (D.F.) James Craig-Skipper Homer... 97 b5/4/46
But Not Goodbye... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ......
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<td><em>Trouble With Women</em></td>
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<td>Miss Susie Sligh's (DF) A</td>
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<td><em>The Strange Love of Martha Ivers (D) A</em></td>
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<td>Searching Wind (D) A</td>
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<td>Sergeant York (DF)</td>
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<td><em>The Strange Love of Martha Ivers (D) A</em></td>
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**COMING**

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<tr>
<td>PRC</td>
<td>CURRENT 1944-46</td>
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<tr>
<td>Arson Squad (My) A</td>
<td>F. Albertson-R. Armstrong</td>
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<td>Club Havana (DMF)</td>
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<td>Detour (D)</td>
<td>Tom Neal-Arn Sage</td>
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<td>Devil Dog of Death Valley (My) James</td>
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<td>Danny Boy (DF)</td>
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<td>Enchanted Forest (DF)</td>
<td>E. R. Sidle-K. Wayne</td>
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<td>Flying Serpent, The (H) A</td>
<td>Ralph Lewis-George Zucco</td>
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<td>W. A. Frank</td>
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<td>Mask of Dillon (D) A</td>
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<td>Romance of Terror (My) A</td>
<td>Dick Fraser-Grace Gillen</td>
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<td>Strangler of the Swamp (H) A</td>
<td>R. R. Leader-Raymond Barrat</td>
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**Westerns (Current 1944-45)**

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<td><em>Johnny Mackray-Hatton</em></td>
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**Roaring Range (My) | J. Brown-Raymond Hatton | 68 | *Johnny Mackray-Hatton* |

**South to Mexico (My) | J. Brown-Raymond Hatton | 68 | *Johnny Mackray-Hatton* |
**SHOWMEN'S TRADE REVIEW, May 18, 1946**

**REPUBLIC**

**PROD.**

No. | CURRENT 1944-45 | Run | Time | Rel. | See of
---|-----------------|-----|------|-----|-------
467 | Along the Navajo Trail (W.F.) | Roy Rogers-Dale Evans | 66 | 12/15/45 | b12/15/45
468 | Behind City Lights (D.F.) | Rogers-Terry-Lynne Roberts | 71 | 10/26/45 | b10/26/45

**RCO-RADIO**

**Block**

No. | CURRENT 1945-46 | Trade | Shown |
---|-----------------|-------|-------
1 | A Game of Death (M.A.) | J. Loderer-A. Wade | b12/15/45 |
5 | Badman's Territory (W.F.) | N. Scott-A. Richards-L. Tenney | b10/14/45 |
6 | Bedlam (D.A.) | Robert Karloff-A. Lee | b8/14/45 |
2 | Beulah's Two Sisters | N. Coleman-P. Reed-J. Cressatt | b3/2/45 |
3 | Bloody Watcher | Hugh Beaumont-Charley Walker | b12/15/45 |
4 | Larceny in Her Heart | Hugh Beaumont-Charley Walker | b12/15/45 |
5 | Missing Desires | Eddie Dean-Phyllis Diller | b3/2/45 |
6 | Missouri Hayride | Martha O'Driscoll-William Wright | b3/2/45 |
7 | Murder Is My Business (M.Y.) | Hugh Beaumont-Charley Walker | b3/2/45 |
8 | Queen of the West | Anker-W. B. | b3/2/45 |
9 | Secrets of a Sorority | Mary Ware-Ricki Vinn | b3/2/45 |

**COMING**

- **Avalanche** (M.Y.) A
  - **Buster Blouse**
  - **Lacy**

- **Caravan Trail** (C.W.) F
  - **Buster Crabbe-Al St. John**

- **Fighting Bill Carson** (W.F.)
  - **Buster Crabbe-Al St. John**

- **Flaming Bullets**
  - **Tex Ritter-Dave O'Brien**

- **Frontier Fugitives**
  - **Buster Crabbe-Al St. John**

- **Gunfighters**
  - **Buster Crabbe-Al St. John**

- **Six Gun Man (W.F.)**
  - **Buster Crabbe-Al St. John**

- **Terror on Horseback**
  - **Buster Crabbe-Al St. John**

- **Thunder Town (W.F.)**
  - **Bob Steele-Syd. Taylor**

**Westerens (Coming)**

- **Colorado Seminole**
  - **Eddie Dean-Mary Kenyon**

- **Emperor**
  - **Buster Crabbe-Al St. John**

- **Ghost of Hidden Valley**
  - **Buster Crabbe-Al St. John**

- **Lady Larceny**
  - **Buster Crabbe-Al St. John**

- **Man Without a Gun**
  - **Bob Steele-Eden Hall**

**Showmen's Rep.**

- **UA**
  - **Buster Blouse**
  - **Lacy**

- **RKO**
  - **Buster Crabbe-Al St. John**

**RKO RADIO**

**Block No.**

No. | CURRENT 1945-46 | Trade | Shown |
---|-----------------|-------|-------
4 | A Game of Death (M.A.) | J. Loderer-A. Wade | b12/15/45 |
5 | Badman's Territory (W.F.) | N. Scott-A. Richards-L. Tenney | b10/14/45 |
6 | Bedlam (D.A.) | Robert Karloff-A. Lee | b8/14/45 |
2 | Beulah's Two Sisters | N. Coleman-P. Reed-J. Cressatt | b3/2/45 |
3 | Bloody Watcher | Hugh Beaumont-Charley Walker | b12/15/45 |
4 | Larceny in Her Heart | Hugh Beaumont-Charley Walker | b12/15/45 |
5 | Missing Desires | Eddie Dean-Phyllis Diller | b3/2/45 |
6 | Missouri Hayride | Martha O'Driscoll-William Wright | b3/2/45 |
7 | Murder Is My Business (M.Y.) | Hugh Beaumont-Charley Walker | b3/2/45 |
8 | Queen of the West | Anker-W. B. | b3/2/45 |
9 | Secrets of a Sorority | Mary Ware-Ricki Vinn | b3/2/45 |

**A Likely Story**

- **Bill Williams-Barbara Hale**

**Bamboo Blonde**

- **Frances Langford-Russell Wade**

**Best Years of Our Lives, The**

- **Darnays-M. Loyz-F. March**

**Child of Divorce**

- **Sharyn Moffett-Regis Toomey**

**Criminal Court**

- **Conway-O. D'Arcy**

**Deadlier Than the Male**

- **F. O'Brien-T. Marshall**

**Desirable Woman**

- **J. Bennett-R. Cynick-R. Bickford**

**Dick Tracy**

- **K. Morgan-Conway-Jeffries**

**Falcon's Adventure**

- **Tom Conway-Madge Meredith**

**Great Gull's Nest**

- **A. Carney-W. Brown-J. Jeffrey**

**Honeymoon**

- **A. Carney-W. Brown-J. Jeffrey**

**It's a Wonderful Life**

- **J. Stewart-R. Reed-L. Barrymore**

**Lady Luck**

- **Y. Young-H. Morgan**

**Nocturne**

- **George Raft-Lynn Bari**

**Notorious**

- **Grant-Ingrid Bergman**

**Second Chances**

- **F. O'Brien-M. O'Hara**

**Sinbad the Sailor**

- **D. Fairbanks-J. M. O'Hara**

**Sister Kenny**

- **Russell-D. Jagger**

**Step by Step**

- **F. O'Brien-J. Cressatt**

**Stronger, The**

- **R. W. Robinson-L. Welles**

**Till the End of Time**

- **Leatrice Joy-C. Madison**

**Vacation at Larkspur**

- **Billie Dove**

**What Nancy Wanted**

- **Claudette Colbert-John Wayne**

**With Reservations**

- **Claire Trevor-John Wayne**

**Q**

- **Queen of Burlesque**

**M**

- **Maddona of the Seven Moons**
  - **Maddona of the Seven Moons**

- **Make Mine Music**
  - **RKO**

- **Man Who Dared**
  - **RKO**

- **Man Who Walked Alone**
  - **RKO**

- **Man Without a Gun**
  - **RKO**

- **Miss Apple**
  - **Fox**

- **Miss Laredo**
  - **Rep.**

- **Miss Denver**
  - **RKO**

- **Miss Dixie**
  - **Rep.**

- **Miss Monogram**
  - **Rep.**

- **Miss Nevada**
  - **Rep.**

- **Miss Sophie**
  - **Rep.**

- **Miss Utah**
  - **Rep.**

- **Miss Wisconsin**
  - **Rep.**

**N**

- **Navajo Kid**
  - **RKO**

- **Night and Day**
  - **WB**

- **Night Edition**
  - **WB**

- **Night in Paradise**
  - **Rep.**

- **Night Train to Memphis**
  - **Rep.**

- **NorAH**
  - **RKO**

- **No Time for Comedy**
  - **WB**

- **No Time to Think**
  - **Rep.**

- **Notorious**
  - **RKO**

- **Notorious Girl**
  - **Rep.**

- **Notorious Wolf**
  - **Col.**

**O**

- **Of Human Bondage**
  - **WB**

- **Oh, Say Can You Sing**
  - **Sing.**

- **One Excited Week**
  - **Rep.**

- **One More Tomorrow**
  - **WB**

- **One Roman Holiday**
  - **Rep.**

- **One Way to Love**
  - **Sing.**

- **Open City**
  - **Sing.**

- **Open Ward**
  - **WB**

- **O. R. T.**
  - **Rep.**

- **Our Hearts Were Growing Up**
  - **Rep.**

- **Our Husbands Have Tender Grapes**
  - **Mon.**

- **Out California Way**
  - **Rep.**

- **Out of Our Minds**
  - **Sing.**

- **Out of the Depths**
  - **Sing.**

**P**

- **Pardoo My Fast**
  - **Col.**

- **Paris Underground**
  - **UA**

- **Partners of the Trail**
  - **Mon.**

- **Pasken's Island**
  - **RKO**

- **Passport to Destiny**
  - **RKO**

- **Perfect Marriage**
  - **Rep.**

- **Perilous Woman**
  - **Rep.**

- **Perils of Pauline**
  - **Rep.**

- **Phantom Detective**
  - **Col.**

- **Phantom Thief**
  - **Col.**

- **Pilgrim Lady**
  - **Rep.**

- **Pirates of Monterey**
  - **Univ.**

- **Plundering Broadway**
  - **Mon.**

- **Portraits of Mary**
  - **Mon.**

- **Proud Share**
  - **Rep.**

- **Pride of the Marines**
  - **WB**

- **Printed Silk Scarves**
  - **Univ.**

- **Pursuit to Algiers**
  - **Univ.**

**Q**

- **Queen of Burlesque**
  - **Col.**
showmen's trade review, may 18, 1946

republic (continued)

no.

frd.

run

time

col.

issue

547 fatal witness (d) f.

550 a guy could change (d) f.

551 an angel comes to brooklyn (cm) f.

552 a strange impersonation (d) f.

553 california gold rush (w) f.

554 in old sacramento (w) f.

555 alias billy the kid (w) f.

556 bands of the badlands (w) f.

557 california gold rush (w) f.

558 colorado pioneers (w) f.

559 days of buffalo bill (w) f.

560 phantom of the paradise (d) f.

561 rough riders of cheyenne (w) f.

562 sulphur ridge (w) f.

563 sun valley cyclone (w) f.

564 under fiesta stars (w) f.

565 wagon wheels westward (w) f.

566 valley of the zombies (w) f.

555 alias billy the kid (w) f.

556 bands of the badlands (w) f.

557 california gold rush (w) f.

558 colorado pioneers (w) f.

559 days of buffalo bill (w) f.

560 phantom of the paradise (d) f.

561 rough riders of cheyenne (w) f.

562 sulphur ridge (w) f.

563 sun valley cyclone (w) f.

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559 days of buffalo bill (w) f.

560 phantom of the paradise (d) f.

561 rough riders of cheyenne (w) f.

562 sulphur ridge (w) f.

563 sun valley cyclone (w) f.

564 under fiesta stars (w) f.

565 wagon wheels westward (w) f.

566 valley of the zombies (w) f.

westerns (current 1945-46)

555 alias billy the kid (w) f.

556 bands of the badlands (w) f.

557 california gold rush (w) f.

558 colorado pioneers (w) f.

559 days of buffalo bill (w) f.

560 phantom of the paradise (d) f.

561 rough riders of cheyenne (w) f.

562 sulphur ridge (w) f.

563 sun valley cyclone (w) f.

564 under fiesta stars (w) f.

565 wagon wheels westward (w) f.

555 alias billy the kid (w) f.

556 bands of the badlands (w) f.

557 california gold rush (w) f.

558 colorado pioneers (w) f.

559 days of buffalo bill (w) f.

560 phantom of the paradise (d) f.

561 rough riders of cheyenne (w) f.

562 sulphur ridge (w) f.

563 sun valley cyclone (w) f.

564 under fiesta stars (w) f.

565 wagon wheels westward (w) f.

west (coming)

coquette of cheyenne.

556 el paso kid (w) f.

557 red river renegades (w) f.

558 silver city (w) f.

559 stagecoach express (w) f.

560 stagecoach express (w) f.

20th-fox

1945-46

618 a walk in the sun (d) f.

622 a yank in london (d) f.

624 captain kiddle (b) f.

626 dolly sisters, the (t) mc f.

629 fallen angel (d) a.

628 house on 92nd street (d) f.

619 a walk in the sun (d) f.

623 do you love me (t) mc f.

625 dragonwyck (d) a.

628 dolly sisters, the (t) mc f.

629 fallen angel (d) a.

628 house on 92nd street (d) f.
Lana Turner as "Coquette"

Lana Turner has been assigned the leading role in MGM’s “Coquette,” in which Helen Hayes starred on Broadway in 1927 and Mary Pickford played on the screen in 1929. Albert Lewin, the Coquette and Coquette? screenplay writer, is working on the scenario for the new version, which Robert Lord will produce.

Goldwyn Signs Youngster

Marlene Aames, eight-year-old girl who appeared in “The Corn is Green” and “The Lost Weekend,” has been signed by Samuel Goldwyn to appear in his production, “The Best Years of Our Lives.” William Wyler is directing.

Famed Scene Duplicated

The scene of the atomic bomb reaction ever demonstrated by man is being duplicated as closely as security restrictions allow for MGM’s “The World, the Flesh and the Devil.” The set represents the Chicago “plee” test staged on the squash court beneath the grandstand at Stagg Field, University of Chicago, December 2, 1942.

Lorre Hope’s Menace

“The Private Eye,” which gets under way in July at the Technicolor Studio with Robert Hope and Dorothy Lamour starred, has gained a moniker in the person of Peter Lorre, who will play a sleek, shifty-throwing little man who knows the score. A component of the above private detective played by Hope.

Set for Top Roles

MGM’s Technicolor musical, “The Kissing Bandit,” will have Tony Martin and Kathryn Grayson as stars.
COMING JUNE 8th

Something Special

In the issue of June 8th, SHOWMEN'S TRADE REVIEW will offer a Birthday Present of special features and service for its theatre subscribers to mark the thirteenth birthday of 'The Service Paper of The Motion Picture Industry' . . . Watch for it . . . You'll be glad you're a SHOWMEN'S TRADE REVIEW subscriber when you receive your copy.
REVIEWED IN THIS ISSUE

Don't Gamble With Strangers 27
Dressed to Kill 27
Galloping Thunder 13
Larceny in Her Heart 13
Specter of the Rose 13
The French Key 27
The Stranger 13
The Walls Came Tumbling Down 13

PRODUCT GUIDES
Begin on Page 41

MAY 25, 1946

New Chain Plans 500 Automatic Theatres
See
The Motion Picture Theatre Equipment and Maintenance

Jack Kirsch (See Page 3)
SWEET DREAMS!
CURRENT OBSERVATIONS

VARIETY CLUBS... Humanitarian Award Dinner at the Hotel Astor in New York last week was pronounced by veteran film observers to be one of the greatest public relations gestures the industry has ever realized. It probably was just that, because we can recall no other single event which more emphatically revealed the humanitarian impulses and deeds of show business than this tribute to General Evangeline Booth, retired international director general of the Salvation Army.

The Variety Clubs themselves have made such an achievement possible. The million dollars collected—and donated without one cent of "overhead" taken off the top—last year is a fact that stands to the credit of every member of this organization. Also, the Annual Humanitarian Award now has assumed great stature—two of those selected for the honor later received other great awards, the Nobel Peace award and the Pulitzer prize.

* * *

SETOA CONVENTION... There is every indication that the Jacksonville, Fla., meeting of the Southeastern Theatre Owners will be one of the most important exhibitor gatherings in many years. There will be four major addresses by national figures in the industry as well as the important business which will be the order of the organizational meetings of this progressive group. Ted Gamble will speak for the ATA; Jack Kirsch will speak for Allied; Mitch Wolfson will discuss the future of MPTOA, while Francis Harmon will represent the MPA.

Having attended pre-war meetings of this organization and considering the added attractions we feel safe in predicting that exhibitors will find the meeting very rewarding for the time and travel effort necessary for their attendance. In fact, after considering it all, we are sure we should be among those present at Jacksonville ourselves.

* * *

JACK KIRSCH... will be the guest of honor at the inaugural banquet in Chicago Saturday (May 25) night when industry people from all over this country will gather at the Palmer House to pay tribute to the dynamic and widely popular head of National as well as local Illinois Allied.

As president of National Allied, Kirsch takes office in a particularly important period in the history of that organization. When he leaves the office, he may well live in the records of the organization as a leader who accomplished great things for Allied.

If Jack likes a fighting job, he has one now. We wish him well and we are confident he will be declared a winner.

* * *

FILM RENTALS... continue to be the pivot point around which revolves the vast majority of the exhibitors' complaints. The average independent exhibitor has not enjoyed the great measure of prosperity as did his larger independent and affiliated brothers. Therefore, the increased film rental and higher and wider percentage demands have brought down his average profits accordingly. The industry has nothing to gain by having any exhibitor losing money or fighting to keep his head above water. No industry is secure when one branch makes fantastic profits while another makes pennies. The bigger companies can well afford to treat the small independent with more consideration without asking that he prove every cent of his overhead. The total figures make such demands silly. We said many times before that if the smaller exhibitor were given a flat 25% cut in all film rental the total amount would never be noticed or missed. We say it again. Let's spread the profits so that everyone in our business enjoys some part of them.

* * *

MPTOA... and its future will probably be decided at the Columbus, Mississippi meeting early in June. Much speculation is going the rounds as to what will come out of that meeting. We will not venture a guess of our own. There are too many things happening in exhibitor-organization circles for anyone to predict what the final decision will be. Whatever Ed Kuykendall says will have a bearing on the ultimate future of MPTOA.

* * *

CHANGES... were many these past two weeks. Old friend, Johnny Johnston, passed on... Les Kaufman succeeded him at International... Mort Goodman succeeded Les at Republic... Sid Alexander moved into the David O. Selznick office in New York... All of this is just a part of the things that happen in any industry.

"CHICK" LEWIS
Manos Named in Fraud Suits

George A. Manos, together with his Roxy Amusement company and the Manos Amusement corporation, Monday was named in eight fraud suits based on allegedly incorrect reports on grosses.

The suits, which were filed in the federal district court for the southern district of Ohio by Paramount, Universal, 20th Century-Fox, United Artists, MGM, Columbia, RKO and Warner Bros., charged that the defendants with a fraudulent scheme to furnish the distributor plaintiffs false statements on grosses to prevent them from collecting proper rentals, to persuade them to grant reductions on pictures already played by the grant lower rentals.

Titled "Theatre Strike in the Plains," the suit is based on the defendants, prior to filing the suits, allegedly refused to permit the plaintiffs to see records by which to verify box-office reports.

Damages are asked together with an injunction against the destruction of records.

The theaters involved are all located in Ohio.

Says NEI Attacks On ATA Are Due To Misinformation

O'Donnell Asks Yaminos to Enlighten His Colleagues In Exhibitor Organization

R. J. O'Donnell, speaking as a director of the American Theatres Association, this week called on Nathan Yaminos, executive committee chairman of the New England Independent Exhibitors Association to enlighten members of that organization who, O'Donnell said, are sending unfounded reports in bulletins circulated to the members of NEI.

O'Donnell's statement was made in New York prior to his departure for his Dallas headquarters.

The request that Yaminos inform his New England colleagues was made as O'Donnell branded as "folish" the report in an NEI bulletin stating that ATA planned a theatre collection drive in 1947 with a goal of $30 million to be allocated to certain charities.

O'Donnell also scored NEI for repeating the charge that ATA is circuit-dominated which he said was merely a claim from a belief that ATA was opposed to Allied.

"I defy Mr. Mitchell (Walter E. Mitchell, president of the NEI) to find one word uttered in St. Louis at the AFA organization meet which was derogatory to Allied.

"My friend and associate in war bond activities, Mr. Nathan Yaminos, is certainly familiar with this. I think that as executive committee chairman of the New England Independent Exhibitors Association, he should enlighten Mr. Mitchell on these facts.

"The statement made by the New England organization about our planning to raise $30 million," declared O'Donnell, "is a figment of the imagination. The greatest amount raised in any theatre drive with about 1 per cent cooperation O'Donnell said was $6 million, which put the $20 million statement in the "foozle category."

"Our committee," he continued, referring to the St. Louis ATA, "was not in favor of collections. They didn't like them but there might be occasions when a collection would be feasible. So we compromised on not more than one collection and that one to be certified by an important group of charities, with 90 per cent of the collection going to the charities and 10 per cent to be held back as a cushion for future emergencies."

This 10 per cent would go into a reserve fund, O'Donnell claimed, to be held by the ATA for unexpected demands on emergencies. He said that at the time the resolution on collections was framed in St. Louis some of the framers did not believe the Red Cross or the March of Dimes would participate in a cooperative collection and added:

"Step in Right Direction

"This was merely a step in the right direction. I have reason personally to believe that the (collections) are found wanting there will be no collection in 1948."

The ATA director said he was not speaking to enter into any controversies, but that he wanted to clear the air and if the Independent unit was misinformed "I want a chance to talk it out with them. I have the friendliest feeling toward this organization and I wish it would join us."

O'Donnell denied claims made by Independent President Mitchell that ATA was circuit-dominated through its leaders, pointing out that SI Fabian and William Skirball, who were attacked along with Ted Gamble and Bill Crockett, were in competition with affiliates. Crockett, he said, headed an organization which consisted of 85 per cent of unaffiliates, and, he added, "If Mitchell can prove Ted Gamble is affiliated, I'll eat his hat."

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Judge Sets Hearing on Jackson Park for June 7

Federal Judge Michael Igoe set June 7 for a further hearing on Jackson-Park Theatre petition for injunctions which, if granted, would revise Chicago's clearance system. The claim of the theatre, which faces a $200,000 damages and then a second suit for additional damages and injunctive relief.

Newsreels Strike Cuts Theatre Advertising

Curtailment of theatre advertising, already felt in the West, is expected to spread to the East as both the Tula World and the Tribune cut amusment ads. The papers, faced with a 20 day supply of newsprint on hand, rejected all paid ads and set aside two columns daily for announcements of railroads, theatres and utilities free of charge.

Hardest hit were the first run Talbot Theatres and the Griffith circuit second runs, attempts to use direct by mail promotion hit a snag too due to paper shortages among the printers.

Newsreels Get Fast Coverage on Crash

Newsreels turned in fast coverage on the Army Transport plane crash in New York Monday night, with finished footage speeding across the country to theatres by eight o'clock the following morning.

The accident, the second in which an army transport crashed into a New York sky-scrapers, took place after 11 newsreel writers had to fight traffic and persuade building staffs to permit them to bring their light, sound and photographing equipment to the upper floors where the plane had crashed.

Hollywood Scripter to Do Educational Films

The Motion Picture Association of America's educational film project, which has been the subject of several weeks deliberation between educators and film men, seemed a step nearer to actuality this week as Leonard Spiegelglass, a Hal Wallis writer, arrived in New York from Hollywood to prepare six tentative scripts.

History of Talkies Due

Publishers Duell, Sloan and Pearce, Inc., will publish in late July or early August a book titled "Odeon for Sound" a history of the development of talking pictures. Publication of the work will coincide with the celebration of the 20th anniversary of sound pictures.

Screen Extras Elected

All present officers and directors of the Screen Extras Guild (AFL) in Hollywood were re-elected in a recent election held by that organization.

SHOWMEN'S TRADE REVIEW

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Acquit 'Outlaw' Manager

United Artists Theatre Manager Allied said Friday that he had been arrested, charged and released under bond in connection with the police raid on "The Outlaw.

Meanwhile in St. Louis, the Better Films Council which claims to represent some 250,000 moviegoers, went on record as opposing the picture and asking that it not be shown.

PCCITO Trustees Face Big Agenda at Meet

A crowded agenda on business and trade practices faces the Pacific Coast Conference of Independent Theatre Owners when the annual meeting of its trustees opens on June 3 in Seattle, Washington.

The following topics will be placed before the trustees: Film rentals, government suits, trade practices, federal tax, theatre audience collection drives, Confidential Reports, jack-rabbit shows, and a recommendation made by the February meeting in San Francisco concerning the American Theatres Association. Election of officers will also be held. (Executive Secretary R. H. Poole previously has said his organization did not plan to join ATA.)

Expected to attend as trustees for the three days meet are: L. O. Lukan, LeRoy Johnson of Seattle, Washington; M. W. Mattecheck, William Gropner, Jr., Portland; Rotas Harvey, San Francisco; Hugh W. Brum, George Diamos, Los Angeles; R. H. Poole, executive secretary, Los Angeles; Abe Blumenfeld, representing Ben Levin of the Northern California Independent Theatre Owners. Also expected to attend are the following ITO secretaries: J. M. Howe, Washington, N. Idaho and Alaska ITO; O. J. Miller, Oregon ITO; Hornet Tegtmeyer, Northern California and Nevada.

Johnston Will Move Palfreyman to D. C.

Offices of the Motion Picture Association of America's Washington government department, which handles the Trade Relations Department, will be shifted from New York to Washington on June 17, President Eric Johnston announced this week.

The shift moves the department head, affable, rotund legislative expert Dave Palfreyman to the Capitol City also. Johnston also announced appointment of Robert E. Vining, former naval aide to Mrs. Eleanor Roosevelt and on the staffs of Admiral Harold R. Stark and Gen. MacArthur, as an associate to Carl E. Milbenn.

New Orleans Tries Day And Date with 'Gilda'

Mort Singer's New Orleans Orpheum and Liberty theatres may adopt a day and date policy if present experiments with RKO's "Gilda" work out. The Columbia feature is scheduled to open at both houses, which are located in the commercial area within approximately nine blocks of each other.

Publicists Win Raises

Hollywood's major producers this week signed a contract with the Screen Publicists Guild providing for the following weekly minimum salaries: A, $63.44; B, $48.93; C, $74.42; D, $70.91; E, $85.40; apprentice, $40. All raises are retroactive as of Oct. 9, 1943.

Daylight Time, Outdoor Competition Cutting Into Theatre Attendance

Daylight saving time, summer weather and sports are slapping box-oftices in most sections of the country.

So far, a not-too-serious heating has been administered to the box-offices because clocks in many communities have been stopped up and a cookie which feels like stepping out can stay in the outdoors that much longer. But, exhibitors point out, the advanced time has exactly the effect that they predicted would result. The early evening shows are catching the brunt of it.

In Pennsylvania a spell of wet weather prevented immediate reaction to the new time, since rain tended to keep folks indoors anyway. However, within the last week, Harrisburg exhibitors found that the first evening show's attendance is dropping. They attribute that to the fact that people who are accustomed to going to movies in the evening do not want to go while it is still daylight. Matteine audiences in this area have remained unchanged and the second evening performance even shows a slight increase.

Slight Drop

Other sections of the country where the advanced time is in effect report a slight drop in trade which they attributed to sports as well as the extended daylight. In New Orleans exhibitors are complaining that that city—the only one in Louisiana to advance the clock—has hurt business. The surrounding area offers many open-air diversions which ordinarily affect summer business in the city.

West Virginia showed no appreciable drop in the first few weeks of the new time, due to cold weather. Boston, which has a way of being different, actually showed an increase in business—a fact which ceases to stagger when the high-powered film attractions current during the period the survey covered are taken into consideration. All houses had top product.

New England exhibitors are more concerned over the opening of Suffolk Downs race track next week as well as the night races at the dog track, than they are about daylight time.

In Oregon there is no daylight-saving time as the result of an agreement with the sister state of Washington. But longer days and skiing as well as the beaches are proving lusty rivals of the movies.

The Mid-South does not seem to have day-light saving time troubles, but the perennial summer argument of competition from sports, auto driving and dances is heard.

In Cleveland, exhibitors are happy that daylight saving time failed to pass the city council and not too happy as the weather gets warmer. So far cool weather has kept the outdoors from offering much competition and a shortage of automobiles has kept that form of amusement from cutting into the box-office.

Chicago, Canton Eye Tax

Chicago and Canton, Ohio, this week were both considering establishment of a municipal tax on amusement admissions.

The Chicago tax, suggested at 10 per cent, would be to raise more revenue and is separate from the proposed state tax of 10 per cent, which was suggested as a means of raising revenue to pay a bonus to servicemen. Last week B&K President John Bala- bars and Warner Zone Manager James E. Coston appeared before the Illinois legislative committee at Springfield to protest the state tax.

Canton's proposed tax is a flat one-cent levy on all admissions and would have an estimated annual yield of $75,000 to $100,000 a year to be devoted to the city's park system.

Allied Board Gathering Faces Important Questions

National Allied's board of directors was set to gather in Chicago Friday found our sector well-defined questions of policy whose solution may have a far-reaching industry effect and a pronounced shakeup in exhibitor association relations.

Pre-meeting talk was clearly to the effect that Allied's long and fruitful membership and that sympathy generally speaking was against the American Theatres Association. No comment was available on the possibility of an Allied-Motion Picture Theatre Owner of America alliance, but that Allied and MPTOA might get together around the table of the Conference of the Independent Exhibitors Association, which met here Thursday.

A common bond to both is the feeling that the American Theatres Association will attempt to supplant them or will deprive them of membership. ATA has repeatedly denied any such intention but the tenor of most talk among the country they concluded as diminishing which seems to have been going on sporadically, will merge into an undeclared war.

As an Allied-MPTOA leader, who has been making oblique remarks at ATA, privately expressed himself as opposed to the organization, and several Allied units have opposed ATA.

The old story that Allied and MPTOA cannot get along together because of conflicting policies is definitely discarded by now. The two organizations' leaders have worked together in the past, one instance being the head meeting on the dead of the night, behind closed hotel doors in Washington.

The meetings were kept secret because it was feared there might be some protest from members in both organizations but the leaders were able to work together cordially and while they appeared to be dissociated in public, they actually took care to see that anything they might say would not upset each other's apple carts.

It was further felt here that the questions of increased theatre rentals and percentages as well as divorse might be the thing needed to achieve a cooperation.

Allied reported was counting greatly on the theatre divorce to be the principal topic on its agenda when the date for the current meet was set.

Allied was said to have planned a campaign based on divorce in the event that the court ruled against them, otherwise, it said the court denied divorce Allied was thought ready to press for national legislation, probably by working to get the Kilgore divorce bill off a committee table and back into the arena.

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All Aboard at LaGuardia

The victory bond six—six exhibitors who set a record in the nation's recently completed victory bond contest, arrived in England this week after flight from New York. Accompanied by War Activities Victory Bond drive publicity chairman Raymond Beal, the six will be guest

Skouras Again Heads 20th-Fox, Profits Up

Directors of 20th Century-Fox, meeting in New York Tuesday after an annual meeting of stockholders reelected Spyros Skouaras, president and declared a quarterly cash dividend of 75 cents on common stock payable June 28.

The directors acted after they had been elected by the stockholders meeting which overwhelmingly adopted the company pension plan submitted to it. The pension plan will be effective as of Jan. 1, 1946. Other dividends declared were $1.125, or prior preferred, Payable June 15, and 37½% cents on convertible preferred, payable June 28.

A financial report of the company and its subsidiaries showed that its net profit for the quarter ending March 30, 1946 was $6,241,953.90 as compared with $2,855,485.43 for the same period in 1945. This amounts to $2.53 a share of common stock for the 1946 period as compared to $1.53 a share in 1945.


Officers elected with Skouras were: Production Vice President Zanuck, Executive Vice President William C. Michiel, Sales Vice President Thomas J. Connors, Vice Presidents Murray Silverstone, Joseph H. Moskowitz; Treasurer Donald A. Henderson; Comptroller Wilfred J. Edie; Secretary Felix A. Jenkins.

Golden Gate Meet On

Screen Guild President John J. Jones arrived in Hollywood this week in advance of company executives and officers of Golden Gate Pictures, Inc., (Screen Guild producing company) for the first executive home office conference since the Chicago convention. John Blumenfield, California exhibitor and president of Golden Gate, together with Screen Guild Vice-President and General Manager Robert L. Lipper and Executive Producer William B. David, also will attend the conference.

Field for London Flight

of the British industry. The winners are: Thomas S. Maine, Lafayette, La., Roxy; George Pappas, Indianapolis Circle: Joseph Goldstein, St. Louis Capitol; William Brown, New Haven Loew's Poli-Bijou; Lewin Pizor, Philadelphia Mayfair; Elmer Jackson, Pentuwood, Mont.

Warners' Sales Meet Scheduled for Aug. 5-7

Home office executives, district managers and managers from the 37 Warner Bros. branches in the United States and Canada will attend that company's three day sales convention—the first to be held in four years—at Atlantic City on Aug. 5-7. General Sales Manager Ben Kalmenson announced this week.

Attending the meet, which is to be in the Ambassador Hotel are: Kalmenson, Vice Presidents Samuel Schneider, Mort Blumenstock; Division Managers Roy Haines, Jules Lapidus; Short subject sales manager Norman H. Moray; Exchange supervisor Bernard R. Goodman; Playdate Department Head Ed Hively; National Account Manager; Edward Rex; Publicity Director Larry Golob; Field exploitation manager Bill Brumberg; Kalmenson assistant L. F. Delil, and the following district managers—Norman Ayers, eastern; Robert Smeltzer, mid-Atlantic; Charles Rich, central; Harry A. Sned, midwest; Hall Walsh, Pacific; Ralph L. McCoy, southeastern; Doak Roberts, southwestern; Henry Herbel, West Coast; Haskell Master, Canadian.

Republic Meets Study Exhibitor Preferences

Republic's Executive Vice-President James R. Grainger was receiving requests on exhibitor preferences in entertainment this week as the second of Republic's three day sales conferences opened in Chicago's Blackstone Hotel Friday.

Grainger said that the results of these preferences, gathered by his sales staff, would be carefully considered and would influence future Republic product, announcement of which has been delayed.

Republic's first sales conference ended in Hollywood earlier this week and was attended by the Pacific Coast sales staff, headed by Earl R. Collins, recently appointed Pacific Coast District Manager, Collins, recently in service, was formerly a United Artist branch manager in Dallas, Denver and Los Angeles. He replaces Francis A. Bateman, resigned. The final sales conference is to open at the New York Athletic Club Monday (27) and will run through Wednesday.

Rodgers Will Reveal New MGM Lineup at Chicago

Plans for a new short subject line up are expected to be revealed by MGM Vice-President and General Sales Manager William F. Rodgers at Chicago Saturday (22) when the five-day business meeting of that company opens in the Drake Hotel. Rodgers will also review current MGM product and may announce the company's next block. He was recently at the Culver City studios studying forthcoming attractions.

The event also marks the Rodgers' 10th anniversary as general sales manager. Rodgers took over the job in May 1936, following the death of Felix F. Feist. Since that time he has been named a vice-president and a director of Loew's.

A product to be discussed Monday will include:


Present in addition to branch and district managers at the meeting will be:

Assistant General Sales Manager E. W. Aaron; Exchange Operations Chief Alan F. Cummings; Ad, publicity and exploitation director Howard Dietz; Sales and legal liaison representative Tyree Dillard, Jr.; Loew's International President Arthur M. Loew; Exhibitor Relations Chief H. M. Riches; Assistant General Sales Manager Edward M. Saunders; Loew's vice-president in charge of theatres Joseph R. Vogel; Exploration Director William R. Ferguson; MGM Theatre Auditor William Gleicher; Sales Development Chief Jay Cole; Newsreel sales chief; George F. Masters; Ad Manager Si Sandler; Purchasing chief Max Wolf; Assistant Treasurer Charles K. Stern; Trade Contactor William Ornstein, and the following, the division sales managers with their assistants—Rudy Berger, south, with Leonard Hirsh; John E. Flynn, midwest, with Jeff Berahder; George A. Hickey, west coast, with Irving Helfont; J. J. Maloney, central, with Charles F. Deesen; E. K. O'Shea east, with Paul N. Richrath.

Columbia Profits Up

Estimated earnings for Columbia pictures during the 39-week period ending March 30, 1946, after allowable deductions of $2,315,000 as compared to $1,380,000 for the same period during 1945. Earnings on the common stock was reported to be $0.25 per share during the 1946 period compared to $0.26 for the same period 1945.

Astro Acquires 2

World rights for distribution of "Second Chance," starring Frank Craven and Fred Astaire, and "Flying Deuces" with Laurel and Hardy, have been acquired by Astro Pictures, Inc. This week both will be reissued, selling as a package deal in double feature territories.
flash!

BEN HECHT'S

"SPECTER OF THE ROSE"

GETS SMASH OPENING

IN SPECIAL PREMIERE

(THURSDAY, MAY 16th)

EMPIRE THEATRE

NEW BEDFORD, MASS.

A REPUBLIC PICTURE
Film Men Hailed at Humanitarian Dinner
Gen. Booth Thrills With Address Accepting Variety Clubs' 1946 Award

A capacity audience filled the Hotel Astor's Ballroom for the Award Dinner.

The 1946 Humanitarian Award winner held her audience of nearly 1200 men in rapt attention as she told of her life as worker and, later, leader of the Salvation Army.

Above—Gen. Booth receives the plaque from Humanitarian Award Chairman A. K. Rowsell and R. J. O'Donnell who, at right above, presents the check for $1000.

Right—In recognition of his work for the Variety Clubs, Charles E. "Chick" Lewis receives a gold life membership card, presented by Chief Barker O'Donnell.
Daylight Time, Outdoors Hurt Box Office Take

(Continued from Page 5)
take too deeply. But as the weather gets warmer exhibitions will be weight in baseball, Euclid Beach Park, which is Cleveland's larg- est amusement park and a civic operated outdoor theatre.

In Columbus, Ohio, where there is no day-
light saving, exhibitors are complaining about baseball and bowling. The latter has been gain-
ing as a mass sport, with the allies estimated to get a play of at least 10,000 bowlers a month and with that number expected to increase.

Canada has not yet had thorough test of the effect of peace-time daylight saving on the box-office. Exhibitors, as well as farmers, or-
ganized labor and school teachers protested the continuance of the advanced clock, but with few exceptions, time schedules were advanced.

Landaiche Quits Fox
To Head Gulf Brokers

Ernest V. Landaiche, veteran of 26 years service with the 20th Century-Fox New Orleans exchange, resigned this week to head the recently formed Independent Booking Company. Mark Sheridan, former 20th Century-Fox booker in New Orleans and lately a salesman in the Atlanta exchange, succeeds Landaiche as manager for 20th-Fox in the New Orleans territory.

Landaiche said the new organization, which will make its headquarters in a building on film row now to be developed in that area, has a nucleus of 21 the-
atres in the Gulf States area and expected a much larger number shortly.

He said that the Independent Booking Com-
pany is not a theatre operating company, has no financial interest in any theatre and is not controlled by any theatre interests. Each indi-
vidual member, Landaiche declared, has the privilege to decide on his products preferences. It is the first new move to develop in that area within recent years and Film Row con-
tinued to speculate this week on the possible results of the Landaiche move.

CPA Refuses Permit for Lesser Studio Building

Hollywood's tight studio space continued tight this week with little hope of immediate relief as the Civilian Production Administration turned down an application filed by Sol Lesser for permission to erect a new plant.

Offers U. S. Film Makers Space in Mexico Studios

American film producer seeking studio space may find it in Mexico, according to Luis Montes, president of the Mexican Motion Picture Com-

n
umber of Commerce. The Tepeyac, Churumaco and General Cinemagrafica studios, all centrally located in Mexico City, have the space to spare, he said.

Cost Blocks Theatre Video

Economic and commercial (rather than tech-
nical) factors stand in the way of large-scale theatre television, Dr. Frank B. Jewett, presi-
dent of the National Academy of Sciences de-
clarated in an address at the George Westing-
house Centennial Forum recently.

Television, Dr. Jewett claimed is at a disad-
antage for these are applications of the rapid and much more economically newsworthy film presentations.

Ash $6,750,000 Damages

Chicago's three year old dormant Piccadilly Theatre case against eight majors and two circuits awoke with a roar this week to switch from a non-damage suit seeking only relief from allegedly unjust trade practices into an anti-trust action seeking triple-
damages to the tune of $6,750,000.

The damages claim was inserted into the suit by amended complaint filed in Federal district court Tuesday, with the plaintiffs—H. Schoenstadt and Sons, owners of the neighborhood south side Piccadilly—claiming damages of $1,500,000 for a five-year period prior to filing the suit in October, 1943. An additional $750,000 is asked for "damages" to the theatre. These amounts when trebled under the punitive provisions of the Sherman and Clayton anti-trust acts.

In the original suit Schoenstadt claimed that his Piccadilly played 13 weeks behind the Balaban and Katz Tivoli and Warner Theatres Avalon, and suffered from this alleged discrimination. It asked for open competition and that exchanges be required to negotiate separate contracts but asked for no damages. The only changes in the suit are the request for damages.

Defendants are: RKO, Paramount, Columbia, MGM, Warner Bros., 20th Century-

Fox, Universal and the B&K and Warner Theatre circuits all of whom were defendants in the Jackson Park Theatre case whose successful action is thought to have caused the Schoenstadt to amend their petition.

Censor Ratings a 'Must' for Ontario Theatre Advertising Under Order

Ontario theatres will be required to carry the classifications given their films by the censors in all their advertising as the result of a new plan adopted by the province this week.

The plan, similar to that used in Great Britain for several years, is intended to pro-
tect children against horror and crime pic-
tures and will give all film passed either an adult or general classification. Theatre ad-
vertising then must carry these classifications.

In announcing the new plan which is effec-
tive June 1 for a one year trial period, O. J. Silverthorne, director of Provincial Censor-
ship and Theatre Inspection Branch, Toronto, said the step was necessary because producers, particularly those of Hollywood, have shown no inclination to cut down the percentage of features which deal mainly with murder, mys-
tery, horror and crime. In the Board's opinion, Silverthorne said approximately 15 per cent of the films produced belong to this type of drama. He added:

"The Board believes that repeated references to the use of alcoholic beverages can be harm-
ful to adolescents."

After film classification has been in effect

Jeannette Emrich, MPAA Liaison Worker, Dead

Funeral services for Mrs. Jeannette Wallace Emrich, former missionary and until recently club liaison worker for the Motion Picture Asso-
ciation of America were held from Grace Cong-
genoration, Toronto, in Mason Church and to a service at Mas- 

s

Tuesday.

Miss Emrich, who died last Saturday of a bronchial ailment, was the author of "Motion Pictures in a Democracy," and had taught on motion pictures at Hunter College, New York.

Lou Anger of UA Dies

Lou Anger, vice-president of the United Artists Theatre Corp. and former associate of Joseph Schenck, died in Hollywood Tuesday after an illness of a month. He was 65. He is survived by his wife, Sophie Barnard Anger.

Tarkington Passes Away

Booth Tarkington internationally known author passed as the basis of both silent and sound films, died at his home in Indianapolis. He was 76.

First 'U' Post War Meet Set for June 24

Universal is scheduled to hold its first post war convention at the Waldorf-Astoria Hotel in New York for four days beginning June 24. The booking in is providing an op-
portunity for Vice-President and General Sales Manager, Jim Scully to discuss product, will also mark the tenth anniversary of the national administration in its office. Details of future product will be announced.
“In Old Sacramento”

World Premiere in Sacramento

Old Sacramento” tops “Dakota” record. And now “In Old Sac…

Harry Arthur’s

same bill Roy R…
At Gotham, New York…

In first two weeks for new house "Irris" going great guns in Sacramento going great guns in Fox Theatre, St. Louis… on "Along The Navajo Trail"... at tri-theatre

mash business at tri-theatre

rs in "Along The Navajo Trail"
PICTURE PEOPLE

Benjamin A. Cohen, assistant secretary general of the United Nation public information department will be the speaker at the next luncheon of the Associated Motion Picture Advertisers, President Rutgers Neillson announced.

Seymour Poe, who represents Andrew Stone and Sol Lesser in the east has resigned his Stone association to devote his entire time to Lesser.

Budd Rodgers is due in New York to talk over plans for "Angel on My Shoulder" and "The Fabulous Dorseys" with Brother Charles.

Transfilm, the 16-mm. folk has bought the 12-story Pathe building in New York to house its expanding ventures.

RKO's Leon J. Bamberger has been invited to attend the Southern Theatre Owners Association convention in Jacksonville by President Nat Williams.

 Paramount Executive Committee Chairman Stanton F. Griggs has been named to the managers' board of the Memorial Hospital, an institution founded in 1884 to care for cancer patients.

 Paramount's Great Britain Sales Manager Fred Hutchinson will confer with Paramount International President George Weltner upon his arrival in New York.

SHOWMEN'S SILHOUETTES by Dick Kirsbaum

Western Cold Storage

Boy! That gives me an idea!

Out School in Chicago as a small boy—his first job may have given him the idea of cooling and air conditioning theatres.

In 1908 Barney and his four brothers pooled their money to open the Kedzie in Chicago.

Now if I could only combine this with yachting.

Not me! I ketch cold too easy.

Barney Balaban
President of Paramount Pictures
Co-founder of the Famous Balaban & Katz Corp.

In 1945 he presented an original manuscript of the Bill of Rights to the Library of Congress.

Next Week

FRANK ROGERS

SHOWMEN'S TRADE REVIEW, May 25, 1946

Oklahoma City Tent Wins 1945 Charity Citation

(Continued from Page 8)

Senator Claude Pepper of Florida, U. S. Army Air Force General Jones, Albert Kennedy Rowsome, chairman of the Award Committee, and William McCraw. McCraw urged Variety Club members to surpass their goal of raising and donating one and one-half million dollars during 1946 for charities supported by the various Tents.

It was McCraw's first official appearance as coordinator of the Variety Clubs. He will receive a salary of $12,000 annually and $8,000 for traveling expenses, the sum to be raised from advertising in the Clubs' convention journals.

At the closing sessions Saturday morning, the Clubs' national convention re-elected R. J. O'Donnell to serve his third consecutive term as National Chief Barker, and returned to office the following national officials: Carter Barron, first assistant National Chief Barker; Marc Wolf, Doughguy; William K. Jenkins, Property Master, and John H. Harris, Big Boss. Re-appointed as National Publicity Director was Charles E. "Chick" Lewis, who served as assistant executive chairman of the convention, and whose work for the organization received special mention with the presentation by Chief Barker O'Donnell at the Award Dinner of a gold life membership card. James Hahnas was re-appointed Ceremonial Director and J. J. Maloney again was named to the committee in charge of charitable awards.

Winner of the 1945 citation for the Tent which did outstanding humanitarian work was Oklahoma City Tent No. 22 which has sponsored a health center for negroes. The selection was made by a committee comprised of Martin Quigley, head of Quigley Publishing Co., publisher of Motion Picture Daily and Motion Picture Herald; Abel Green, editor of Variety; Jack Ailesco, publisher of Film Daily.
Larceny in Her Heart

PRC
Mystery
68 mins.

**AUDIENCE SLANT:** (Adult) Michael Shayne—that well-known and popular detective—is off on another hunt for the entertainment of the whodunit fans, who will find this attraction by the fact that the film concerns the technical phase of ballet training interwoven with a dramatic thriller story. They, and the average picture theatre-goer, will find that for once the word different is really applicable, for rarely has there been seen a mystery quite as artsy, not arty in the sense that there is a great deal of ballet dancing—which they would naturally expect by the very choice that great empy phasis is put upon the strange characters that play the major roles. This slows down the action considerably, and might not get the average patron the entertainment he expects to find. There are no names to sell, except Judith Anderson. Otherwise the cast consists of names that are familiar only to the people who knows. Ben Hecht, who produced, directed and wrote the story, is famous throughout the movie industry, and should, therefore, be of help in all advance exploitation.

**Galloping Thunder**

Columbia Western (with music) 57 mins.

**AUDIENCE SLANT:** (Family) Good Western, ought to please audiences everywhere.

**BOX-OFFICE SLANT:** Exploit the Ben Hecht name and play up the ballet angle so you can attract the followers of that art.


**CREDITS:** Written and directed by Ben Hecht. Co-producer, director and director of photography, Lee C. Garmes. Musical score by George Antheil. Musical director, Morton Stevens.

**Plot:** The story is of a ballet dancer who went mad and killed his first wife. He becomes rational for a time, marries the girl who loves him, and then, just as he is about to kill her, kills himself instead.

**Comment:** This is really a different picture and selling by the fact that the film concerns the technical phase of ballet training interwoven with a dramatic thriller story. It, and the average picture theatre-goer, will find that for once the word different is really applicable, for rarely has there been seen a mystery quite as artsy, not arty in the sense that there is a great deal of ballet dancing—which they would naturally expect by the very choice that great empy phasis is put upon the strange characters that play the major roles. This slows down the action considerably, and might not get the average patron the entertainment he expects to find. There are no names to sell, except Judith Anderson. Otherwise the cast consists of names that are familiar only to the people who knows. Ben Hecht, who produced, directed and wrote the story, is famous throughout the movie industry, and should, therefore, be of help in all advance exploitation.

**The Walls Came Tumbling Down**

Columbia Drama 81 mins.

**AUDIENCE SLANT:** (Family) Nicely entertaining mystery with overtones of romance. Should appeal to most audiences.

**BOX-OFFICE SLANT:** Marques names do not seem sufficient to lure public without extensive exploitation. Columbia's press book suggestions may do the trick.


**Plot:** A pair of old Bigles and a fabulously valuable painting, known as the "Walls of Jericho," are the object of a search by Lee Bowman, newspaper reporter, who believes them to be a clue to the murder of his childhood friend and benefactor, a Catholic priest who had come to him and shown him some knowledge about them to Bowman. Marguerite Chapman, his apparent to the painting, is also on the trail, and the two meet up. J. Edward Bromberg, art dealer. A pseudo clergyman, George Macready and his brutal companion, Noel Cravat are on the track and committed to murder to cover up the murder. When Miss Chapman uncover the murderers, find the Bigles and the painting and incidentally, find each other.

**Comment:** This has the benefit of good production values, excellent direction of an intelligent script, and good performances delivered by Lee Bowman, Marguerite Chapman, George Macready and Edgar Buchanan. Yet, the observer has the feeling that the picture hasn't lived up to what was expected of it from all the good elements of which it was composed. Whatever nebulous factor was holding it back may not be apparent to average audiences, however. While "The Walls Came Tumbling Down" contains good entertainment, it will require plenty of selling since marques names are not strong enough to go over all initial draw.

**The Stranger**

RKO Radio-International Drama 95 mins.

**AUDIENCE SLANT:** (Family) Works up to a suspenseful climax and therefore can be depended upon to pass muster as entertaining pastime for the devotees of mystery melodrama, which means the vast majority of movie-goers.

**BOX-OFFICE SLANT:** Will rate as an average top bracket draw on strength of the names and can be built into a big attraction with smart exploitation selling its mystery plot and suspenseful climax.


**Plot:** Robinson is a member of the Allied War Crimes Commission interested in locating a notorious Nazi responsible for crimes at concentration camps. Robinson allows an imprisoned Nazi to escape, finds out over his flight through a Latin American port to a Connecticut town as a means of tracking Nazi criminal for initial draw.
...Is Topping EVERY Previous Ladd Show in EV!

...Is Coming to Broadway May 25th in the World

...Adds Another Record-Crusher to this Amc
ALAN LADD
VERONICA LAKE
WILLIAM BENDIX
in
"The BLUE DAHLIA"

A
GEORGE MARSHALL
production
with
Howard da Silva, Doris Dowling,
Tom Powers, Frank Faylon

Produced by John Hafstrom
Directed by George Marshall
Written by Raymond Chandler

ALAN LADD
and
GERALDINE FITZGERALD
in
"O. S. S."
with
Patric Knowles, John Hoyt
Written and Produced by Richard Maibaum
Directed by Irving Pichel

Premiere of Paramount's Greatest Scoop — "O.S.S."
Following 1946 Success String from PARAMOUNT

"LOST WEEKEND"
"ROAD TO UTOPIA"
"THE VIRGINIAN"
"Kitty"
"THE BLUE DAHLIA"
New Theatre Ad Promotion Pays Off in Baltimore

A full advance exploitation campaign for a new theatre is the rule, but it has often happened in the past that the opening of a new theatre has failed to receive proper public presentation from the owner or management. Certainly if a new film rates promotion a new theatre—a big investment—should receive an all-out campaign. This line of reasoning occurred to Bill Hoyle, a Lichtman Theatres manager to whom was entrusted the circuit's new Hill Theatre on Cherry Hill Road in South Baltimore, Md., with the result that the new house became well-known before it even opened its doors.

Hoyle did it by means of a progressive ad campaign that included six different ads, running from full page to teasers. These were begun more than a month before opening, with a new ad plus tea weekly. The copy—very clearly pointed—stressed both the theatre and the Lichtman angle. For instance, the first ad advised the public that "Lichtman Theatres are Coming to Baltimore" and then went on to list the outstanding features: "Baltimore's Newest and Most Modern," "Perfect Film Presentation," "Completely Air-conditioned," "Top Pictures—Single Features Only," "Designed for Maximum Comfort," "Dedicated to Service and Pleasure."

'Reading the Papers' Habit Necessary for Managers

Most pressbooks offer a comprehensive guide and source of material for exploiting a picture, but that is not really enough. The manager who goes along doing part of the suggested promotion is right, wrong, or indifferent. He must consider the fact that other things are going on in the world. The really active manager keeps one eye on current events, for the happenings of every day are an unfailing inspiration. Read the papers. Know what is going on.

An example of alertness on the part of the management is illustrated in the recent engagement of "Saratoga Trunk" at Ralph Talbot's Ritz Theatre, Tulsa, Okla. One of the chief promotion stunts was a trip with local department stores and restaurants plugging seafood and liquor. This was not too close a hook-up with the picture (although old Saratoga was famed for such food). What, then, was the reason for this choice? The answer is simply; the most important news story of the week in Tulsa was the meat shortage. Management tied in with the thing affecting the most people in Tulsa.

Safety Expert Calls Fear Worst Theatre Hazard

Fear is the worst hazard in a theatre audience, John Saari, safety engineer of the American Associated Insurance Companies, told managers of Martin & Thompson Theatres from 14 cities in middle Georgia, at a training conference at Hawkinsville, Ga.

"No matter what happens in the theatre, fire, or any other disaster, if the personnel remains cool and reassuring panic will rarely occur," Saari said.

"This year one of their guests met with the Rotary Club at luncheon, the program being under direction of J. H. Thompson, a Rotarian and a partner in the firm of E. D. Martin, general manager of Martin & Thompson and Martin Affiliates, spoke briefly.

I've just gotten from behind the steering wheel after a trip of more than 2000 miles from Texas to New York and I've been looking at show shops and talking to showmen all along the way. And, I've been looking at the other places of business; checking newspaper advertising; comparing sales effort and doing all the other things that a fellow who pounds a typewriter for a living has to do in order to keep abreast of the times.

Probably outstanding among the many observations I made is that the type of sales effort we used to know as "show business" seems to have gotten away from the exhibitors in those cities and towns through which I passed and laundries, cleaners, drug stores, etc. are using the stunts we originated to attract new customers. For instance: in Nashville, Tenn., I saw a retail cleaning establishment placarding the winners of awards in a drawing based on the numbers assigned to each customer who brought new business to the concern. In a small town in East Texas a druggist had a window full of various articles and was offering a cash prize to the observer who could make the most sensible sentences from the starting letters of each piece of merchandise displayed. A tiny Kentucky community where we stopped for gas had an all-merchant stunt going where each merchant was displaying—among many items offered for sale inside—some article totally divorced from his business effort. The stunt was timed for certain hours of the following Saturday night, with prizes (cash) going to the first shoppers finding all the misplaced articles in the various windows. I asked the garage man whether the payoff would not be confusing and he informed me that the activity had been going a month and that confusion was avoided by not advertising or telling the window shoppers what merchant sold the "odd" articles and where they could be found in the respective stores—this information was necessary to qualify for the cash prizes. I was also told that the activity was bringing a lot of rural business to the vicinity. I did not see any theatre as we drove through but feel certain one must have existed.

All of these stunts were once the exclusive property of the theatre and were used to garner dollars in exchange for admission tickets.

What's happened? Have we grown so lazy during the past few years that we're in some sort of a stupor and are letting others steal the attention-getting ideas that have always been ours? Can it be possible that some exhibitors feel that their business is in position to stand a certain amount of "slump" and still provide a satisfactory margin of profit? That kind of thinking is dangerous, very dangerous and where it exists there had better be an immediate investigation into the existing supply and prices of red ink.

I've met a lot of show folks in the past couple of weeks—exhibitor and distributor alike—and in no instance have I failed to hear the same story about receipts being "a little off." Listen fellows I'm not crying "wolf"—and I hope it won't happen here—but I remember well, (as do a lot of you who read this column) how fast that "little off" grew into mortgage mountains back in the early 30's. And we were sufficiently far away from the flush business of World War I at that time to be putting out considerable selling effort when it all happened, too.

Today we are just emerging from an era where the manager came mighty near needing roller skates in order to keep from being run over by the crowds waiting to get into the theatre when he opened the doors each morning. I don't know how you feel about it, but to me the present situation seems more precarious than before and the
remedy exists only in a prompt awaken-
ing to the situation that threatens. To me
the current era seems fraught with more
danger because of the immaturity and in-
experience of the help at hand to cope
with the ever growing business decline.
There are theatres galore which now are
manned with help, recruited during the
boom, which is not grounded in the rud-
iments of exploitation, publicity, advertis-
ing contacts and the many other facets of
the "go-gettum" business jewel.
To me there seems to be too much
dependence being placed by the local ex-
hibitor on the national efforts of the dis-
tributors—who, by the way, have con-
tinued to be on their toes throughout the
business boom, and who seem far more
aware of the urgent need of keeping the
public "picture-minded."

This lassitude and laxity on the part
of local exhibitors borders on the inexuc-
able and is most certainly unfair to the
charger whose expenditures are made in
expectancy of local cooperation. It may
be that the help lacks the "know how"
of determining the local angles of tie-in,
but the exhibitor himself is well aware
of all the essential procedures and should
get "back in harness" long enough to
chart a plain course for the unmotivated
executives or, failing that, take off his
coat and do the job himself.

Plenty of Help

Again, I reiterate, there is no excuse
for not taking full advantage locally of
the well conceived and carefully detailed
plans set forth in the press books of prac-
tically every picture entering today's mar-
ket. All bookings are made well enough
in advance to permit study of the possi-
bilities of local cooperation and—if the
local man needs advice or assistance—
the distributor's exploitation man at the
nearest exchange center is available for
details by mail if not in person.

As I see it the exhibitor is paying his
full share of the national efforts of the
distributor (it's figured in the film rental
fellows).

There are literally dozens of ways to
get the job accomplished but, because of
that inexperienced help angle mentioned
above, I'd like to set down what I con-
sider the most beneficial all-round method
of not only getting the job done but get-
ting the entire staff on its toes and ac-
tually looking for ideas to bring business
to the theatre. Here 'tis!

Hold full staff meetings every two
weeks and let everyone group—to-
gether, manager, office, etc.—have copies
of press books on coming attractions well in
advance. Offer cash prizes for the best ideas
presented with details of how and who to
approach among the local mercantile or
executive body for the essential coopera-
tion. Then give adequate compensation
for the staff members who lend their efforts
to carrying through the accepted ideas
during their hours away from the theatre
(let'em have leaves of absence for cer-
tain hours if necessary—with a still larger
cash prize to the group depending on the
increase in receipts over average business.
I'd like to suggest that these meetings
be accompanied by the serving of re-
freshments and that a spirit of "we're all
in this together" be established; that every
member of the staff be made to feel their
importance to the success of the theatre
as a whole and understand that proper
and merited award awaits those who are
willing to lend their mental and physical
efforts to advancing the theatre's inter-
ests.

Don't Waste Ideas

The exhibitor must, of course, be pre-
cent and act as judge of the sales possibili-
ties presented. And, don't make the mis-
take of dismissing any idea without giv-
ing the employe a full and explicit reason
as to why it is not acceptable. If you can
keep them all "thinking theatre" those
whose ideas are NSG today may be
among your headliners tomorrow. Don't
disourage any notion regardless of how
ridiculous it may seem but instead offer
encouragement to still further mental ef-
fot and may be the same employe who
falls down today will come through with
a masterpiece at some future meeting.

Remember that every one of them is
closer to your audience than yourself and
are in position to observe things you never
encounter. Keep them sufficiently inter-
ested to tell you about these observations
—and pay them when they are good. Re-
member also that they live in many com-
unities around the theatre and can do a
lot more with the merchants whose estab-
lishments they and their families patron-
ize than you can. Preferred locations for
window cards, store tie-ins for contests,
all the leg work necessary to completing
any of the many ideas suggested in the
press books and no end of other time-
consuming details can be taken off your
shoulders by a loyal, well-trained and
THEATRE-MINDED staff that you can
evocate to actually THINK theatre and
study the customer potential and selling
angles of coming pictures.

As I mentioned early in this article,
every place I've been I've found business
to be "a little off." If the decline is not
as yet noticeable in your situation get ready
for it, because these things spread like
prairie fires and your town may be next.

Unless you're a very lucky fellow you
have inexperienced personnel who don't
know how to go about selling of the the-
atre and its attractions. So-o-o, unless you
have a better formula for accomplishing
the purpose, why not try to educate those
newcomers and get them THINKING
THEATRE? And, again let me admonish:
Pay them for thinking and pay them for
working out the ideas accepted.

AN USHER'S CODE

(Reprinted from Contact, house organ for Wometco Theatres, Miami, Fla.)

I will, to the best of my ability, try:

To be a gentleman.

To render 100 per cent service.

To be courteous to patrons and to fellow employees.

To work willingly and cheerfully.

To be pleasant and wear a smile.

To be alert, to anticipate patrons' desires, and to surprise them with
services and attention they do not expect.

To speak pleasantly; to say "Yes, sir" and "No, sir," and "I Thank You"
and "Please" in a pleasant voice.

To obey our rules because I realize that rules are necessary in a
business organization.

To practice headwork and heartwork because I know that these virtues
are indispensable to success.

To keep my temper.

To avoid arguing with a patron.

To make every patron satisfied and happy.
WILL ROGERS' RANGE RIDERS. Part of the more than 100 members of this famous troupe head a more-than-two-miles-long parade through the streets of Amarillo, Texas, highlighting a civic celebration for the world premiere of MGM's "Boy's Ranch" at the Paramount and State Theatres there. Proceeds of nearly $30,000 in ticket sales for the twin premiere were donated to the original Boy's Ranch. The exploitation campaign (details on this page) was arranged and carried out by Jack King, city manager for Interstate Theatres and E. B. Coleman, MGM exploiter.

'Boy's Ranch' $30,000 Premiere Preceded By Top Exploitation

The "Boys Ranch" world premiere at the Paramount and State Theatres at Amarillo, Texas, which netted close to $30,000 for the orphanage, was a project premeditated by one of the most outstanding exploitation campaigns ever essayed in a comparatively small city. Under the direction of Jack Range, city manager of Interstate Theatres, assisted by E. B. Coleman, MGM exploiter, the exploitation efforts succeeded in getting cooperation of the Amarillo Globe News to the extent that from three to five column art and stories appeared on the front pages of that newspaper for 12 consecutive days, setting some kind of record! The newspaper cooperated further with the civic enterprise by adding editorial comment and columnizations of the film and its background by Gene Howe in one of the most noted columns of the southwest under the title, The Tactless Texan.

Extensive use of radio, a two mile long parade, a special screening of the film in Washington for Texas Legislative Representatives and Senators, the whole-hearted cooperation of Amarillo's business men, all were employed to give the film an enormously effective local and national send-off.

Started at Breakfast

Preliminary arrangements for the premiere were discussed at an 8 o'clock breakfast for the business men and Cattle Barons of the Panhandle at which it was decided to sell the entire Paramount Theatre capacity at a minimum of $10 per seat, with all proceeds to go to the original Boy's Ranch for new equipment. Four subsequent breakfast discussions found the sale going so fast (the capacity was sold within four days) that the business men advanced the idea of selling the capacity of the State Theatre under the same terms, having James Craig make a personal appearance, and making it a whoopla twin premiere. With capacity thus assured, Jack King and E. B. Coleman, set up plans.

The day of the premiere, following two weeks of announcements via the Texas Quality Network five to ten times daily, a mobile unit was used to accompany the two mile long parade through the streets of Amarillo to the theatres. The parade started at 3 p.m. and was typically Western, with Will Rogers' Range Riders of 100 members leading a gala touch. Six high school bands, the entire personnel of Boy's Ranch on a specially built float, 300 teen age members of the Maverick Club, the Shrine Drum and Bugle Corps, an American Legion color guard, a sea of small boys, carrying James Craig, Mayor Joe Jenkins, Carl Farley, President of Boy's Ranch and prominent Amarillo radio and other figures.

When the parade reached the theatre it found a specially built front and platform extending forty feet into the street. The 40x50 foot platform was completely enclosed by a typical western picket fence and gate, with first-night ticket holders permitted to enter the theatre only through the gate. The entire audience and spectators were held on and near the platform until the ceremonies of opening the gates was performed as a feature of the entire proceedings which were broadcast via the Texas Network of 16 stations. Six spotlights from the nearby Army Air Base illuminated the front.

Washington Cooperates

The Washington screening, arranged to coincide with the Amarillo activities was shown to government officials and Texas Senators and Representatives, at noon at the White House. The audience included Tom Clark, United States Attorney General; J. Edgar Hoover, director of the Federal Bureau of Investigation; Speaker Sam Rayburn, Congressman Eugene Worley, Clinton Anderson, Secretary of Agriculture; Assistant Secretary of State Will Clayton and Admiral Chester Nimitz. Each wired his endorsement of the film and congratulations on the premiere party to Carl Farley, president of Boy's Ranch.

Inside the theatre the night of the premiere, Farley introduced the nine directors of Boy's Ranch. Mayor Jenkins spoke briefly and introduced James Craig, who flew in from Hollywood a few days before and participated in pre-opening activities. Craig's speech of presentation of the check representing ticket sales proceeds, also was broadcast.

Other highlights of the campaign included the posting of specially prepared paper on 24 sheet space donated by the local Coca-Cola Company; the arrival of a specially painted film car addressed to Boy's Ranch which was received by boys from the Ranch and which was accountable for additional newspaper space and radio time. Window displays, counter displays and other media, also were used extensively in the successful campaign.

Omaha Contest Seeks 'Kitty' for Airplane Trip

Chambermaids, Cinderellas, Strangers, Ziegfeld girls—all are up for selection three days in Omaha in exploitation stunts designed to play up film title characters by choosing their local counterparts and giving them the keys to the city when they arrive on an expense trip.

Latest wrinkle in this type of showmanship was the contest put on by Don Shane, manager of the Paramount Theatre, Omaha, and Jim Castle, Paramount's special field representative, to select a "Miss Kitty of Omaha" in connection with the showing of "Kitty" at that theatre.

Based of the contest was a figure comparison of local entries with Paulette Goddard's measurements: contestant whose measurements most closely approximated Goddard's was the winner. Entries were published in the Omaha World-Herald, which ran daily cuts of Goddard and her measurements, plus daily stories and "pep" items. Castle and Shane lined up some extraordinary prizes for the winners. Grand prize was an all-expense trip for three days to New Orleans via a Mid-Continent Airline plane, with the winner, as special guest of the mayor of New Orleans.

'Her Kind of Man' Title Key for Radio Promotion

The nationwide build-up of Dana Clark by Warner Brothers, was given an important advantage by Phil Rapp, manager of Fabian's Theatre, Schenectady, N. Y., when he prepared for the opening of "Her Kind of Man" this week (21). The title of the picture—"Her Kind of Man"—presented an opportunity for the fan angle, so Rapp made a double tieup out of it.

He coordinated with Program Director Ed Flynn of Station WSNY for spot announcements for several days in which fans were invited to the theatre for the day explain- ing that "He's My Kind of Man because . . ." All entries received autographed pictures of the film and a special candy package (worth the price of admission), with the 20 best getting free tickets to the theatre. The second angle was the formation of a local Dana Clark Fan Club. The letter writers to become charter members.

To Give Away 15 Ponies in Area Selling for 'Badman'

The annual pet show of the City of Boston's Park Department to be held Saturday, June 25, will this year be used as a tie-up by RKO Radio Pictures in conjunction with the New England premiere of "Badman's Territory" at the RKO theatres in all other New England theatres, opening May 30th.

Fifteen ponies, with colorful blankets giv- ing the name of the picture, will be given to winners in the pet show. Two of the animals will go to first and second place winners in seven classes and one pony will be awarded to the winner in the trained dog class.—BO.

Film Teaches Ballyhoo

Preparations are being made in Montreal by Ballyhoo Artists to show a special trailer on "Dad and the Sun." It will show how the advertising campaign was mapped and how to handle newspaper and radio. Directing will be for circuit heads and especially invited guests. Following the screening there will be a luncheon.—MO.
20th Century-Fox announces that the motion picture destined for all-surpassing boxoffice results is now in production......personally produced by  

Darryl F. Zanuck
20th Century-Fox predicts that the unequalled boxoffice greatness of this distinguished attraction will be unmistakably established by its 300 pre-release Christmas engagements!

TYRONE POWER as Larry Darrell
GENE TIERNEY as Isabel Bradley
JOHN PAYNE as Gray Maturin
ANNE BAXTER as Sophie MacDonald
CLIFTON WEBB as Elliott Templeton
HERBERT MARSHALL as W. Somerset Maugham

20th Century-Fox presents TYRONE POWER, GENE TIERNEY, JOHN PAYNE, ANNE BAXTER, CLIFTON WEBB, HERBERT MARSHALL in Darryl F. Zanuck's Production of W. Somerset Maugham's "THE RAZOR'S EDGE" - Directed by EDMUND GOULDING - Screenplay by LAMAR TROTTI
Flying Publicist Gets Space
For Universal’s ‘So Goes’

Universal’s newest exploitation stunt of dispatching a flying exploiter to key cities to beat the drums for “So Goes My Love” has been so well received wherever the young man has landed his aerial publicity office that prominently displayed newspaper photos and stories have resulted in each case, (occasionally from paged) the flying service, Airways Publicity Company, directed by Charles Lockwood, has landed in 16 cities so far with the Aerona plane appropriately named “So Goes My Love”. (Natch!) Newspaper reporters have written their accounts of the new type of service from the viewpoint of “New types of jobs for ex-servicemen” with credit to the film and the theatre where it was to play.

Horse Car Contrasts

In contrast to the plane stunt a horse-drawn trolley was employed to parade up and down Broadway in New York City, where the picture is playing at the Winter Garden Theatre. The horsecar was run by two old-timers who came out of retirement to man the ancient vehicle and to collect fares from passengers going to the Winter Garden. Revenue was turned over to the Cancer Fund. By bringing the horse car to the vicinity of an outdoor display of the newest Pan American Airways‘ Constellation the “old and new” angle was brought out graphically with photos of the stunt breaking in the metropolitan dailies and Universal newsreel making it a feature of its current edition. Pan American bought advertising on its Constellation and the stunt, publicizing methods of transportation. Wire services also covered.

A feature of the Buffalo campaign, where “So Goes My Love” played at the Erlanger Theatre, was a nation-wide plug for the film on the Double or Nothing radio show, heard via 236 stations of the Mutual Broadcasting System.

A fashion show tieup was effected with MGM’s Loew’s Lincoln theatre in the New York City campaign at the Hotel Pierre roof where fashion editors were invited to view the old and new hats, gloves, bags, etc., Universal newssreel also made this a feature of its current edition. Arnold Constable’s seven Fifth Avenue windows featured the costumes from the film and “Costume” cards were distributed at the theatre calling attention to the displays.

A Bath handbag was designed after the one used by Myrna Loy, resulting in counter displays, cooperative newspaper advertising and window displays. Majestic Dresses, Alice Stuart Blouses, Lipton’s Tea, Mennen’s Baby Foods, Loft Candy, Samuel Chapman gowns, and the World Publishing Company’s reprint edition of the book were some of the other tieups used effectively in the New York campaign. The New York subways system made the film its “V
to
er
tieup of the month.

Parents’ Day Tieup

In connection with Mothers Day celebration, 50 Automat Restaurants displayed window exhibits, stressing the “Less Work for Mother” idea, and mentioned the picture and its stars on Sunday morning radio hour.

A Dodger Ball night at the Winter Garden with the entire Brooklyn Baseball team attending the film (in Brooklyn) in imprinted paper napkins for distribution in coffee shops, restaurants, tea rooms and lunch counters; a corsage tieup on Mothers Day by Vivien Leigh attending the 9 o’clock performance received flowers; a tlein with the “Society for the Prevention of Depravity Remarks About Brooklyn,” were additional stunts.

‘Abilene’ Displays Spark
Stanton’s Exploitation

The exploitation campaign on UA’s “Abilene Town” at the Stanton Theatre, Philadelphia, was stimulated by a group of window displays in Adam Hat Stores, haberdashery shops, record stores, music stores, jewelry dealers, five and ten cent stores and Boedecker shops.

In addition to the window tieups UA exploiter Max Abramson was planted on two local radio programs in which he beat the drums for “Abilene.”

The campaign was outlined by Everett Callow, Warner Theatres, advertising head in the Philadelphina area and carried out by Lou Colantuono, manager of the Stanton assisted by Abramson.

Portle Honors Mothers

Robert R. Portle, manager of Loew’s Poli Elm Street, Worcester, combined an innu-
tional gesture with a plug for RKO Radio’s “From This Day Forward” by inviting Gold Star Mothers and wives of men of World War I and II to be guests of the theatre on Mothers’ Day. Portle presented each guest with a rose and the Worcester Daily Telegram thought enough of the stunt to publish a three column cut of the group.

SHOWMAN SAM SAYS: If there isn’t another depression soon, with its accompanying store nights etc., a lot of families will be out of kitchen utensils and china.

Kids Would Stop Damage

The kids of Dubuque, themselves are proposing to do something about the youngsters who have developed the annoying and sometimes expensive habit of destroying theatre property.

A committee has been formed to make an appeal for better manners among the youthful theatregoers and one of the first moves will be a broadcast over a Dubuque radio station to discuss ways and means to prevent destruction of theatre property.

Diamond Hunt Excites in
Atlanta’s ‘Tangier’ Stunt

Perry Spencer, southern exploitation and advertising manager for Universal with Frank Bickerstaff, manager of the Paramount, Atlanta, set up a diamond hunt in connection with the showing of “Tangier” at the Paramount, that had hundreds of treasure hunters wildly seeking a $250 diamond which had been hidden near the theatre and which had the hunters guided to it by planted clues in the Atlanta Journal.

Spencer and Bickerstaff persuaded the Diamond Jewelry Company of Atlanta to donate the $250 gem by convincing them that resulting publicity in the Journal would be mutually beneficial. The newspaper, too, recognized the reader interest inherent in the stunt.

On the final day of the contest, as soon as clues were published and newspapers were available, the macabre of eager treasure hunters raced to a street intersection across from the theatre. The gem was found by a young college student in a sidewalk drain. Several persons had touched it without realizing they had actually found the stone.

LEGs AHoy! This limited edition poster served as double purpose, for manager Charles W. Barnes, Jr.; to sell his current show at the Granada, Kansas City, Kans., and also to call attention to a contest in which nylon and rayon stockings prizes were promoted from a participating merchant. Enlargement of Joan Bennett was air brushed and real lace was tacked on to the skirt base, with a hidden blower giving it that extra touch.
### Contests via Newspapers, Radio, Merchant Tieups

**Key 'Gilda' Exploitation**

Playing a big part in the campaign with many of the city's smartest shops devoting full window displays to fashions inspired by the film. Another eye-and-ear ballyhoo used in Springfield had a plane-equipped with a powerful siren-circle above the town towing huge cut-out letters spelling the title of the film. Novelty of the stunt, used in Springfield for the first time since the war, attracted plenty of attention.

Cincinnati's campaign followed the general "Gilda" pattern, with manager Joe Alexander and publicity manager Nate Wise of the RKO Albee utilizing press book ideas to obtain pages of cooperative advertising. The Jenny store used a ¾-page ad on Martini Frockes, (illustrated nearby) the Fair Store tied the local showing into its Max Factor advertising; and ran the title and playdate in its advertising for luggage and phonograph records; Rollman's ran an ad on the "Gilda" hair-do; Grassmuck's tie-in ads plugged "Gilda" and gave a bow to the Columbia short, "The Magic Stone," which also appeared at the Albee.

In addition to the cooperative advertising obtained in Cincinnati, the publicity boys were able to use the tieups on which the ads were based to garner free space in the editorial columns of the city's newspapers. For instance, the Times Star's fashion editor ran publicity pictures, with appropriate credits, of Miss Hayworth wearing Martin Frockes.

Window displays on fashions and other merchandise were set up in Grassmuck's, The Fair Store, Worltizser's, Shillito's, Rollman's, McAlpin's and the Adam Hat Shops in each case with the film's credits prominently displayed.

Orchestras in Cincinnati's leading hotels, the Netherlands Plaza and the Gibbon, used songs *(Continued on Page 26)*

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### Early Starter

One of the first campaigns to get into action was that essayed in Springfield, Ill., where manager George Kerasotes and publicity director Dave James of the Senate, discovered a "Hunt for 'Gilda'" contest in the press book and immediately made arrangements with the advertising department of the Illinois State Journal to feature the stunt both through cooperative advertising and the editorial columns of the sheet. With the aid of Columbia exploiter Bill Shirley, they succeeded in getting together a full page of advertising in 3 colors (reproduced on this page) which started the contest off with an impact felt throughout the city. The headline across the top of the page read: "Rita Hayworth—an eyeful as 'Gilda'—Walter Winchell; and a sub-streamer stated "New Columbia Special Opens at Senate Theatre Tomorrow." Cooperating merchants slanted their paid advertising directly toward the promotion, using the 'Gilda' script to call attention to their wares. The idea of course was to identify the elusive "Gilda" who was to visit the cooperating shops, with the winner to get handsome prizes in merchandise from all of the stores. "Gilda" fashions also

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Reproductions of advertisements shown left and right, above, are typical of the cooperation received by theatre managers and Columbia's exploiters in key cities. The full page example, upper right, appeared in the Illinois State Register, heralding a "Find Gilda" search and, upper left is a ¾ page example of a Martini Frockes tieup suggested in the press book. It appeared on page 3 of the Cincinnati Enquirer and had much to do with the film's outstanding business in that city. The window display, center, indicates that every inch of space in a Springfield, Ill., window was devoted to "Gilda" and lower right, one of the several windows in Cincinnati given exclusively to "Gilda" fashions.
SELLING THE PICTURE

Rubber Stamp Packaging Gets Play in Harrisburg

Circulation of a plug through food stores is an old exploitation standby, but they were pretty stick about it at the Senate Theatre, Harrisburg, Pa. Playing RKO Radio's "Tomorrow is Forever," the management made a tieup with the Food Fair, a chain of self-service grocery stores. The store cooperated by using a rubber stamp on all packages containing the words "Don't Forget, Tomorrow is Forever." Besides the rubber stamp plug the picture got a big send-off on its fashion features. Bowman's, leading department store, used a large display window, while the advertising department made up special ads based on the fashion angle. A free plug was also forthcoming from the fashion column of the Harrisburg Telegraph.

'Jolson Story' Buildup

As part of its campaign for "The Jolson Story," Columbia has set a novel contest with Dave Miller, commentator on WAT, Newark. Idea is to have Miller's listeners submit a list of the ten songs which they consider Jolson's greatest. Jolson recordings, of course, are played during the program.

Old-Fashioned 'Bally' Effectively Used to Exploit 'Good Old Days'

A smart showman can always find a selling angle—and if he enjoys a good lead of imagination and just plain sweat on the selling angle he has decided upon he can do much better than all right, even with an attraction that presents no names for the marquee—no Technicolor—nothing but that "yesteryear" angle. A case in point is the campaign essayed by Manager Dave Lehman of the Tower Theatre, Pasadena, when he booked "The Good Old Days." Having the "know how," Lehman and his staff got busy and produced a campaign that had Pasadena sitting up and taking notice of an old-fashioned ballyhoo in a new championship era. The contrast in itself helped to focus public attention on what he was selling. The theatre was the center of interest, with Lehman doing a window-dressing job on the front which spoke volumes for his ingenuity. Stretched across the entire theatre front "The Good Old Days" was emblazoned on the consciousness of street passersby. All the emotions of the best formula pictures were sold—comedy, pathos, action and thrill. And "the most unique show in town" was the theme. A Barker in top hat across the hamper belonioned the message, and clinched the idea. Both sides of the lobby columns were utilized for messages of stills from yesteryear, taken from the film, and even the theatre doors were given the "family entrance" treatment of the old-fashioned stye. A 1908 automobile, suitably placed, was driven around the city streets by a driver dressed in the era of the 1900s, giving additional emphasis to the all-out ballyhoo treatment. Lehman promoted almost two full pages of cooperative advertising from local merchants who readily saw opportunities to tie in with the film's natural merchandising value.

Handles 'Rebecca' Reissue in 'New' Manner For Widespread Publicity

By handling a reissue presentation of David O. Selznick's "Rebecca" in the same manner and with the same concentration that would ordinarily be accorded a new production, Manager Ted Emerson of the Orpheum Theatre, Omaha, was able to obtain outstanding newspaper coverage, wide-range radio penetration, eye-appealing window displays, street ballyhoo and other stunts for the film.

The newspaper campaign was framed around a special citation accorded "Rebecca" as a "supreme achievement in suspense" by University of California. This function resulted in a luncheon with representatives from all newspapers and radio stations present. The honor was conferred by the president of the university to Miss Laura Wells, special Selznick representative, from New York, who accepted the unusual honor on behalf of the producer.

The morning and evening World-Herald, syndicated and wire services accorded the award unusual attention, with feature stories and photos on Miss Wells receiving the citation. Follow-up stories and interviews with Miss Wells punctuated the breaks on drama and women's pages.

Important coverage of the event also was given in Omaha's radio and TV with newsflashes on all five stations preceding and following the award. The luncheon proceedings were heard on KOIL, giving boosters numerous about the film's opening at the Orpheum Theatre. Later, Miss Wells appeared as guest speaker on KRON and KOWK.

'Oscar' Drawn In

The Academy Award "Oscar" won by "Rebecca" was flown to Omaha from Hollywood and made the centerpiece of an elaborate window display in the Brandeis department store. This same store also featured a large photo of Miss Wells as the center of a full page of cooperative advertising on hat styles featured by the organization.

The Northrup-Jones store set up a full window display featuring a large blow-up of the citation awarded by the University as a background. Emerson also arranged for 25 other window displays in flower shops, pipe stores, women's wear shops, camera equipment stores, cafeterias and local library displays—all tied in directly with the opening of "Rebecca" at the Orpheum.

Additional highlights of the campaign included a street-ballyhoo consisting of a five-foot-high papier mache reproduction of the book from which the picture was made. The ballyhoo was mounted on wheels and steered through all city streets. Theatre representatives visited all local dance halls and awarded guest tickets to all girls present named Rebecca.

Additional newspaper breaks were obtained later in the campaign when Miss Wells enrolled the producer of "Rebecca" into the membership ranks of Ak-Sar-Ben, local benevolent organization.

'Three Strangers' Stunt Clicks Big in Denver

An unusually effective stunt in connection with Warners' "Three Strangers" was put over in Denver through a tieup involving the Rocky Mountain News, the Paramount Theatre, managed by Ralph Batschelet, and various cooperating merchants.

The newspaper conducted a contest on "How to entertain three strangers in Denver," with prizes including $100 as the first award, and a washing machine, nylon and free tickets to other winning contestants. Judges included a State Senator, the Secretary of the Chamber of Commerce, and the director of the Denver Convention and Visitors Bureau.

Selection of the "three strangers" was made by a ticket seller at Stapleton Airport, who chose them at random with an invitation to stay over for 24 hours and be entertained by the city. The itinerary then included a visit with the Mayor, dining, dancing and other amusements—plus, of course, big stories and pictures in the newspaper.

Eye-Catching Letters

Because there were so many details to look at at the theatre at the Columbia of Harrisburg, stopped to study the giant letters: "One Way to Love" across the front under the marquee. Manager Jack O'Rear had superimposed a montage of stills from the film on each letter, and the crowd looked 'em all over.—HA.
40 million readers follow the adventures of “JOE PALOOKA” every day in the nation’s press...MORE than any other comic strip published, topping its nearest rival by FIVE MILLION!

"JOE PALOOKA, CHAMP is a highly intelligent animation of Ham Fisher’s comic strip...in really brilliant style...hilarious. It’s a must for kids and good for grown-ups, too."
MONOGRAM'S

"JOE PALOOKA, CHAMP"

BASED ON THE COMIC STRIP BY Ham Fisher

Starring

ION ERROL • JOE KIRKWOOD

as JOE PALOOKA

SE KNOX EDUARDO CIANELLI JOE SAWYER ELISHA COOK, Jr.

Directed by Hal E. Chester

Produced by Cyril Endfield and Albert de Pol

Original Story by Hal E. Chester

Associate Producer George Moskov

A MONOGRAM PICTURE

Plus these all-time KINGS OF THE RING

JOE LOUIS HENRY ARMSTRONG

JIMMY McLARNIN MANUEL ORTIZ
SELLING THE PICTURE

Smalltown Program Folkiness Just as Good in the Big City

Since the fact will become known, sooner than later, to the faithful followers of this column, we'll say right now that your Program Exchange in this particular edition is being done by a sort of guest conductor. This because your deservedly popular and able presiding officer is currently tending to a bit of personal rehabilitation (with the aid of a surgeon) at a hospital not far from the office. (But we are assured, and glad to pass on the word, that Ralph Cokin is resting comfortably and is registering excellent progress in recovery from an operation on his knee.)

We are calling a meeting of the Program clan to consider a few things which are pointed up by a specialist's job of program production.

Now, the vast majority of members of the Exchange are showmen who operate theatres in the smaller towns. To them, then, we believe there is interest in giving an occasional look at how the program put out by a commercial concern for a big downtown theatre on Broadway gets up copy and makes up pages for its program. So we take the new style program introduced only recently at the Roxy Theatre, New York.

This job, which is turned out by Jerry Folkart, has been enlarged from the previous eight-page paper to a 12-page affair in an over-all, or trim, size of seven and three-quarters by ten and three-quarters inches. It's a striking example of good showmanship in program publication right through from front cover—which carries a large head closeup of a star of the current feature attraction. Its page makeup and handling of the large amount of advertising which runs in this publication is completely professional—as might be expected. But for us of the Program Exchange, the most interesting feature are those which show how fundamental are the basic elements of good theatre programs put out by so many of our own people.

Among these fundamentals is the "local interest" angle which Folkart gets into much of the copy of the Roxy program as well as the Rivoli-Theatre program, which he also makes up. You will find in the shoppers column a style of reporting which is "home town" and which makes appeal to the readers. For example, the following (from the "around the town" column in the Rivoli program): "This busy organization, presided over by a young executive.

The first inside spread of the Roxy program features a chatty column on players who will be appearing at the Roxy: a column on the attraction to follow the current show—incorporating a "cast" and a still; the next spread features a short双hit on the current star; short column on the next stage attraction; a brief report on items of news about the theatre and the theatre personnel's profile on the star of the current stage show and, finally, a shoppers' column devoted chiefly to concerns advertising in the program. The center spread of the program is a Holmes screen attraction and that for the stage presentation. The final five pages are given over to localized items of the "shoppers' guide" type, classified advertising and some features on forthcoming players.

Now all that while it's more expansive than the average program, it is still very much in the style of most picture theatre programs, and it goes to show how sound from a showmanship standpoint are the many—the average we may say—of the publications which are gotten out by theatremen all around this country.

Just on the off-chance that some of the members may be overlooking the obvious (it's very easy to do, y'know) it is suggested that the following be done:

1. Some change—typographic as well as in content—now can suitably serve the good purpose of putting the program in tune with the season. (Lighten up the general tone and appearance for "cooler" dress.)

2. A peppy headline, as Folkart usually repeats is good showmanship practice. (Go over the files and pick the summer slogan you like best and get it in there.)

3. Don't neglect the potent appeal of an intimate slant in your paper—have a brief column signed by the manager to announce some specially good forthcoming attraction.

4. Make friends among the important groups—women's clubs, Parent Teachers, church guilds, etc.—by carrying notices about some of their forthcoming important meetings.

5. Remember the biggest readership for newspaper features and columns is claimed by news about movies—give your patrons a chatty column on news (pick up these pointers from our Program Notes in the Hollywood section each week) about casting assignments, etc.

6. If you suspend program publication for the summer don't neglect the mailing list, keep it at the tip-top shape and corrected just as though you were using it every week as usual.

7. Don't lose sight of the value of tying up with some industry event. The "anniversary of sound" which is coming into stride for the summer-period drive Warners are sponsoring give you a good opportunity along this line. (And if you've read this far, thank you, and don't get discouraged; Cokin will be back on the job soon and the Exchange can resume its accustomed appeal and interest.)

T. K.

Contests Sell 'Gilda' Via Newspapers, Radio

(Continued from Page 22)

from the film with announcements crediting "Gilda" when they were played via radio and the four team winners plugged the film via recorded broadcasts.

Other special ideas used in Cincinnati included the distribution of 10,000 small give-away teasers which will have a "Gilda" poster, setting up 100 14 x 22 cards in Decca record distributor stores, etc.

Among the more energetic stunts that has been used successfully in many cities where "Gilda" has played and which has been set up to be run in other towns with imminent playdates is the "Gilda Glide" Dance contest. By arrangement with the nationally recognized Arthur Murray dance studios, with branch offices in 56 cities, the studio managers have cooperated enthusiastically with theatre managers and publicity men, resulting in extensive "away-from-theatre" publicity as well as the reason for newspaper and radio sponsoring of the Glide contest.

Set With Radio

When "Gilda" played the Palace, Milwaukee, for instance, manager Charles Hacker and Columbia exploiter Jules Serkowich ran up against a situation similar to situations in both the Journal and Sentinel when they tried to promote the Glide contest via newspapers. So they turned to radio station WEMP which accepted the promotion and plugged it continuously Thursday through Monday in advance of opening.

The "Gilda" Glide was set up with the local Arthur Murray branch.

The dance studio's manager arranged to demonstrate the Gilda Glide with professionals in the Circus Room of the Wisconsin Hotel during the height of an evening's festivities, after which guests were invited to try the dance, with the expert assistance of three teams of instructors from the proceedings were broadcast and announcement made to the effect that two more demonstrations of the "Gilda" Glide would be nightly nights preceding the film's opening. The result: the Circus Room was completely sold out each contest night. The dance studio bought paid advertising in the Sentinel Thursday and Friday with other display ads in the Journal on Friday, Monday the event, and announcing a $50 award to the winning couple. Ads were devoted entirely to the dance contest. The Murray organization also bought 500 cards about the dance demonstrations. These were distributed by mail to its own list.

Successful Elsewhere

The Gilde contest was used successfully in several cities, either through newspaper or radio cooperation, but following the approximate pattern outlined above and succeeded.

Another highlight of the Milwaukee campaign was an arrangement with Sears Roebuck and Co. In this city the Chicago newspaper ad featured its "Gilda" tieup in 459,800 folders which were delivered to homes in Milwaukee and its suburbs.

The campaigns briefly outlined here are examples of the kind of publicity and exploitation efforts essayed in key cities throughout the country. The campaigns have all been keyed with readily adaptable ideas on which showmen everywhere can use their own ingenuity to successfully publicize "Gilda."
BOX-OFFICE SLANTS

The Stranger
(Continued from Page 13)
marry Loretta Young, daughter of a Supreme Court Justice. Welles kills the follow Nazi when he hears that a body has been brought in. Robinson is thrown off the track for a long time, but finally closes in on the Nazi, after his marriage. The Nazi meets his death as though by Fate in the clock-tower where he has repaired an old clock.

Comment: This is good, sound melodrama of the murder-mystery type with a dressing of topical action spot. It works up, at times very haltingly, to a suspense situation, then goes and goes, and the strong bullying. Basil Rathbone and Nigel Bruce give to the Holmes and Watson roles, makes the picture a smooth running bit of entertainment. Rest of the cast is fine too, especially Patricia Morison and Frederic Worlock: the villains.

Don't Gamble with Strangers
Monogram Mystery 68 mins.

AUDELINE SLANT: (Adult) An expose of the gambling racket that should entertain those who like stories about card-playing.

BOX-OFFICE SLANT: A good program offering that might bring in some extra cash if correctly exploited to the public.


Plot: An adventurer, charged with murder, confesses that she shot the man and exposes him as a crooked gambler with whom she was in partnership. She tells of their work together as professional gamblers and how she killed him in a fit of jealousy when he began reaching for higher stakes in the person of the banker's young niece. Police are about to book her for murder when they find the fatal shot was really fired by another crooked gambler.

Comment: This is a satisfactory program offering for the regular trade. It will make a good second spot with a light comedy or musical. Chances are that it might even bring in more than the average amount of business, for the card-minded are numerous these days and their interest might turn the tide for the extra cash at the boxoffice. Exploitation on that angle should help. Production credit goes to William Beaudine. The picture is well cast: Players are well cast: with Kane Richmond making a very satisfactory gambler and Bernadene Hayes suitable in the part of his partner. Production credit goes to William Beaudine. The picture is well cast sails on an old ship. Players are well cast: Kane Richmond making a very satisfactory gambler and Bernadene Hayes suitable in the part of his partner. Production credit goes to William Beaudine.

Dressed to Kill
Universal Mystery 70 mins.

AUDELINE SLANT: (Adult) The fans, for whom this picture was made, will find it exciting and suspenseful when their hero gets into a tight spot, and the story a challenge to their ingenuity in solving a mystery in advance.

BOX-OFFICE SLANT: One of the better of the Sherlock Holmes films.


Plot: The sale of three music boxes at an auction, starts a series of mysterious killings. Even Holmes becomes involved, and his life in danger, for he acquires one in order to bait the killer. But he eventually solves the mystery and finds the bank where the money plates around which the crime revolves.

Comment: This latest Sherlock Holmes picture is very superior; more logical than most. Story is well-conceived and performed splendidly handled. The fans, for whom this picture was made, will be delighted by a number of thrills and plenty of excitement and suspense, especially in the parts where their infallible hero gets into a tight spot. There will be a fine time biting their nails while Holmes gets out of the predicament. These same armchair detectives will enjoy the challenge given them in trying to solve the mystery. Good performances and the fine direction of Roy William Neill help the melodramatic sequences and the story. Basil Rathbone and Nigel Bruce give to the Holmes and Watson roles, makes the picture a smooth running bit of entertainment. Rest of the cast is fine too, especially Patricia Morison and Frederic Worlock: the villains.

The French Key
Republic Mystery 57 mins.

AUDELINE SLANT: (Adult) A Johnny Fletcher detective story brought to the screen for the entertainment of his many followers. Taken from the original story, it has the suspense and excitement they will look for.

BOX-OFFICE SLANT: Should make a satisfactory program offering.

Cast: Albert Dekker, Ruby Keeler, Evelyn Ankers, John Eldredge, Frank Fenton, Selmer Jackson, Byron Foulger, Joe DeRita, Marjorie Manns, David Greely,经营范围, George Meek, Carl Harbord, Harry Cording, Williams Soderling, Emmett Vogan. Credits: Associate Producer, John F. Seitz. Director of photography, Frank Gruber, from the novel "The French Key" by Fred Gleaning, an original story by Frank Gruber.

Plot: Fletcher and his strong-arm buddy return broke to their hotel room to find a French key in the lock. When they crawl in the window, they discover a dead man with a gold coin clutched in his hand. To save their own necks, they start out to solve the murder and find themselves entangled with a beautiful night club performer, millionaires, coin collectors, the police and the dead men. But Fletcher puts all the pieces together and solves the crime.

Comment: This is the first of the Johnny Fletcher detective stories that Exhibitors International is making for Republic release. It has the elements of suspense and excitement the armchair detective likes to find in his film fare. Should do okay as support in most situations. Top roles are handled by Albert Dekker, as Fletcher, and Mike Mazurki, as his side. Both are quite capable. Anderson supplies the romantic interest and John Eldridge, Frank Fenton, Selmer Jackson and service on the Hammonds are the happy cast who help the story along. The many avid detective story fans will be interested to know that Johnny Fletcher books, also wrote the screenplay and Walter Colmes gets credit for the direction.

NEWSREEL SYNOPSIS

(Released Saturday, May 25)

MOVIEVOTE (Vol. 28, No. 76)—Army plane crashes into Wall Street skyscraper in fog; Secretary Byrnes reports on UNRRA mission; Gold zone: Mike Caruso, the Arcitc gold-miner hits jackpot; Nazi victims find haven in U. S.; Sailors provide sports for kids; Ceylon atomic retirement; Navy ships down in Dixie; Tulp time in Holland, Michigan.

PARAMOUNT (No. 77)—Britain reshapes Europe; Plane crashes into 59th street skyscraper; Byrnes reports on peace; War victims find help in U. S.; Army Newspapers

REO PATH (Vol. 17, No. 79)—Berlin and Paris mark V-E Day: Byrnes reports on Paris meeting; Plane crashes into skyscraper; Navy liners down in Dixie; Japan's patrol ship; King Cotton holds court; Sailors show speed; Plane hits New York skyscraper.

(Released Wednesday, May 22)

MOVIEVOTE (Vol. 28, No. 75)—Hoover reports to President Truman; Navy ships down in Dixie; UNRRA meets in Atlantic; Pioneers of Versailles start working again; Prince不解 English in first round of international Davis Cup competition; Bike race in Paris.

NEWS OF THE DAY (Vol. 17, No. 272)—Pearl Harbor bomber; German poison gas fleet scuttled in North Sea; Holland has Churchill; Spotlight on DeGaulle; Red Cross Drive reports to President; Coast Guard icebreakers on patrol; Lázaro in Troubling situation; French bike race classic.

PARAMOUNT (No. 76)—Gateway to faster getaway in horse racing; England's answer to boonic shortage; Hoover reports on world famine; Chartered airliner crashes into woods near Richmond; Films from Italy that highlight tense political situation.

REO PATH (Vol. 17, No. 78)—Jay's eye view of the world; General Emmett Gents; Governors of North Carolina; Disabled vets train for normal life; President honors movies for Red Cross Drive.

UNIVERSAL (Vol. 19, No. 503)—North Atlantic ice; News from Genesee; UNRRA meets in Atlantic; Pioneers of Versailles start working again; Prince不解 English in first round of international Davis Cup competition; Bike race in Paris.

ALL-AMERICAN (Vol. 4, No. 187)—Col. Baudin-feld reports on Legion of defence; Oklahoma Negro woman is leader of women's clubs; People's art center at Kirkland, Washington; Sheep shearing; General Eisenhower's book re-enters in sales; New couple celebrates 70th wedding anniversary; Track meet at University of Texas; First pictures of Florida's cypress logging.
DES MOINES

All exchanges at Des Moines have gone on a five-day schedule in accordance with a new union contract. Retroactive pay raises have also been approved and will go into effect immediately.

Tri-States Theatre Corp. is following its recent showmanship drive with a 13th anniversary drive which starts June 8 and runs for 13 weeks with a total of $3,900 in prize money to be awarded to theatre managers. L. M. McKeehanny, treasurer of the company, will be drive captain.

Myron Blank, son of A. H. Blank, head of Tri-States Theatre Corp., gave a cocktail party at Hotel Fort Des Moines prior to the Tri-Staters banquet held in connection with the organization showmanship drive. Jim Castle of Paramount also gave a cocktail party for the visiting theatre managers and other guests.

Plans for enlarging the Waverly Theatre at Waverly, Ia., were announced by Manager V. F. Hagemann. The seating capacity will be increased by 280, bringing the total to 700. Ray Van Gelder, manager of Prince Albert Theatre at Osceola, is remodeling the house and plans a reopening later this month. F. A. Bryecon, will reopen the Moorhead Theatre on May 15.

Harry Pulley has purchased the theatre at Kanawa, Ia. from L. P. Gilligan and has taken over management.

James Parsons has been named as a sales manager for National Screen Service, succeeding Abe Chapman who resigned to live in California.

Russ Fraser of the Tri-State publicity department nearly had heart failure when he noticed a double-block long line in front of the Des Moines Theatre. On a check, however, he found the line was not for the theatre boxoffice, but for a bakery store next door.

Merchandise Manager RKO lookers in, heading for week-two vacation in Florida. Kay Malone, MGM contract clerk, is spending her two-week vacation in California.

ALBANY

Mary Hawkins has been working part time at the Upstate Theatres office after her recent hospitalization. Expects to return to full duty after the 27th.

Pitt Fox, Columbia branch manager from Buffalo, and Carl Shaff, district manager out of Detroit, spent several days in this territory. Captain Alvin Cassell, until recently Army correspondent in the ETO, will spend several months in the Albany MGM office learning all channels of distribution to prepare him for foreign office service.

Leo Murphy, Buffalo Film Classics manager, is in town.

Condolences are being extended to Mrs. M. Eddy (Paramount office manager) upon the death of her mother, Mrs. Elizabeth Betts, after a brief illness.

Kay Katz has joined the Paramount ranks in the capacity of telephone operator.

Kay Murray, Paramount inspector, is undergoing surgical treatment, an aftermath of the automobile accident she was in several months ago.

A meeting of all Fox employees was held and presided over by Ray Moon, Drive Captain of the Eastern Division for the Andy Smith drive scheduled from May 4-August 21st. E. X. Calhoun, district manager, and Estelle Seidel, secretary to Andy Smith, were also present. Future product was outlined and plans formulated for a successful showing for this district.

Fox inspects Elizabeth Hill is on leave of absence to care for her mother who is a pneumonia patient.

Ray Smith, Warner Bros. branch manager, is recuperating at home after a recent operation.

The office crew at Warner Bros. Exchange have been invited to attend the wedding of Charlene Shirley, contract clerk, to John Murphy on June 1st at St. Patrick's Church with reception to follow.

Warner Bros. has abolished the checking department, effective May 22nd, and all checking will be done by Confidential Reports, Inc.

Visitors along the route included Frank Wieting of Cobleskill; Sam Davis of Phoenix; Sam Rosenblatt of Watervliet, Jerry LaRoque of Warrensburg; Carl Milmon of Shembourne Falls and Dalton, Mass.

Janice Miller James, WB secretary, has resigned her position with Joe Weinstein because of illness.

Great interest in the Capitol District has been centered on the "Here's To Youth" Show scheduled for showing at the Strand Theatre, Albany on Tuesday evening, June 4th. This is an all-teen age musical, the project of the boys and girls attending schools in the Capitol District. The funds raised will go towards sending Albany's underprivileged boys for a vacation at Camp Tancher, Variety Club's Boys Camp.

C. J. Latta, Warner Bros. zone manager, has been elected second assistant Chief Barber of the Variety Club of America. Mr. Latta is the first member of the Albany chapter, Tent No. 9, to become a national officer. Long active in club work, he was Chief Barber of the Albany organization during its sponsorship of the USO-Variety Club Canteen.

OMAHA

Paul Verbyane, Paramount manager in Singapore, visited here with the widow of John Kcombechek, who was in charge of Paramount activity in Australia.

Jerry McIlwain, MGM branch manager, was forced to remain in a Des Moines hospital after becoming suddenly ill.

George Smith, Paramount divisional manager, and Hugh Braly, drive captain from Denver, will be here for a meeting June 3 with the local staff.

Pat Halloran is back on the job as booker at 20th-Fox after a stretch in the armed forces.

Lois Brown and Irene Kosut of Paramount and Marian Wallace of 20th-Fox spent the weekend in Chicago.

Max Rosenblatt, RKO salesman here, has been promoted to manager of the Des Moines branch. He began his duties there following an office picnic May 18.

Hazel McLaughlin, RKO inspector, is now in Colorado on vacation.

Sam Epstein, Omaha circuit owner; E. L. Rubin, Paramount salesman; and Glenn Rogers of the Film Transport attended the national Variety Club convention, where they represent Omaha.

Kuth Coren, Paramount stenographer, is in the hospital for an appendicitis operation.

Mrs. Harold Downey, widow of the late president of Fox West Coast theatres, is visiting the Ralph Blanks here.

Joan Ulsher, RKO-Brando cashier, is on vacation.

Helen Baum, MGM cashier, was home for several days due to illness.

Betty Berndt, MGM contract department chief, spent Mother's Day in Spaulding, Joyce Rodda, assistant cashier, went to Storm Lake, la.

Everett Cummings, former district manager for Tri-States Theatres, has purchased his second theatre at Downey, Cal.

George Barber of Homer, Neb, made one of his infrequent visits to the Row Monday.

Omaha and its theatres probably have as little to worry about during the current coal crisis as any city. The public utilities have at least a 60-day supply of coal on hand, as do other industrial users. Two of the first runs are oil heated.

Bill Miskell, Tri-States district manager here, was pictured in The Omaha World-Herald viewing a new safety billboard. Miskell heads the business division of the Green Cross for Safety campaign.

Western Theatre Supply Company has installed new booth and sound equipment in the State Theatre, Shenandoah, la., owned by Bruce Holdridge.

Mrs. Charles Goodrich, former Stromberg exhibitor, has moved to California.

HARRISBURG

R. Douglas Carpenter, manager of the Elks and Majestic in Middletown, was one of a group of businessmen who participated in a forum in the Middletown high school. The program, "Vocational Career Day," was designed to assist students select a vocation by descriptions given by business and professional persons.

Following the line of the Fabian theatres here, Bob Schild, Senate manager, installed a candy counter at the Senate, and in the first

(Continued on Page 30)
week reported excellent business. The candy counter is located in the back of the auditorium, near the steps to the lounge, and usherettes are used as saleswomen. Sidman is utilizing all his spare time working for the AVC, in an attempt to arrange for housing accommodations for all the Harrisburg area veterans.

Mark Rubinsky, owner of a circuit in this area, took over another house, the Dallas, in Dallastown. He is operating this full time, with his other house in that town, the Lyric, on second run, on a combination of mixed bills.

Alex Barket, former Rubinsky employe, who was assistant manager at the Senate, Harrisburg for two years, is managing the Rubinsky Dallastown theatres.

William F. Moody, formerly manager of theatres in Port Carbon, Treverton and Coplay, has taken over management of the Hollywood in St. Clair, for Mark Rubinsky.

The Lyric, New Philadelphia, is undergoing a complete renovation, under the direction of Rubinsky and his staff. A new front, new lobby, paint job and other repairs are being made.

Charged with armed robbery of the Senate Theatre, August 31, 1940, John J. Brennan, 31, who was indicted by the Dauphin County Grand Jury in June 1941, was returned to this city to face the charges. He was released last week from the western penitentiary where he served the term term for another robbery, and was brought to Harrisburg on a detainer. He had attacked and held up Robert M. McKay, then assistant manager, and had stolen the day's receipts of $429.12. He is to appear before the June sessions of criminal court. His penitentiary term was for robbery of another theatre, the Bale, in Washington, Pa., on April 19, 1941, where he obtained $100.

WASHINGTON

"Boys Ranch" was screened in Washington for members of the Texas Congressional delegation who could not leave legislative duties to attend the world premiere at Amarillo, Texas.

Arrangements were made by Representative Eugene Worley of Texas. The film was attended by a large delegation of Texans, who prior to the screening had lunch at Speaker Rayburn's Capitol Hill private dining room. Telegrams of congratulation were sent by Speaker Rayburn; J. Edgar Hoover; F.B.I. Chief; Secretary of Agriculture, Clinton P. Anderson; Lt. Gen. Ira C. Eaker; Attorney General Tom Clark, and Congressman Eugene Worley.

Bob Cousins of Frank La Fave's Warner Bros. publicity department, is on the last lap of his early vacation.

Harry Anger, partner with Mrs. Louise Noonan, of the Little Theatre, has split up his partnership in favor of giving full time to his talent agency in New York, where he is associated with Matty Rosen.

The Variety Club's Annual Mothers' Day Luncheon at the Willard Hotel was a huge success, with capacity crowds, excellent entertainment, many time gifts and lovely corsages to all the ladies, through the courtesy of the Associate Members. "Mother For the Day" was Mrs. Stanley Reed, wife of Supreme Court Justice Reed.

Anya Seton, author of "Dunaway," was guest of honor at a luncheon sponsored by Loew's.

Sara Young, 20th Century-Fox booker, was a lucky door prize winner at the recent Variety Club Mother's Day Luncheon. Joyce Thompson of the MGM billing department will be married in June. The lucky man is Curtis Longmire.

May 25 was the day for the kids in Washington to see all the cartoons they wanted. From 9 A.M. when the doors opened at Sol Seckin's "Keith, the children and their parents streamed in to see 18 short subjects.

Universal's Dorothy Mattingly, was married recently.

Carl Gentzel, MGM traveling auditor, who had been pinch-hitting as office manager while Joseph Kroman was away, has left the local exchange.

Banks Hudson, MGM sales representative, has been transferred to St. Louis.

Ontario Management Manager J. J. Mahoney flew in from Pittsburgh to visit the local exchange.

TORONTO

The Kent Theatre at Lindsay, Ont., owned by Miss Jane Edmonds, observed its 40th anniversary May 23 under the direction of the Edmonds family, the theatre having been operated by her father until his death in 1930. Mr. Edmonds started with a traveling show in 1896, using an Edison Kinetoscope for which there were five short films. He started to import film from England in 1901 when he sent a cabled order for prints of the film of Queen Victoria's funeral, and for many years operated a film exchange for British product while running the theatre in Lindsay.

The will of the late John, Toronto film figure, was brought into court for a second time in a matter of weeks when Jaspar J. B. Barlow, Toronto lawyer, went before the court on the rate of interest to be paid the widow and two daughters out of the estate, pending the settlement of trust. A hearing was ordered for Mrs. Irene H. Nathanson, and another for $500,000 for the two daughters. His Lordship decided that five per cent should go to the widow and four per cent to the daughters. The name of Paul N. Nathanson, the son, was not included in the application and the bequest to him was not mentioned.

Hon. J. Earl Lawson, K.C., Toronto, president of Odem Theatres of Canada since last February, completed a personal inspection of local industries going from Toronto to Vancouver, prior to the scheduled arrival in the Ontario Capital of John Davis by plane from England. May 24 for a renewal of conferences with Canadian circuit officials in behalf of J. Arthur Rank.

Coal, electricity and transportation have not bothered the exhibitors of Ontario. No diminution in effect because power is plentiful through the general use of hydro plants for the generation of electric power and railways have operated without interruption and most of the theatres had already closed down heating systems from the Dominion Government ordered the shutting off of furnaces in public and other buildings to conserve the supply of bituminous coal.

Ontario Manager J. C. Corral of Warner Bros. Pictures Distributing Co. has announced the resignation of George Altman as salesman out of Toronto, and Austin Willis, the latter, having been to handle the distribution of independent pictures.

Altman has been succeeded by Peter S. Myers, with the R.C.A.F. for five years and previously with United Artists in Toronto. Dominion Productions Limited has been formed at Toronto with Geoffrey H. Wood, local industrialist, president, to produce a series of Canadian features, the first of which is to be "Bush Pilot," starring Rochelle Hudson and John Getz, both of whom are with the Canadian Broadcasting Corp. for some years. The director is Sterling Campbell, formerly of Hollywood and for several years in the R.C.A.F.

Denial has been given in Toronto to a report that David H. Coplan is resigning as managing director of the Loew Organisation in Great Britain to return to Canada to become general manager of the Canadian distribution company in succession to Charles S. Chaplin.

The Ontario film colony has been saddened by the news of the death of R. J. (Pete) Harrison, manager of the Capitol Theatre, Cobourg, after a lengthy fight against illness. He was 57 years of age, had been identified with the theatre business for 30 years and was a veteran manager of Famous Players Canadian Corp.

DENVER

Daniel P. Maulaff, 44, former manager of the Oriental, Mayan and Isis here, later an employee of the 20th Century-Fox studios on the coast, died suddenly in Santa Monica, Calif., last week. Funeral services and burial were in Denver.

Maulaff & Fisher are buying product to be used in a "jackrabbit" circuit comprising Evergreen, Palmer Lake, Bennett, Parker, Keenesburg, Georgetown and Lyons, all in Colorado.

Oscar Oldknow, district manager for National Simples Bludworth, spent a few days in
When it comes to painting a true-to-life picture of PROFITS...you can depend on The PRIZE BABY...to DRAW patrons to your Box Office...and keep them coming...day in and day out...For Twenty Five Years...he’s been fitting patrons into YOUR picture...for Bigger Grosses...and he’ll go on doing it...for many years to come...because he knows that TRAILERS and ACCESSORIES impart that special “touch”...to the selling of your show...the “touch” that turns advertising into CASH!...He calls it “The Magic Touch of Showmanship” ###

NATIONAL Screen SERVICE PRIZE BABY OF THE INDUSTRY
REGIONAL NEWSREEL

(Continued from Page 30)

VANCOUVER

Ernest Hamorton, who has worked at the Patricia Theatre, Powell River, as projectionist since 1921, has joined the British Columbia branch of Canadian Picture Pioneers.

On the sick list here are Irene Stonehouse, Capitol Theatre secretary; Mrs. Art Gilbert, wife of Art Gilbert, Regal Films; Frank Killian, stage hand at Capitol; Isabelle Dower of the Orpheum; Sid Summers, Orpheum stage manager.

John Alliston, shipper at Monogram-Eagle Line exchange, has been promoted to the booker's desk. Steve Rolston is in charge of sales for the same exchange.

Lloyd Mair, assistant manager at the Orpheum, is away on a two-week small-boat trip to Hollywood and points south of the border.

Harold (Happy) Wardrop, old-time projectionist at the Grand here, in 1908, and was one of the three charter members of 348 still alive, died here at 66, leaving a wife and three sons, two of which are projectionists in B. C. At the time of his death he was employed at the Edison Theatre, New Westminster, B.C.

Rod McArthur, president of the local film exchange union, has left for Seattle to attend a special department meeting of the LATSE.

Matt Parks, president of the Alberta Theatre Association, who operates theatres in Wataskiwin and Stettler, Alberta, was a local visitor on his way back from a trip via auto to Seattle and Portland. Prairie businy very good.

All British Columbia Odeon circuit managers were in Vancouver last week to meet Earl Lawson, their new president, at a luncheon held at the Hotel Vancouver.

The Oak-Bay Theatre of Victoria B. C., now under lease to the Odeon circuit, has been sold by R. C. Wilson to Samplesville Holdings, Ltd. The theatre seats 546.

Dan Baird, from the prairies, has taken over the Cambie Theatre here from Russell MacTavish.

Marvin Thoreau has resigned from Odeon Theatres as maintenance representative for B. C. and will be the B.C. representative for Gaumont-Kalco, the British equipment firm.

Frank Gow, Famous Players district manager has announced that the opening of the Royal Theatre, Victoria, will be delayed until the middle of June. Arrival of seats and vitrolite is being held up in eastern Canada by strikes.

Sunday weather is responsible for having cut matinee trade here. Evening business has been good. Grosses vary from poor to substantial.

Earl Lawson, president of Odeon Theatres of Canada is here for the first time since his appointment. He met the press at a cocktail party at the Hotel Vancouver and announced $800,000 theatre for Calgary, also a new deluxe for Victoria. Queen's objective of 64 new first-run and suburban theatres will include Calgary, Edmonton, and Lethbridge in Alberta.

The Capitol Theatre, referred to in the May 4 issue in connection with exploitation stunts on "The Road to Utopia," was incorrectly located in Calgary instead of Vancouver.

CHICAGO

To help the starving children of foreign lands the Adolpho Theatre has scheduled two benefit shows—one for this Saturday and the second for June 1—of cartoons, comedies and shorts, admission to which will be in canned goods which will be sent to relief organizations.

In the event of further rail strike trouble five film truck companies radiating out of Chicago can muster about fifty trucks for an expanded service if their efforts are coordinated, truck officials said this week. It was estimated these lines can service virtually all the cities and towns in the area, with the exception of a few small spots who can pick up the cars in their own autos. The companies are the Allen, the Koerner, Lavin, McIwancy, and Film Delivery Service.

Two more theatres have been added to the membership of the Allied Theatres of Illinois, Inc. and the Allied Buying and Booking Circuit. They are the East Side, 1065 S. Ewing Avenue, and the Harvard Theatre, 6312 Harvard Avenue, both in Chicago.

Dr. Lee DeForest is in Chicago for a stay at the American Television Laboratory offices, for whom he is a consultant.

Guy G. Estry listed as toastmaster for the Jack Kirsch dinner tonight at the Palmer House.

More than 150 executives were due at the MGAA district managers meeting which opened yesterday at the Drake Hotel. The event had originally been scheduled for the Stevens Hotel.

John Balaban and James Coston have returned from their trip to Springfield to attend legislative hearings.

Frank Smith, RKO western theatre manager, has returned from Rochester, N. Y., where his sister, Alice Smith, died recently. She was for many years with the Eastman Kodak Company.

S. J. Gregory, Alliance circuit general manager, and his wife have returned from their Hot Springs vacation trip.

Counsel for 20th Century-Fox last week filed an answer to the Allied Theatres trade supplementary suit brought by Florence B. Bige-

low, Marion B. Koerner, John E. Bloom and William C. Bloom against 20th-Fox and eight other defendants in which the distributing company denied all allegation and maintained the court was without jurisdiction in the proceeding. The original suit had been decided in favor of the plaintiffs by a jury and 20th-

Fox, in filing the answer, seeks to force the supplementary proceedings out of court as a

SHOW FOR SHOWMEN!

Motion Picture Theatre Equipment Trade Show

Sponsored By

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In Connection With Their

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Convention Hall
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June 19, 20, 21, 1946

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E. Thornton Kelley, Convention Manager, Allied Thea-

tre Owners of New Jersey, Inc., 234 W. 44th St.,
New York.
rider on the original bill. Counsel declared the damages and additional attorneys’ fees sought by the plaintiffs “properly can be sued for only in a new and independent suit.”

The March of Dimes campaign in Illinois brought $284,691, according to Morris M. Rubens, state chairman.

Max Factor, short subject booker for the Alliance circuit and Commander of the newly organized American Legion Post for film row, has gone to California to visit relatives.

Sam Gorelick, RKO Radio exchange manager, has returned from a swing over his territory.

Sam Stoll, Paramount sales manager, Jack Gould, salesman, and Otto O’Toole of MGM were at Princeton, Ill., for the funeral of John Bailey of the Bailey Theatre Circuit, who was burned to death with his son and daughter in a fire that destroyed his home.

Sam Myers, head of the Sam Myers circuit on the North Shore, says his patrons resent numerous theatre collections and is for one collection covering Red Cross, Cancer and March of Dimes drives.

NEW YORK

The 25-Year Club of Paramount started its career last week with a big dinner at the Waldorf-Astoria Hotel, at which 80 employees of the company were made charter members.

Present at the dinner and recipient of the first membership certificate was Adolph Zukor, founder of Paramount. On the dais also were President Barney Balaban; Claude Lee, director of public relations (who acted as master of ceremonies); George Welner, president of Paramount International Films; Leonard Goldenson, Y. Frank Freeman, and Division Managers Sam Smith, Frank Solomon and others.

All members of the club were presented with gold wrist watches. After speeches by Zukor and Freeman a telephone loud speaker hook-up relayed greetings from Henry Ginsberg and Cecil de Mille in Hollywood.

Century Theatres announces the following changes in personnel: Charles Call, manager of the 43rd Street Theatre, Long Island City, goes to the Bliss. Sidney Baker of the Sunny-side moves over to the 43rd Street. Harry Gilbert replaces Baker at the Sunny-side. William White, formerly of the Sunny-side, goes to the Kingsway as assistant manager. Robert Albino, transfers from the Parkside to the Queensville with Sidney Nelson taking over at the Parkside.

The next meeting of the AMFA, announces new president Rutgers Nelson, will be held next Tuesday in the North Ballroom of the Hotel Astor.

Mrs. Henry Lazarus, president of the Lazarus circuit in New Orleans, was in New York last week to call upon exhibitors—and to negotiate a deal for popcorn. She said business was excellent in the southern city. The circuit recently acquired the Garden Theatre there, which has operated for better than 35 years.

Another southerner in New York was Mrs. Morris Schultman of Bryan, Texas, who operates the Palace and Dixie there. She is awaiting building materials for a third theatre.

Terry Coughlin, assistant manager of the Liberty Theatre, Staten Island, has announced her engagement to Bernard Kelly, recently out of the Army.

George Reich, formerly of the Fabian home office staff, has been released from service and is now a student assistant manager at the Paramount Theatre, Stapleton, S. I.

Herman M. Levy of New Haven, who is executive secretary of the MPTO and general counsel of the MPTO, last week received a Treasury Silver Medal Award for his participation in the War Bond campaign.

Lon Goldberg, Fabian Staten Island general manager, has announced that the results of the recent Cancer Drive exceeded the Red Cross collections.

Pat McGee of the Cooper Foundation Theatres, which cover Nebraska, Oklahoma and Colorado, and Frank Roberts, Foundation representative, spent the past week in New York.

INDIANAPOLIS

According to an announcement by officials of RCA-Victor Division, a majority of its salaried employees not represented by certified bargaining agencies will receive increases in salary effective immediately. The increase will bring total raises since December to $30 a month for employees earning $378 a month or less. Indiana plants affected besides the local plant are located in Monticello and Bloomington and employ several hundred employees.

Martha Cox, recently discharged from the Waco and a former employee at Universal exchange, has joined the booking department of the Y. & W. Management Corp.

L. J. McGinley, manager of the Universal branch here, is attending a conference at the home office in New York City.

Filmrow visitors during the week were: Truman Rembush, Columbus, and his managerial staff; E. E. Smith, Franksville; C. W. Massy, Worthington; Grant Henley, Carthage; A. C. Kalafat, Garrett; Ellen Akron, booker for Mallers Circuit, Portland; D. D. Lee, Rockville; Mrs. Hilda Long, Sheridan; William T. Studebaker, Logansport; R. Paynter, Ladoga; Harry Watts, Knightstown; Mrs. W. J. Hane, Milan; Bruce Kixmiller, Bicknell and Arthur Clark, Bloomington.

Manager George F. Landis, 20th-Fox, Daddi Hancock and Frank Warren, left Indianapolis last Thursday afternoon for New York City on the first lap of their trip overseas. During their absence, the sales will be handled by Manager Irving Sochin, who will take over the duties of Manager Landis. T. O. McCreaster and K. L. Dotterer will assist in the sales department.

Nora Vater has returned to the inspection department at Columbia Pictures after several years absence from Filmrow.

Jules Goldman replaces Sol Greenberg at Warners’ branch as office manager. He has been transferred from the Atlanta, Ga., branch. Before assuming his duties here he stopped at New York City to visit old friends.

Joseph Bohn, office manager at P.R.C., has returned to his desk after being confined to St. Vincent's Hospital while under observation.

Pete Mallers of the Mallers Circuit is suf

(Continued on Page 34)

New Ideal Theatre Chairs

JOE HORNSTEIN has it!
( Continued from Page 33)

COLUMBUS

Arthur M. "Doc" Holah, MGM representative, is getting many inquiries from home; hungry people. He advertised his country cabin in Whooping Hollow, south of Lancaster, for sale and many people expressed interest under the ad.

Manager Larry Capane of the Grand is awarding a flock of awards to the seventy-five thousandth person to attend the Grand's showing of "Saratoga." The lucky person was to be given a birthstone ring, free admission to the theatre and be guest of the management for an entire week. In addition, if the lucky person is a woman, she receives two pairs of nylons, and if a man, he gets two watches.

Elizabeth Richter, office manager for J. Real Neth Theatres, is spending a three-week vacation at home. Dave Pence is substituting for her in the New Orleans office.

Melvin Reynolds, former assistant manager of the Eastern, is the new manager of the Cameo. Darley Thompson, manager of the Bexley, is the proud father of a new daughter, Darlene Kay.

Managers and projectionists of the Neth circuit have formed a golf league, with matches being played at Minerva Lake. Golfers include Charles Fisher, manager of the Market, John Whitacre, manager of the Loew, Al Lyman, manager of the Clinton; Frank Vincent, State projectionist and Mende Feather, Criterion operator. Julius Brandt, operator of the Champion, also is a member of the group.

One of the pleasant sights around town is the sidewalk in front of the Southern, where Manager Bernard Gimley has placed boxe pigeons.

Sgt. Bill Eiler, who entered the service a year ago from his post as Ohio manager, writes that he's recovering following an auto accident in Switzerland. He was in a chest cast for the past month. What he disliked most about the accident was that it forced him to spend his leave in a hospital rather than in the Alps. He's stationed at Friedberg.

Charles E. Kennedy returned to the Ohio last week, almost four years after he entered the service. He rose from private to first lieutenant in the infantry, serving recently in the Philippines. Assistant at the Ohio when he joined Uncle Sam, Kennedy is due for definite assignment. From Charles "Chuck" Richards, student assistant at the Ohio when he entered the army two years ago, also is back in civvies. He arrived last week.

L. Ward Farrar, former assistant manager

QUALIFIES FOR CLUB. Adolph Zukor, founder of Paramount and grand old man of the motion picture business, recently was given a great, receives a gold, diamond-studded membership badge as a member of Paramount's newly formed 25-year club.

of the Ohio and later manager of Loew's Indianapolis, visited the capital city last week in advanced of the "Breakfast in Hollywood." Farrar only recently returned from the service.

Arthur Egbert is back at his manager's desk at the Ohio, after a three-week absence following an emergency appendectomy.

Marty Burnett, manager of Loew's State, St. Louis and former manager of Loew's Penn, Pittsburgh and Loew's, Dayton, was a local visitor last week.

BOSTON

H. S. Evans, vice president of General Screen Advertising, of New York and Chicago, addressed the luncheon meeting of the Advertising Club of Boston at the Hotel Statler last week. Evans discussed the use of movies in connection with advertising.

Paul N. Swafford, president, presided at this meeting.

At the recent bidding for Suffolk Downs Race Track, E. M. Loew, the theatrical tycoon, was ready to go high for the property. Murray and Harry Goldstein, brothers of Jack Goldstein, publicist for RKO, are very much concerned with the world premiere of "Suspense." Murray is sales manager for Monogram, and Harry, who used to manage the Shawmut Theatre here, is in charge of exploitation for the picture.

Herman Rifkin, head of Monogram Pictures in New England, was recently host at a cocktail party given for Belta, Monogram star, at the Ritz-Carlton.

On last Wednesday night Paramount's 25-Year Club for employees who have served the Boston branch of Paramount Pictures for 25 years or more was inaugurated at a dinner at the Copley-Plaza. Among the members are K. G. Robinson, sales manager; John F. Gubkins, sales manager; Edward C. Bradley, salesman; Margaret Cignarelli, file clerk; Rose Godes, ledger clerk, and Katharine Schafer, cashier.

Film rowers were sorry to learn this week of the passing away of Tom Hill, former film shipper.

Jean Brown has joined the office staff at Universal.

It is rumored at Universal that Sylvia Sullivan is about to take that fatal step. Miss Sullivan is a stenographer at the local exchange.

Steve Brody, head of Monogram, was guest of honor at a dinner given Thursday night at the recently reopened Hotel Somerset.

Richard F. O'Neil, president of NAVED, has announced that the Visual Education Service, Inc., of Boston has become the Audio Visual Corporation of Boston, Hartford, and Providence.

Officers of the Boston Cinema Club, which received its annual benefit at the Hotel Statler, include Thomas Fernoyle, president; Nathan Oberman, first vice-president; Samuel Berg, second vice-president; Frank Will, treasurer; Paul E. Young, secretary, and members of the executive committee, Philip Berley and Harry Smith.

Dave Whalen, whose father is Jeff Whalen, the publicist over at Monogram, has returned to work after being in the service. Dave is now publicist for Republic Pictures.

In Farewell, now director of the Central Theatre in Somerville, has returned to the film industry after several years' absence. He formerly was general manager for the Old General Film Company.

MEMPHIS

Howard Waugh, former zone manager of Warner Bros. here, has been named manager of the Fairgrounds Amusement Park, owned by the Park Department of the City of Memphis. Waugh resigned from Warner Bros. last January.

Col. Cecil Vogel, manager of Loew's Palace, renewed acquaintances here last week with old friends on the Al Wagner Cawalcade of Attractions Southwest, which was put on the cotton carnival. Mr. Vogel used to be a carnival man himself.

Bill Kemp, manager of Loew's State, has returned to work after a few days' vacation. Memphis motion picture interest, sparked by Chalmers Collins of the Malco, are planning a benefit for A. R. Morrison, veteran Memphis motion picture man, who has been seriously ill since a fall at the Warner Theatre about three months ago. He just last year paid off the mortgage on Mr. Morrison's home and has kept him in material comforts for the last year. The new benefit is to be held within the next month at the Casino at the Fairgrounds and will include a dance and floor show.

Ed Bello, advertising representative for United Artists, was in Memphis on the opening of "A Night in Casablanca." The Memphis premiere was held in the nature of an "unheralded world premiere."

LOS ANGELES


Charles Alphin, 74-year-old veteran theatre man, died following a lingering illness. Alphin owned the Olympic Theatre on Main Street 35 years ago.

The Orpheum Theatre has reportedly been made first run outlet for United-World and other Rank product. The Million Dollar is to open in top vaudeville attractions, while the Orpheum becomes a picture house. The Million Dollar is being completely renovated.

Special Attractions exchange has added five Harold Bell Wrights and eight George O'Briens to its output.

Joe Stout, 20th Century-Fox salesman, is taking a well-earned vacation around Western Canada.

Maury Orr, western division sales manager for United Artists, made his first visit to the local office since he took that job. Orr replaced J. J. Unger, who was moved into another UA spot.

Ann Dempsley, former UA booker stenographer, just became the mother of a baby girl at the Queen of the Angels Hospital.

Howard Perrette, MGM booker, and his
mother will enter the all-western bridge tour-
ney in L.A. Howard’s mother also works at
Metro, making it an all-MGM entry.

Visitors to the Row included Burt Jones,
La Mesa, La Mesa; Grover Smith, York, Jane
and Jean Tyc, Vista; Harry Millstein, Gar-
dena, Gardenia; and Bob Paton, Upton, Sonора,
and Angels, Angels Camp.

Lec Hulling. MGM salesman, went to San
Francisco for a two-week vacation.

Joyce Martin, National Theatre Supply,
leaves for Minneapolis on June 6. Joyce will
drive back with her brother after a two-week
vacation.

RKO’s Harry Cohen is back at his desk af-
after a sick spell. Exploiter Dave Cantor
returned from a jaunt to Portland, Seattle and
San Francisco.

Warner’s Betty Schmall has replaced
Patricia Osley in the contract department. Pa-
tricia went to Chicago to resume work.

Ed Patquin did some pinchhitting, coming
over from his spot as Inglewood representative
for Kroehler Pushback Seats, to help Ronald
McCarthy handle some emergency installations.

Charles Vogel, MGM efficiency expert, vis-
ited the local office from New York to check
over matters. Sheriff Jack Valpey, genial
Metro chief booker, returned to his desk after
a brief illness. Resident manager Sam Gar-
dner’s wife flew to Philadelphia to see his
father, who is ill there.

Film Classics’ Nicky Goldhammer went to
Chicago on a business trip and also to see his
father, who has been ailing.

George Hickey, Pacific Coast manager, and
Sam Gardner went to Chicago for the MGM
National convention, Howard Hirt, Metro ex-
ploration man, returned from Phoenix af-
after promoting a campaign on “Postman Al-
ways Rings Twice.”

Another vacancy is MGM’s Ted Tribe,
head shipper. Harry Horn took over in Ted’s
absence. Incidentally, Joe Markowitz, Metro
office manager, received congratulations, not
for a baby or birthday—but for getting a new
Plymouth!

CLEVELAND

Local Paramounters are getting set for a
party to be held May 29-31 at the Statler Ho-
et when, in the presence of the entire exchange
personnel, Harry Goldstein, district manager,
and Jerry Krupka, head booker, are officially
initiated into the Paramount 25 Year Club.
Goldstein celebrated his quarter of a century
with the company in the early spring. Krupka
has a Paramount record of 28 years.

Gertrude Tracy, manager of Loew’s Ohio
Theatre, and the only woman manager of a
first-run house in the city, was married the
beginning of the week to Lou Bartolo in Old
Stone Church. After a brief honeymoon in
Chicago, she will resume her theatre respon-
sibilities.

Leroy Earner, Universal branch manager, is
figuring out the best route to Texas, where he
and the missus will spend their vacation start-
ing May 26.

John Coyne, MGM office manager, was tend-
ered a farewell party last Wednesday by the
Film Exchange Club in Cleveland Schluters’
Tavern. Coyne, who started out with MGM
nine years ago as a booker in the Pittsburgh
office, has been transferred to San Francisco
as office manager.

Edward Oliszek, owner of the Rex Theatre
in Dillonsvale, died very suddenly last Monday.
He had been visiting around the film exchanges
just the previous week.

H. M. Fritchle, manager of the Oliver
Theatre Supply Company, is collecting orders
for new theatre and replacement equipment
to be delivered as soon as building conditions per-
mit construction.

Dan Cowig, RKO cashier had the surprise
of his life the other day when his son, Corl, Jim
walked in on his unannounced, having just

(Continued on Page 36)
landed from the ETO, where he was with Gen. Patton's army and won three battle stars. John O. Guthrie, owner of the Karoly The- atre at 200 S. St. Louis, and said it was now on its way to New Orleans. Guthrie owns two other theatres, the Journal and the Essex, both in the same city.

Cleveland was well represented at the national Variety Club gathering in New York. Among those present were Dave Miller, Uni- versal O. Kukan, representing the Co-operative Theatres of Ohio; Nat Wolf, Warner zone manager; Meyer Fine and Abe Gross of Associated Circuit; Max Lefko- wich of Community Circuit, and M. B. Hor- witz, general manager of the Washington Cir- cuit. All of them returned home the beginning of the week from Dave Miller, who, with Mrs. Miller, are vacationing in Atlantic City.

PORTLAND
Fred Scott announces the opening of his new theatre at New Pine Creek, Oregon, the first time this outpost has had pictures.

Harry B. Adamson, district sales manager for RKO-Radio, has been visiting ex- changes in Portland and Seattle.

San Francisco, Calif., one of the biggest chain operators with houses in Oregon and Washington, is back from Los Angeles via plane.

Charlese Carmack, secretary to Frank Newman, Sr., is recovering from an illness.

Chris Caspar, of Paramount Theatre, Sea- ttle, recently hooked a prize Sound Salmon.

Knapp, attending the Pacific Coast Conference of Independent Theatre Owners, is enroute east to attend special meetings of in- dependents in order to make a report to the June meeting of Theatre Owners of Oregon, Washington, Idaho and Alaska.

Art Fournet has been named manager of the Palomar Theatre, Milwaukee, Wis., recently closed.

John Hamrick is back to theatre duties in Seattle, following a four-month sojourn at Fort Simms, Mont.

Buck Seale, eastern Washington salesman for Columbia, back to Seattle for a conference. He has been host for Midstate Theatres, Walla Walla, has been meeting old friends on Seattle row.

R. P. Jamieson is covering the Oregon ter- ritory for Republic Pictures.

William Z. Porter, traveling auditor for Monogram, has been visiting the Portland and Seattle exchanges.

MILWAUKEE
The rebuilt Westfield Theatre at Westfield, Wis., was opened to the public the first week in May. In celebration of the event, a diner was held by the Westfield Civic Club, attended by 35 business men of the city. E. J. Atley, the owner, explained the improvements that had been made in the theatre. It was not practically a new theatre. In spite of the great expense of rebuilding the show house, he declares, there will be no increase in admission prices.

"Reel Fellows" have started their golf games for the year at Tuckaway. As Milt Ellis' putting was so bad with his own clubs, he borrowed Tom Dick's putter but has not returned it yet, as he seems to be making a better score with it. Ben says that if he does not get his putter back before the next stroke (without counting them), for the 18 match, he will demand at least four extra holes.

In Milwaukee all of the neighborhood houses will soon have joined in the movement to show special features for children on Saturday af- ternoons, as sponsored by the F.T.A. and the Catholic Maternal and School associations of the city, under the leadership of Mrs. D. Perry Blount. More than twelve theatres now have such Saturday shows for discussing the project, Mrs. Blount said: "This makes Milwaukee the first city in the country to have all its neighborhood theatres made a part of the effort. The plan is not due to our committee alone, but to the many groups that have co-operated." The first movie house to start the children's movies on Saturday after- noons were the Tower, Parkway, Savoy, Varsity, Layton, Park, Climax, Na- tional, Juneau, Rivier, Comet, Granada and the Plaza, with more to follow.

Bing Crosby sent a telegram to St. Mary's Church, Milwaukee—said to be the first Cath- olic Church in Wisconsin—reading as follows: "Greetings to St. Mary's. May her bells ring on! Regards, Bing Crosby." The occasion was the 100th year for the church and the cele- bration was held for three days last week.

The Salem Theatre, at Salem, Wis., has been sold by Sam Wakeen to Mr. and Mrs. Larry Montford, of Winona, Minn., and the new owners took possession in May. Mr. Saxlund is an ex-serviceman, having spent 29 months in the service, with 29 of them abroad. While he was away, Mrs. Saxlund operated the house at Montfort. Her husband has had 15 years of theatre experience.

The Brillion Theatre at Brillion, Wis., has been leased by Art Sonng, of Chilton, Wis., effective May 1st. Sonng has had 15 years of experience as a booker at MGM.

ROACHDALE, Ind.—T. W. Buxton, is building a new 350-seat theatre here to be known as the LaDon. Opening date is scheduled for June 1st.

South Whitley, Ind.—A new 350-seat theatre is being built here by Don LeBlun, who oper- ates the local house.—Ind.

Elwood, Ind.—Trueeman Rembrush, head of the Rembush Circuit who operates many the- atres in Indiana, has named his new theatre now under construction here The Miami, in honor of the Miami tribe of Indians who camped on this site.—Ind.

San Diego, Tex.—Work on the new Victoria Theatre to be operated by Jaime Garcia, Mateo Vela and M. Quintanilla on the Alice highway is reported finished. Projectors and seats have been received.

Batesville, Ark.—Remodeling of a restaurant into a theatre was under way this week with the job expected to be completed in 90 days. The job is not as great as was expected as the restaurant originally was the old Melba Theatre. It will be operated by the Batesville Common- wealth Theatre Corp.

Toronto—Two new theatre projects in Onto-ario were announced this week. Malling The- atres, Ltd., of Toronto, and Ltd., which is a Can- adian Odeon affiliate, has purchased a central business site in Ottawa at $110,000 for the erection of a theatre. The Globe Holding Corp., Toronto, operating the Premiere Theatres cir- cuit, has obtained a permit at Preston, Ont. for the construction of a unit to seat 720 per- sons to replace the present Park Theatre.

SLATON
A surprise move by the Majority Floor Leader, Charles Allaman, brought about re- peal daylight saving time in St. Louis failed on May 17 when other members of the Board refused to go along with his idea. The repeal bill was introduced by Alderman George N. Daughtery, Republican, 26th Ward, and im- mediately Allaman moved to suspend the rules and it was the bill immediately after its read- ing on the grounds "We've been all through this before." Allaman, however, withdrew his motion, Mr. Wahrenberg, president, Motion Picture Theatre Owners of St. Louis, said that an effort will be made to have the alder- men amend the Daughtery bill to provide for a referendum vote on the daylight saving question early next Fall. "That's what we wanted in the first place," he said.

The Avalon Theatre, Avon, Ill., a 200- seater, recently sold by C. W. Thompson to Charles Dykeman, a farmer who resides at Maquon, Ill., has been closed for extensive remodeling.

The Cabin Theatre, Clayton, Ill., 210 seats, has been closed and Mr. and Mrs. Edwin Knapp, who have been operating the improvised theatre here for the past five months have moved the equipment to Witt, Ill. The Knapps decided to take the equipment when they found it impossible to find adequate building facilities at Clayton.

Edward L. Hahn, Jr., has taken over the Richardson Theatre at Elwood, Ill., which was operated by his father prior to his death on April 27. It is understood the son plans to sell the house at an early date.

The Lyric Theatre in Farina, Ill., has been reopened after undergoing a thorough mod- ernization program including new seats, new gun.
KANSAS CITY

J. J. Grady, 20th-Fox central district manager, is in town to spark the sales managers drive here. Chuck Crawford has the captain's role for the new drive.

City commissioners on the Kansas side have decided there will be no drive-ins, or at least they have turned down two spots proposed by Thomas Ross, a Navy veteran.

Speaking of drives, Frank Agnew of MGM set the Metro gang off to a flying start in their “First in ’46” drive while he was here last week. Frank Hendler, the branch boss, has his boys going in high gear.

Ovey at Eldon, Tom Edwards, who is also president of the Missouri-Kansas association, has started charging admissions for all children regardless of age, just so long as they take up a seat in his Oeark Theatre.

ATLANTA

Ike and Harry Katz have returned from New York, where they negotiated the sale of their family’s PRC Pictures franchises for Atlanta and Charlotte to the parent company. They and their father, Marcus S. Katz, and brother, Dave, plan to continue distribution of independent films.

Birthday greetings to T. H. Read, city manager of the Georgia Theatres Company. And congratulations to William K. Jenkins, president of the same chain, upon his re-election as national property master of the Variety Clubs of America.

Perry Spencer, Universal’s southeastern exploder, is off this week on the first swing he has made through his territory since the Atlanta censor began her losing fight on “Scarlet Street” last February.

Oscar Morgan, Paramount manager of short subjects, Harry Haas, Charlotte branch manager, and Glyde Goodson, New Orleans branch manager, visited the local exchange.

John W. Bangham, president of Film Classics, and Walter Hickey, sales representative, are back from a sales meeting in Chicago.

George Gill, home office representative of PRC Pictures, is proud of an autographed baseball presented to him by Steamboat Johnson, colorful downtown Southern League baseball umpire.

H. Sternheiner, former booker with the Bijou Amusement Company, Nashville, has been appointed sales representative in the Sack Amusement Company for Atlanta and Dallas.

Harold Wycoff, former booker at Paramount here, has transferred to the New Orleans branch.

Lloyd Miller, formerly with Republic in Memphis, Tenn., has joined Columbia’s sales force and will travel Florida.

Henry Krumm, UA branch manager, called all of his salesmen for a weekend meeting.

The Benton Bros. Film Express Company expects to occupy its new $4,000 house in about sixty days, according to L. D. and B. D. Benton.

The Duncan and Richards Theatres Company of Fairburn, Ga., announces plans for a $40,000 improvement program as soon as building material becomes available.

Harry Paul, Kil-branch manager, visited Alabama.

The PRC branch received a visit from Tom Grady, special representative.

George Hoffman, Florida sales representative of National Screen Service, called at the local branch.

Film Row visitors: Claude Ezell, Dallas, Tex.; John Stillman, Tennessee; P. L. Taylor, A. L. Bishop and W. M. Clements of Bishop Theatres, Columbus, Ga.

Robert Smith, assistant manager of the Roxy Theatre, was awarded the Bronze Star in full military ceremonies at Fort McPherson. Lane Howard, formerly associated with several major film companies here, and Miss Norva Chaney were married May 13.

NEW ORLEANS

Mrs. Henry Lazarus and her son, Isidore, who jointly own the Lazarus Theatre circuit of New Orleans, recently purchased the Center Theatre Building for $306,310.00. Maurice Joseph, general manager of the firm, said the property is approximately 28 feet on Canal St. with 120 feet depth. Lazarus Theatres has occupied the site about 20 years.

Harry Balance, southern sales manager for 20th Century-Fox, spent several days in the local office last week.

A. L. Royal, owner of the Royal theatres in Meridian, Gulfport, and Winona, was on the Row bright and early Monday morning.

Joy N. Houck, when interviewed regarding the dissolution between him and L. C. Montgomery of their theatre interests, said it was amicable. They will operate independently of each other with the exception of the new theatre now under construction on Canal St. and Elks Place, which they will operate jointly. Houck said he will form a buying and booking department to service his own and affiliated theatres.

It was a fine Mother’s Day at the Joe Springler’s Their son, Joy, Jr., arrived home ready to don his civvies again after 23 months in service. Joe, Sr., is head shipping clerk at MGM and Joe Jr. was shipping clerk for Warners.

G. Y. Harrell, Jr, local representative for Manley Popcorn machine manufacturers of K. C., made a trip through the territory and reports excellent business.

Mr. and Mrs. Robert E. Jacks left New Orleans on Tuesday to make their home in Danville, Va. She was formerly with PRC and Film Classics.

D. S. Edelson arrived from Little Rock, Ark. last Monday to take over the duties of N. D. Russell of Allied Service Corp, who is on his vacation.

Philadelphia

Maurice Gable, Warner downtown district manager, has returned from his California vacation, and tells a tale of much golf playing on the West Coast. He flew out, but when something went wrong with his reservation for the return trip he had to come back by train.

Elmer Pickard of Boyd Theatre was out for two weeks with a bad attack of quinsy sore throat. A tonsil operation is in the offing when he fully recovers.

A strike of newspaper drivers for the Bulletin, Inquirer and Record left Philadelphia with only the Daily News, a tabloid, giving it the news. Warner Bros. Theatres dropped all its advertising in the three papers, as did most of the neighborhoods, without too much effect at the boxoffice, although many papers were sold over the counters of the three papers. The legitimate theatres, as well as the Goldman picture houses, kept their ads in the papers. The dispute arose over the question of paying the drivers for a half-hour lunch period. The strike broke last Thursday night when the bulldog edition of the Record (Continued on Page 40).
SHOWMEN'S TRADE REVIEW, May 25, 1946

CHECK-UP ON PRODUCT IN WORK

Though Hollywood Lots Have Plenty of the Heavy-Sugar Productions in Work, The Old Reliable 'B' Is Still Around; Extras Strike Gold at 20th-Fox

Hollywood remains a "Beeziness"—and that's under the weight of the relatively modest programming that programming the world of the relatively modest programming the world of those who are working in Hollywood. Despite the lack of major productions, some smaller studios like Monogram, and a few others, are doing a relatively good job of making films that are not only profitable, but also interesting and enjoyable for audiences.

More money and effort is going into expensive "A's" but the bread-and-butter pictures, without the ballyhoo, are being produced by nearly every lot. Paramount just started another Production Code drama, Metro is doing a relatively inexpensive one called "My Brother Who Talked to Horses"; Universal has "The Lady in the Lake," a little which will keep the cameras busy. And so it goes. There are trends and there are more trends, but as long as dual bills and the general hunger for product continues, the "B" is here to stay.

MGM Readies Sea of Grass

Besides the aforementioned "My Brother, etc." Metro is currently producing "Uncle Andy Hardy," "The Mighty McGurk," "High Barbecue," "The Beginning of the End" and "Lady in the Lake."

Wallace Beery finished five days of fight scenes on his "McGurk," with 32 participants engaged in barroom sequencies. The next film set to roll at MGM are "The Secret Heart" and "Sea of Grass," "Sea of Grass" is set to go before the end of May, the latter will be directed by Elia Kazan and produced by Pandro S. Berman. Cast includes Katharine Hepburn, Spencer Tracy, Melvyn Douglas and Harry Carey.

RKO Busiest Lot in Town

RKO remains the busiest lot in town, with a number of high-budget productions but also some lower-cost program fare like the one on the fire. One of the latter is "D. Television," which is the hit of the Millertown drama featuring Claire Trevor, Lawrence Tierney and Walter Slezak. The unit recently returned from exterior shooting at El Segundo Beach.

Still rolling is the Technicolor special, "Sinbad the Sailor," with the busy Mr. Slezak and another villainous role. The troupe of another big one, "Katie For Congress," is in San Francisco and Petaluma for location work.

UA Units Widen Front

United Artists independent units are busy on various projects and the situation looks good.

Sol Lesser wound up location work at Sonora on "No Trespassing" and returns to the RKO Pathes lot, "Lost Television," which is the hit of the Millertown drama featuring Claire Trevor, Lawrence Tierney and Walter Slezak. The unit recently returned from exterior shooting at El Segundo Beach.

Still rolling is the Technicolor special, "Sinbad the Sailor," with the busy Mr. Slezak and another villainous role. The troupe of another big one, "Katie For Congress," is in San Francisco and Petaluma for location work.

New 'Palooka' Set

Production is normal at Monogram. The sequo to the first very successful "Joe Palooka" film is ready to roll.

Just completed is "Ghost Busters," latest Bowery Boys release. Next Charlie Chan will be "Hunt Mummy, which is due to roll next month. Republic's schedule was slightly upset by the appendectomy performed on its star, Sun-set Carson, causing indefinite postponement of "Rio Grande Riders." The last of the current series of Magnacolor Westerns is nearing completion.

John Wayne's first production starring effor, "The Angel and the Outlaw," returns from its Sedona, Arizona, location on May 26 to complete the million-dollar film. Another high-budget unit just back from location is "That Brennan Girl," which has been shooting at San Francisco.

Half Dozen at Warners

With a half-dozen films in production, Warner is doing well these days. Due to be completed soon, however, is U. S. Pictures' "Clue and Dagger." Next to roll is "Becky Wolf," Errol Flynn-Barbara Stanwyck starrer, has been going since May 13. Other Warner pictures rolling are "Life With Father," "Stallion Road," "Deception" and "Cheyenne.

Joan Crawford's "The Secret" was pushed back on the schedule several days. Miss Crawford, however, has been making wardrobe and makeup tests.

New P-T Thriller Rolls

Paramount started its latest "B" on May 21, with Pine-Thomes' "I Cover Big Town," Cast includes Philip Reed, Hilary Brooke, Robert Lowery and Mona Barrie. Based on the radio show, the picture is the second in a series of murder-mysteries.

The studio revised its plans on "Emperor Waltz." Originally, the location group of 150 was set to leave on May 20 for Jasper National Park, Canada; it will go instead on May 29.

Still shooting are "Perils of Pauline" and "Where There's Life."

Litvak Joins Enterprise

Anatole Litvak will join Enterprise Productions as producer-director, starting his new affiliation as soon as he returns to Hollywood from New York. He will take with him the current best-selling French novel "Coup de Grace" by Joseph Kessel.
**HOLLYWOOD**

**STUDIO NEWS & PROGRAM NOTES**

**RKO Signs Lloyd; Grant and Wright Co-Stars for Goldwyn; Tunes and Technicolor for O’Neill Play**

- Anatole Litvak soon will join Enterprise Productions as producer-director. He will bring with him the current French novel, “Coup de Grace.” Litvak is the first producer-director to join Enterprise, the studio also has as producers David Lewis, Harry Sherman and Wolfgang Reinhardt.

- That Van Johnson will have his share of blonde trouble in “High Barbaree” became evident when Marilyn Maxwell was assigned the role of the girl who becomes blonde June Allyson’s rival for the Johnson affections.

- Leo Erdoly has been assigned to compose the original score for the Sigmund Neufeld production “Blondes on the Loose” for PRC.

- As reward for their work in the 20th-Fox Technicolor picture “Margie,” both Hazel Dawn and Conrad Jamis have been re-signed by the studio.

- Paramount has purchased “The Big Haircut,” original by Houston Branch. Alan Ladd has been cast as one of a starring trio of two men and a girl in the adventure romance in the wheat country. Robert Fellows has been assigned to produce.

- Gene Autry has signed a new Republic contract which calls for eight pictures to be completed by September 30, 1947, four of which must be completed by March 31, 1947. The cowboy star’s first picture under the pact will be “Sergeant Gene Autry,” which Armand Schaefer will produce.

- Jerome Cowan, who usually plays villains on the screen, has been signed by WB for the role of an upstanding citizen and brother of Errol Flynn in “Cry Wolf.” Picture went before the cameras on the 13th, with Barbara Stanwyck starring opposite Flynn. Peter Godfrey is directing and Henry Blanke producing.

- Harry Davenport, now celebrating his “diamond jubilee” as an actor, has been signed by RKO for a featured role in “Katie for Congress.”

- Shirley Temple has been informed by David O. Selznick that it is the star of his forthcoming production “What Every Young Bride Should Know.” Allan Scott will produce and Marian Cockrell is now writing an original screenplay.

- Glenn Ford’s option has been picked up for another year by Columbia.

- Kathryn Grayson and Tony Martin were set by MGM for the stellar roles in “The Kissing Bandit,” forthcoming Technicolor film to be produced by Joe Pasternak.

- Judith Anderson, will play a featured role in the Edward G. Robinson-Lou McCallister picture “No Trespassing.” Delmer Davis is currently directing this Sol Lesser production for United Artist release.

**Equity Secures Studio Site**

A long term lease for the site upon which to build the contemplated Equity Studios was announced to have been signed this week by Equity President George J. Schaefer and Vice-President Jack Schwartz. The location is on Cahuenga Boulevard at Lilian Way.

**Mort Goodman at Republic**

Mort Goodman, advertising and publicity director of Warner theatres on the Pacific Coast for the past five years, has been named publicity director for Republic studios. Goodman, who replaces Les Kaufman, now with International, assumed his new post Monday (20th).

**Whip Up ‘Egg and I’ Script**

Chester Erskine and Fred Finkelhoffer, International’s producer-writer, have started work on the screenplay of “The Egg and I.”

**Now Curtiz Assignment**

Michael Curtiz, currently directing “Life With Father” has been assigned “The Unsuspected,” adaptation of a novel by Charlotte Armstrong, as his next directorial job for Warners.

**Close for Vacation**

Walter Lantz studio will close July third and re-open July 22 for the annual vacation of the entire studio personnel.

-- warp --

**Fireproof Beaver**

When Roscoe Arbuckle lit a cigarette on the set of PRC’s “Missouri Hayride” the other day, his prop beard suddenly went up in flames. Later, PRC makeup chief Bud Westmore appeared with a fluid which he sprayed on another prop beard, then proudly applied a match to the edge of the beard. It worked. The beard was a fireproof. Studios have been beseeching Westmore for the secret, but he says he won’t hand it out until he has had a chance to patent it.

**Lester Cowan Schedules Four on 1946-47 Program**

A schedule of four pictures for the 1946-47 season has been announced by Lester Cowan, producer of “The Story of G.I. Joe,” who has been in New York for the last couple of weeks arranging for new story properties. First on the Cowan list, with production to start in August, is a film version of the F. Scott Fitzgerald story of the boomings, “Babylon Revisited.” The second production will be a post-war comedy from an original by Fred Othman, “The President’s Husband.”

The third production will be a story of Sun Yat-Sen, founder of the Chinese Republic. The last is scheduled to be “Freck Press,” which— as might be expected—will probably be prepared by Ben Hecht and Charles MacArthur.

**Boston’s Famous Back Bay To Be Used as Location**

The present trend toward using actual locations reached the east this week when it was decided to have the James Cagney-Annabella company making “13 Rue Madeleine” for 20th Century-Fox do their acting in and around an old mansion in the famous Back Bay district of Boston. The two stars and Director Henry Hathaway already have reservations at a Boston hotel and are expected to begin work in the Massachusetts capital about August 1.

Location scouts are understood to have completed all arrangements for the filming of the mansion scenes and those taking place in nearby streets. The house is occupied and—the housing situation being what it is—the tenants will come and go as usual while the film company uses the location. This time Boston’s conservative residential district has been used for other than background shots.

**Actors Guild Delegates**

The Screen Actors Guild announces the following delegates will attend the annual convention of the California State Federation of Labor, to be held in San Francisco June 17 to 22: George Murphy, president; Branch Tone, 1st vice-president; Walter Pidgeon, 2nd vice-president; George Chandler and Tudor William, members of the Board of Directors; and Pat Somerset, assistant executive secretary.

**Michele Morgan to Return**

Michele Morgan, French actress who has shuttled back and forth across the ocean several times for film engagements, has been signed for the leading role opposite Robert Cummings in Seymour Nebenzal’s “The Chase” for United Artists release. During her recent stay in France she made “Symphonie Pastorale.”

**32 Years at Warners**

New contract signed last week between Warners and Harold J. McCord brings to 32 years the length of time McCord has served as the studio’s film editor-in-chief.

**Brotherly Advice.** Having portrayed a Catholic priest in Paramount’s “Going My Way,” Barry Fitzgerald (left) sizes up the prospects of his brother, Arthur Shields, playing a similar role in Columbia’s “Gallant Journey.” Brother Barry is seemingly saying to brother Arthur: “Well, I won an Academy Award for my performance. Think you can top that?”
were supposed to hit the street, and at the Bulletin on Friday morning. Due to a lack of stem cells appearing at the Inquiry on Friday afternoon and a lack of stem cells on Saturday morning. However, Philadelphia citizens want their papers, especially the Sunday editions with all the features and sections, so they stood in line for more than an hour on Sunday to buy their favorite newspaper. Times the line stretched for more than three blocks.

Elizabeth McCaffrey, office manager for United Artists, is heading for a June wedding, the bridegroom-to-be being John Ziegler, an Atlantic City outdoor advertising man.

Mrs. Harry Goldberg, wife of Warner’s national publicity director, was in a local hospital for an operation.

Harold Polin of Warner’s billing department became a dad recently, when his wife gave birth to a boy in the University Hospital.

Max Abramson, United Artists advance man, was in town for the opening of “Ablene Town.”

Mr. Justice Kellar Mackay, in sentencing four Toronto youths to penitentiary terms for the gun slaying of a merchant they only intended to rob, said he would lay the blame for the crime on the press, theatre and literature, saying there was no expressing more than “false sentimentalism.”

Odoi’s John Davis was scheduled to arrive May 24, Victoria Day and a holiday throughout the country. His mission is not known, but it is believed that the lack of material for the building, which is being made up construction of Odon’s house, may be a top item on the agenda.

The ‘Phu’ bug is on the loose again locally, with greenflies running rampant along film row. Worst hit was Columbia’s Bill Elman, who is now back at the desk after a week’s absence.

Recent visitors to town included A. W. Perry, Empire-Universal president, down from Toronto, and George Kreamer, traveling auditor for New United Artists. The new who arrived here via Saint John, N. B. Also Harry Harnick, general sales manager of Columbia, who came down from the Queen City.

DALLAS

Roy Lumpkin opened his Lucas Theatre last week. It’s a modern up-to-date 700-seat theatre playing second run films.

Jack Abramoff is set to be an exhibitor, after resigning as PRC’s southern division manager. He’s working with the Laurence interests and his new job is the planning of two new theatres for the Laurence group.

Jim Carroll, Interstate’s city manager, is now a member of the annexation and incorporation committees of Dallas.

Buddy Harris is still wrestling with supply and material problems, but he’s already open at nearby Celina, but confidently expects to have it ready for business very soon. George Heck, J. W. Hill and A. Mortensen have incorporated the Southern Theatre Equipment Company to do business in Houston. They have been authorized $80,000 capital stock. The same trio have also received a $60,000 charter to establish the Southwestern Camera Company in the same city.

Speaking of Houston Loew’s State, was wondering if it was going to be able to run “Tintin” when the Catholic Bishop of Galveston sent a letter to all Catholic churches in Houston urging a boycott of the theatre. However, the film opened on schedule and did a hands-up business. The Bishop in Houston was the same as elsewhere in the country—the advertising.

Texas’s first automobile driving theatre was opened at Lawton last week; Lawton is a few miles across the border. The drive-in has been put in by Earl and Will Austin and involves an investment of $30,000. It follows the design of similar theatres in Texas and consists of a reinforced concrete tower 65 feet high upon which a 50x39 screen has been placed. Concrete blocks of reinforced concrete, 100 feet high and 10 feet square.

The polio epidemic at San Antonio has been hurting business, but it is believed the outcome will be good by the end of the month. San Antonio, having been practically emptied after a visit to Clifton, where they are building a dam, has had good business for E. W. Capps, who purchased the Clifton Theatre there from D. C. Carraway not so long ago. Capps has announced he will immediately reconver a store building he purchased recently into a second theatre.

ADVANCE DATA ON FORTHCOMING PRODUCT

RENOEUS WITH ANNIE (Rep.) Comedy-Drama. Principals: Eddie Albert, Fay Marlowe, Gall Patrick, Director, Allan Dwan. Plot: A lone-some young corporal in London, suddenly interested in female pilots, spends a recreative 12 hours with his wife. Months later, when the war is over, he returns home to find his wife in the hospital with a new-born son. Nobody believes it was his son, who, following an accident, is the few people who knew of his AWOL trip; but they refuse to get them selves out of bed. He finally finds one person who helps him prove he is the father.

BELLA DONNA (United-World) Drama. Principal: Merle Oberon, George Brent, Charles Kavanagh, Director, Irving Pichel. Plot: This is the story of a beautiful but heartless woman who marries for money and goes with her husband to Egypt where he heads an expedition. There she enters into an intrigue with an adventurer as cold and avaricious as herself, and plots to poison her husband, but as he discovers it, she kits him in a cave and remains unscathed.

The KILLERS (Univ.) Mystery-Drama. Principal: Burt Lancaster, Ava Gardner, Alastair Dokker, Director, JohnQ. Diodrake. Plot: A notorious body of a man is found in a rooming house, only an insurance adjuster takes interest in finding the killer. Through the clue of a green handkerchief, and underworld informers, he learns that the dead man belonged to a gang which stationed a successful robbery some years before. With his help, he has double crossed the other bands and made off with the loot. Further clues prove the girl and the gang leader had then double crossed the murdered man. With these findings, the killing is solved.

EARL CARROLL SKETCHBOOK (Rep.) Comedy-with-Music. Prin-cipals: Constance Moore, Cab Calloway, Joan Blondell, Join Johnson, Bill Goodwin, Director, Albert S. Rogell. Plot: The Secretary of a tallied young minister invites his fiancée into letting his latest ballad latest Earl Carroll Sketchbook. She makes such an impres-sion at the theatre when she presents the number that she is given a part in the show. Trouble starts between the musician and the audience, and the correct rhythm of the show.

UNDER NEVADA SKIES (Rep.) Drama. Principal: Roy “Gabby” Hayes, Dale Evans, Director, Frank McDonald. Plot: A return to the home of old friends in the West where Roy Rogers in a mystery. One of his old friends has been found murdered with the sheriff's certification that he out to track down a criminal. Via his horse the roya hoy discovers the sealing of a valuable heirloom and in following its trail gets themselves fired; with vari-ous fights; and eventually to the solution of the crime. This brings about the fact that inside the heir-loom was a map showing a rich deposit. The crooks were anxious to get their hands on it.

MISS TELEVISION (UA) Drama. Principals: David Bruce, Cleatus Cali and Deanna Durbin, Director, Reginald LeBorg. Plot: Lack of funny food is big news for the three women who make marquette in her sister’s clothes in order to get a job at a night club. Her boss is a second-rate advertising agency; has lost her position, because her star singer had fallen in love with her and her boss’ jealous wife had fired her. The younger, in the meantime, loses her position when she learns she is a minor, so she goes to the advertising agency and finds out the boss.

HIS FACE WAS THEIR FORTUNE (Columbia-Skyscraper) - Anita Louise, Michael Duan, Ted Donaldson, Director, George Sher-mack. It is said that the greatest love for animals, gets himself into a pack of trouble when he tries to save the Los Angeles police from a ne-bbish burro; in his brother’s photograph. The villagers, thinking he is only a burial, a returned soldier, has been trying to set up a business before he settled down and got married; and the burro ruins all his equipment. To try to make up for the loss, he photographs his brother had taken of the burro, to a national photo magazine contest. When this wins; all is forgiven.

(Continued on Page 47)
500 16-mm Theatres to Open Sept. 15th

(See Page 14)
3 Easy Ways
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The Simplex High Projection Arc Lamp delivers twice as much light as any low intensity lamp—the snow-white light that is essential to the satisfactory projection of Technicolor pictures. The original cost is lower than you'd expect and the economy in operation is such as to make them a necessity . . . The National Tube-Type Rectifier, a companion equipment, affords the most efficient and dependable means of supplying your projection arc power requirements . . . National Reflectors cost no more than ordinary reflectors, and are the logical choice for replacement in your lamphouse as they are manufactured by specialists. These three items of National projection equipment assure you of the best engineering and production brains in the industry.

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"THERE'S A BRANCH NEAR YOU"
Cure Acoustic Faults, Never Mind the Cost!

Council Agrees Acoustic Treatment Is Absolutely Necessary Regardless of Expense—Discusses Methods

No. 16—A Continuing Series of Reports by Experts on Problems of Vital Importance

statements on the subject, but other members held the identical view. 
"Yes, worth a major expenditure."
"Decidedly worth a major expenditure."
"Very important."
And so on. The matter of pre-conditioning a new theatre was brought to the fore by one member, who noted that acoustics should be taken into account in planning the proportions of the auditorium.
"The auditorium can be contoured structurally to secure the best results with a minimum amount of acoustical material," he declared, "but this type of design is more or less a trend toward the modern which has not been greatly accepted by the average theatre owner."
Architects also, this member went on, "have a tendency to overlook the importance of tying in the design with the requirements or recommendations of people experienced along acoustical lines."
Well, if it's so very important to do things about acoustics, how does the theatre manager find out what to do? Use his own judgment? We asked the Council:
"Do you believe the individual theatre manager should in all cases seek expert advice before installing acoustic treatment?"
Here again the members were almost completely agreed—he should.
As one put it:
"Acoustics being a highly specialized field, the services of an expert are required."
Another said:
"Acoustical engineering is a specialized profession much abused by fly-by-night consultants. Theatre managers or operators should consult experts. These services can be obtained through various sound equipment servicing organizations and sound equipment manufacturers, or the services of a qualified acoustical engineer can be secured through the Society of Acoustical Engineers."

Role of the Manager
We were dissatisfied, however, pointing out that the manager might find himself in a position where he must judge between possible conflicting recommendations obtained from different sources and the manager is not a technician.
On this point the Council produced varied suggestions. Opinion was evenly divided as between two courses open to the

(Continued on Page E-21)
the Equipment Showcase

Demonstrating the Decorative Possibilities of Modern Acoustical Treatment

United States Gypsum Company's "Acoustone" in the Esquire Theatre, Chicago

Celotex Corporation's "Muffletone" in the Admiral Theatre, Bremerton, Washington

Armstrong Cork Company's "Cushiontone"
Keasbey’s & Mattison’s sprayed “Limpet”

Wood Conversion Company’s “Nu-Wood” in the Model Theatre, South Haven, Michigan

Insulite’s “Interior Finish Acoustical Material” in the Woodland Theatre, Woodland, Calif.

Johns Manville’s “Permacoustic” in the Center Theatre, Baltimore, Md.
WHAT A DIFFERENCE 
HIGH INTENSITY MAKES!

- The quality of Simplified High Intensity Projection is so clearly superior, with so little difference in cost, that, soon, no theatre—large or small—will even consider operating without it.

This is apparent when you weigh the definite effects, for example, of One-Kilowatt High Intensity Projection on your screen... on your audience... and on your box-office receipts.

For further information, get in touch with National Carbon Company, Inc. Consult your supply house about the availability of High Intensity Lamps.

NATIONAL CARBON COMPANY, INC.

Unit of Union Carbide and Carbon Corporation
The word “National” is a registered trade-mark of National Carbon Company, Inc.

30 East 42nd Street, New York 17, N.Y.
Division Sales Offices: Atlanta, Chicago, Dallas, Kansas City, New York, Pittsburgh, San Francisco
Your business is built on pleasing customers who come to your show house to see and hear the latest in pictures in comfortable surroundings. They are intelligent—they don't have to carry thermostats to discover that it's too cold or too hot in your theatre. They don't have to be upholsterers to appreciate the comfort of your seating, nor do they need to be acoustical experts to know whether they can hear the dramas you project for them. You know exactly what they do when they can't hear. They go to your competitor's show house; even drive to the next town where they can hear as well as see the performance.

Neither do you yourself have to be an acoustician to tell whether the listening is good in your theatre. If you have not been hearing you can quickly determine whether or not your house has acoustical faults of sufficient magnitude to do something about them,—and what to do.

Kinds of Trouble

When an auditor can't hear a picture properly in a theatre it is because the theatre is: 1) In a noisy neighborhood where the noise is sufficiently loud to penetrate through the doors and openings into the auditorium, at levels sufficiently high to mask the sound created by the speaker, or 2) Afflicted with noisy machinery within the theatre—or with noise filtering in from the lobby where your candy stand salesman is entertaining a few sailors from Hoboken, or 3) So designed that sound reflecting surfaces of ceilings and walls are used disadvantageously to create sound levels in parts of your auditorium which are too weak for good audience, or 4) So designed or built that sounds linger (reverberate) too long, whereby syllable after syllable piles up on previously uttered syllables to make a "wobble-wobble-wobble" effect so bad that things said at the screen are not distinct and understandable.

To determine which of these effects is troubling you, or what combination of them, you need only listen.

When your house has its normal audience, full or half full as the case may be, but the sort of audience you have been playing to, go into it, sit down in the back of the theatre and listen. If you can recognize street noises—hear them better than you hear the show—you can conclude that extraneous sound is coming into your theatre in sufficient volume to warrant doing something drastic about it.

What to do, of course, depends entirely on the circumstances and again your ears will lead you to a solution. Simple listening and a little testing you can easily do will lead to the place where noise is leaking in. Close doors and windows and listen again. Check the way they fit. Is there a space under the door where sound can leak in? Perhaps installing a second set of doors to reinforce those in existence is all you need. Installing double windows wherever, by placing your fingers lightly on the glass, you can feel vibrations when trucks and other traffic is passing, may be enough. Proceed slowly, checking each possible avenue for sound to enter, making note of your discoveries. Then fix the bad leaks and listen some more.

You may find that these simple expedients will not be sufficient, that the noise level is so great that you can't handle it unaided. If that is the case, you have a more extensive job on your hands which will require the services of a competent acoustical man to determine whether anything can be done; if so, what, and what the approximate cost will be.

If, on the other hand, you don't hear recognizable noises from the street, try your ventilating ducts. Sit in the center of the house and again near the side walls, and listen, not just for a few seconds but for half an hour or so—at least through part of your feature. See if your ears can pick up interference from the characteristic sounds of your air conditioning system or from any noise created within the theatre which you should be able to recognize both as to the type of the disturbance and the individual or device making it.

If you conclude you are not troubled with noise from within or created within, you go to your next problem.

If your theatre is so shaped that portions of it are not receiving sufficiently high sound levels for your auditors to hear comfortably, look for groups of seats which are not occupied or where the occupants are leaning forward, cupping their hands back of their ears in an effort to hear. Be careful not to confuse this with seats which are not good vantage points from a seeing standpoint.

Whenever the level of sound from the stage is too low in some portions of your house and correct in others, the trouble results from: (1) loudspeaker difficulties which are the business of your projectionist; (2) improper sound and angular relationship of walls and/or ceiling surfaces. If you have large concrete surfaces in the room—particularly deeply arched ceilings, curved surfaces next the concentrate sound or where the house begins to widen to its full width, curved rear walls, or any combinations of these difficulties—you can do nothing to the form of your reflecting surfaces. Changing the shape and reflective reflecting effects of such surfaces is an expensive operation. Sometimes the adroit use of acoustical absorption on surfaces which concentrate sound may reduce their concentration sufficiently to permit operating the speaker at high levels to supply sound in sufficient loudness to the offending locations, without "blasting" others.

In any event this is no situation for the trial and error method of finding a cure—the trials are too expensive. You should obtain competent advice from an accomplished acoustician.

Reverberation

If you can find no such spots, and if you have already concluded there is no interfering noise, there still remains the possibility of excessive reverberation.

This is the commonest of all acoustical faults a theatre can have. Reverberation, to be technical for a moment, is the continuation of audible sound in a room after the source ceases to speak. This continuation can be timed, if it is long enough, with a stop watch.

The sound you will hear if reverberation is excessive is much like that you experienced when you were a boy and shouted when going through a tunnel built of stone or concrete, pleased with the unusual enhancement of your voice, which you could hear for several seconds after you had ceased to shout. When sounds in the theatre continue to be heard too long after the source stops they interfere with good audibility for the sounds that follow. Syllables, piling on previously uttered syllables can give a jumble which is annoying or even unintelligible.

You and your audience are aided some-

(Continued on Page E-20)
**MAY 27**
Remember that good taste this Memorial Day calls for subdued and not garish decorations.

**MAY 28**
Plan new Summer drapes in box office. Use cool, plain colors or flowered design in chintz.

**MAY 29**
How long since footlight trough was cleaned and painted? Are the lamps barred under dust?

**MAY 30**
Put up awnings and fix or replace faulty window screens. New, cool valences are in order.

**MAY 31**
Do you use summer seat covers? They are cheerful and help to prolong upholstery life.

**JUNE 1**
Start month right by ordering fuel supply for next winter. Have tanks or bins clean, ready.

**JUNE 2**
Check plumbing, air ducts and wiring in cellar, attic and all store rooms and unvisited places.

**JUNE 3**
Are projectionists or sound checker spoiling sound quality by running it too loud?

**JUNE 4**
Check all neon tubing. Have it washed, and all necessary replacements and repairs put thru.

**JUNE 5**
Before storing the winter uniforms make sure all of them have been dry cleaned, repaired.

**JUNE 6**
Are clocks keeping accurate time? Have them checked, cleaned, oiled, repaired if needed.

**JUNE 7**
Have emergency lighting supply or switches examined. Are they ready for instant use?

**JUNE 8**
Sure your roof is ready for Summer rains—all gutters and drains in good shape, unclogged?

**JUNE 9**
Have you revised your candy set-up for Summer appeal? Planned to vend beverages?

**JUNE 10**
Have all flags and bunting cleaned and freshened for Flag Day display; spotlight flag on stage.

**JUNE 11**
Any increase in noise or vibration from ventilating or other motors? If so, have them checked.

**JUNE 12**
Is old plumbing causing trouble—water anywhere run slowly or any drains partly clogged?

**JUNE 13**
Re-check your power rate and demand rating with power company, projectionist and engineer.

**JUNE 14**
Have coin change maker in box-office cleaned, adjusted and oiled, and all working parts checked.

**JUNE 15**
Check your lighting schedule to make certain outside lights are not turned on too soon or too late.

**JUNE 16**
Is your carpet examined DAILY for tears or loose sections that may spread, or trip up patrons?

**JUNE 17**
Have all newcomers to your staff been taught the elements of first aid for all emergencies?

**JUNE 18**
Arrange for cleaning and painting lighting channels behind marquee changeable letters.

**JUNE 19**
Check condition of all outdoor electric boxes. Remove rust; sand and paint with lead paint.

**JUNE 20**
Check trip line and pulleys controlling skylight needed to vent smoke in case of fire.

**JUNE 21**
Inspect ceiling plaster and metal lath for loose areas likely to endanger patron safety.

**JUNE 22**
Avoid excess use of deodorants in rest rooms. Concentrate on cleanliness and ventilation.

**JUNE 23**
Check flash valves on all toilet fixtures for minimum use of water without inefficiency.
If The Greeks Had Built This Theatre Today

Instead Of 2500 Years Ago

there would have been a Strong Projection Arc Lamp designed to exactly meet their needs...if they decided to use pictures with their festivals.

Yes, regardless of the type theatre you will do well to come to Projection Lamp Headquarters for your requirements. As the only projection arcs manufactured complete within one factory, Strong lamps can be so engineered as to guarantee best screen results.

There's a Strong dealer near you who will be glad to give you complete details. Or you may address your request for literature to

THE STRONG ELECTRIC CORPORATION
"The World's Largest Manufacturer of Projection Arc Lamps"
87 CITY PARK AVENUE TOLEDO 2, OHIO

When the lamps are STRONG the picture is bright!
Extracts from the Bureau of Standards Report on Painting Acoustic Surfaces

with reference to the maintenance, and particularly the painting, of acoustic surfaces, the Bureau of Standards reports:

"A large number of the materials which are sold as acoustic materials . . . depend to a considerable extent for their sound absorption on the porosity of the materials. A few of these materials have very large pores which are so interconnected that the absorption may be increased to a limited extent by partly closing the pore openings at the surfaces. Other materials have small openings which are not so well interconnected, with the result that the sound absorption is decreased as soon as any of the pore openings are closed. Owing to these differences, the effect of a coat of paint in changing the absorption properties of the materials is consider- ably for different types of material. For instance, a material with large pores may have the absorption increased by the first few coats of paint, but finally a stage will be reached where the absorption begins to decrease. The point where this loss in absorption begins depends upon the frequency of the sound, always showing up first at the higher frequencies."

Small Pore Materials

"Materials with small pores which are not intercommunicating may have a considerable number of pores closed with the first coat of paint. In this case one would expect to find a decrease in the sound absorption of the material on painting. "Sound may also be absorbed by setting the material into damped vibration as a diaphragm, the more the damping the greater being the absorption. Likewise, a soft material may absorb sound by inelastic yielding. When the sound is absorbed by one of these methods, the effect of paint is quite different from that when it is applied to a material where the ab- sorption is entirely due to porosity. "Where there is a damped vibration of a diaphragm, the maximum absorption occurs at a frequency equal to the natural frequency of the diaphragm and the ab- sorption decreases at frequencies both above and below the natural frequency. When paint is applied, there is a slight increase in weight and in many cases an increase in stiffness. As a result of these changes, the frequency at which maximum absorption occurs will be changed; but in some cases the average absorption may remain about the same."

Soft Materials

"When the absorption occurs in a soft material because of an inelastic yield, this can be taken as a special case of a damped vibration of a diaphragm—that is, the material has been damped zero. A few years ago a very common treat- ment was hair felt on which was glued a painted membrane. After a few coats of paint were applied, the pores were com- pletely filled, and the absorption under these conditions of moisture, was increased by 20 or 30 per cent. When the water is removed by a spray gun the coefficient of absorption varies according to the conditions employed, such as a brush or a spray gun. It is possible to obtain a more uniform coating of the surface particles or projections when the paint is applied with a spray gun than when applied with a brush; likewise, more coats of paint are required before the pigment builds across the pore openings."

The above quotations are from Research Paper 298 of the National Bureau of Standards. A tabulation is included, showing the effects on sound absorption which followed painting samples of absorbing material. In one case, at a frequency of 2,000 cycles, a single coat of paint applied with a spray gun reduced the coefficient of absorption only from .78 to .71 whereas five coats of paint applied with a brush reduced the absorption from .78 to .34.
Focus Attention On Your Theatre

SELL EVERY ATTRACTION AS A BIG EVENT

with

WAGNER'S SENSATIONAL NEW WINDOW-TYPE MARQUEE FRAME

(Pat. Pending)

Permits Billing Space of Any Height or Length!

Installed separately before the glass. Accommodates the largest letters and lifesize transparencies. Lamps, neon and glass can be cleaned or replaced without removing frames. No flimsy soldered parts. No shopwork necessary in the event of glass breakage.

The Most Economically Maintained Frame Made!

WAGNER TRANSLUCENT COLORED PLASTIC CHANGEABLE LETTERS

No Other Equipment Affords Such a Vivid Display!

Gorgeously brilliant when light shines through them, they assume a sharply silhouetted third dimensional effect by day. 4", 10" and 17" sizes in assorted, beautiful, non-fading colors (red, green, blue, amber and opaque black) that go all the way through, cannot chip or scale, never require painting. For use on the marquee or in Wagner Lobby Displays.

WAGNER TRANSPARENCIES AND FRAMES

Inject the Compelling Power of Brilliant, Full Colored Photographic Realism in Marquee and Lobby Displays.

Available on all stars and in any size, to fit Wagner Transparency Frames, which in turn fit any Wagner Master Multiple Frame. Shadow boxes are available to fit any transparency frame or may be made by your sign men.

WAGNER MOUNTING STRIP FOR PLASTIC LETTERS

Can be installed many places where no other display equipment can be used. White enamel finished sheet steel, drilled for mounting on top of any wood surface or fastening on the under side with the letters used in suspended position. No special wiring is necessary.

WAGNER LOBBY DISPLAY UNITS

Made of white enamel finished sheet steel in standard sections 7" high by 24", 36" and 48", which can be combined for any length. Easily installed, Wagner slotted plastic letters can be mounted on the bars in the middle, firmly held in standee positions at the top or suspended from the bottom by clips. Price per lineal foot visible opening, including frames, opal glass, sockets, wiring, wall plate, top and bottom mounting rail, but less lamps. $6. End pieces included at no extra cost on displays 8' or longer.

Sold by your theatre supply dealer. Write us today for new free catalog.
By RICHARD J. DONOVAN
Exidust Division
Allen Billmyre Co.

In Report No. 10 of the Theatre Advisory Council, appearing in the December 8, 1945 issue of Showmen's Trade Review, the following opinions were expressed with reference to vacuum cleaning in theatre maintenance:

"I am hopeful that within the next few years some method will be perfected so that theatre carpet can be effectively shampooed in place. Of course, a theatre carpet should be regularly vacuumed, but average vacuum cleaners do not remove the small particles of dirt that become imbedded in the carpet. A good shampooing job immediately removes the water and chemicals . . . but to date the machines I have used for this work are far from perfect. If any of the cleaning agent is left in the carpet after shampooing, the resulting effect is worse than the original dirt."

Another member of the Council said, with respect to cleaning carpets:

"Regular vacuuming with a high suction system is most desirable."

And a third stated:

"We have used various methods of cleaning carpet . . . . The best method we have found is regular . . . vacuuming."

The vacuum cleaner thus has two functions to perform in theatre maintenance, depending on the policy followed. One is regular vacuuming, of such efficiency that it does remove "the small particles of dirt that become imbedded in the carpet." If the vacuum cleaner accomplishes this result—"average" cleaners, as the Council member states, do not—then the carpet should never need shampooing.

Nevertheless, many theatre managers would rather buy new carpets every few years, and keep them at their brightest during that time by frequent "shots-in-the-arm" with shampoo treatments.

Dry and Wet Cleaning

When dry cleaning is relied on exclusively, the cleaner must have suitable power; when wet cleaning in place is resorted to, the cleaner is used to dry the carpet by vacuuming up the shampoo solution and rinsing water.

For this purpose, the vacuum cleaner must work through intermediary equipment. Moisture coming into direct contact with filter bags will clog them and destroy their filtering action. An auxiliary "wet separator" will keep the moisture out of the filter bags. This is interposed between the pick-up unit and the cleaner model, 1 1/2 H.P. portable cleaners—now available again in post-war models—definitely have power enough for both wet and dry cleaning jobs. These are the same cleaners used by Warner Brothers Circuit and other chains and independent theatres throughout the country. The 1 H.P. model has a suction power equal to 40 inches of water column and a capacity of 60 cu. ft. of air per minute. The 1 1/2 H.P. machine produces a vacuum equivalent to 50 inches of water column and has a capacity of 85 cu. ft. per minute.

It is claimed that daily cleaning with these machines will definitely remove from theatre carpets "the small particles of dirt that become imbedded." When used in association with an Exidust auxiliary wet separator, they have high enough power to remove all of the soap and do a thorough drying job.

The wet separator is essentially a tank standing about four feet high and 14" in diameter, mounted on wheels. A short length of hose couples the tank to the cleaning unit, and the regular hose from the vacuum mechanism is connected to the top of this auxiliary tank. Within the tank is a "ball-float cut-off valve" that automatically stops the functioning of the cleaner when the collected water reaches the ball float in the tank. This arrangement permits removal of shampoo suds and water without damage to the cleaning equipment and without risk of plugging the holes of the filter bag.

The cleaning mechanism proper is mounted on rubber-tired roller-bearing wheels, which make it extremely easy to maneuver. Extra compactness features the design of the new model, which further assists in manipulating it into narrow spaces and close quarters.

Basic Cleaning Problems

Wet cleaning of course is complicated by the nature of the soap or cleaning compound used, and further by the amount of...
care (or lack of it) that the cleaner observes in rinsing.

Dry vacuuming also is complicated by the human element, including the human tendency to rush through a skimpy job.

The weave and age of the carpet are another complication, since some types of weaves are more easily cleaned than others, and a heavy new carpet presents a somewhat different problem than an old one that has worn thin.

The type of patronage and the location of the theatre will have more than a little bearing on the type of dirt that comes in with the patrons and is trampled by them into your expensive fabrics.

It is not practicable at all to adjust cleaning procedures to all these different conditions. They change from day to day, and differ in different parts of the theatre on the same day. Some sections of the carpet (unless it is quite new) prove on examination to be far more worn than others. An excavation across the street or down the block will change entirely the type of dirt that is brought in on patrons' soles. The human element can hardly be standardized.

Comparisons also are difficult, when conditions vary so widely and so imperceptibly.

The one remedy that takes care of all the problems introduced by these variations in cleaning conditions is the "brute force" procedure of making sure to use a cleaner with power enough and to spare for dealing with any and all of them. An under-powered unit may give deceptively satisfactory results when conditions are ideal and then "inexplicably" fail when they vary.

Equally important, the unit chosen should be one that will continue to exert its original power through a long active life, and not quickly deteriorate from the performance it gave when new.

The Show Must Go On

THE COAL STRIKE, utility strikes and threat of a railroad strike have induced many theatres to install their own emergency power plants. Here pictured is the diesel generator put in by Loew's Richmond to keep the theatre running when the Virginia Corporation Commission ordered the electric utility company to cut off current in all amusements. Left to right: Pat Leary, projectionist; Bernard Curtis, house electrician; R. L. Holland, chief engineer, and A. Nichols, engineer.

RIGHT and WRONG

THE HELPFUL and the ineffective use of changeable letters is illustrated by these two photographs of actual theatres, according to Wagner Sign Service, Inc. The Senate Theatre does NOT take advantage of the facilities of its attraction boards to tell people what is playing—this neglectful use of changeable letters gives no one any particular reason for coming to the theatre. The Glencoe uses its changeable letters to tell the public what the feature is, who the stars are—and also what will be playing next week.

The Chairs You Sit IN, not ON

relaxing in deep cushioned comfort as in your lounge chairs at home. They soon pay for themselves in the added business they attract, and then go on to garner further profits for you.

QUICK DELIVERY ASSURED!

Your Ideal dealer has samples.

IDEAL SEATING COMPANY
GRAND RAPIDS, MICHIGAN

EXPORT OFFICE:
330 West 42nd Street, New York City
Attention: J. E. Robin
500 16-mm Theatres
To Open Sept. 15th

Sponsor to Make Own 16-mm Product for Employee-less, Automatic Shows

FIVE HUNDRED FULLY AUTOMATIC, employee-less 16-mm. theatres will be opened simultaneously on September 15th all over the United States by Natco, Inc., Chicago manufacturers of film projection equipment. They will be operated in association with local partners.

Admission will be by turnstile; customers will be able to get change from an electric change-maker. Projection and sound equipment are fully automatic and operate continuously, no rewinding needed.

Natco will make its own product, in Hollywood, where arrangements have been completed for taking over the studio of an existing producer of 16-mm. films. All product will be on safety stock, and in full color.

Who Is Doing It
The men behind Natco are Gerald and Willard Gidwitz. They own Helene Curtis Industries—the country’s largest manufacturer of beauty shop supplies—so large that a competitor is currently suing them under the anti-trust laws. It is a private corporation, with no stock listed. This business in hair products started with half a shoe-string. Gerald mixing beauty clay in a bathtub while Willard sold it. Today they have 7,000 employees and manufacture everything a beauty shop needs, including the chairs, and the fluorescent lighting fixtures. Gerald is still in charge of production, and Willard of sales. They are still young and aggressive—Gerald 39 years old, Willard 35. Associated with them in their new motion picture venture is Natco’s 27-year-old vice-president, Edward Leven, whose background runs through years of experience with TeleNews Newsreel Theatres, Inc., and Young America Films, Inc.

During the war Helene Curtis Industries converted to making radar and 16-mm. projectors for the Navy. Today they are the nation’s third largest manufacturer of 16-mm. projectors.

Business Arrangements
The new theatres will be opened in partnership with local operators; preference in every case will be given to veterans and the company hopes that practically all of the houses will be veteran enterprises. The local operator’s investment will be less than $5,000 and he will control his own theatre, Natco retaining only a minority interest but of course renting him the product. Real estate will not be acquired, but leased. In communities where no suitable structure is available Quonset huts will be used if a site can be leased at reasonable rent.

The company will not operate in localities where theatre regulations impose expensive requirements. In all communities, since the theatres will be as completely automatic as a penny-in-the-slot machine, the company will try to operate under the legal status of an amusement arcade.

Natco thinks it a conservative estimate to expect that they will have 10,000 theatres in the United States five years hence. While profits to be gained by the local operator naturally depend on how much business his theatre does, Leven declares the financial arrangements are such that if business is good the local partner can clear $250 to $500 per week net for himself.

The Theatres
Each theatre will seat 200, although in some localities only 150 seats will be installed to keep the theatre in a category where regulations are less oppressive.

Admission will be 25 cents. Screens will be 12 feet wide.

The floor will not slope; instead, special chairs will be installed. These have been designed by Natco for a reclining position in which the patron will be absolutely comfortable and not conscious of occupying a reclining position, but will none the less be looking at a screen located above eye level. Natco has not yet decided whether to make these chairs themselves—they make reclining chairs for beauty parlors—or to farm out their manufacture to one of the regular theatre seating companies. That decision will be made strictly on price.

Where Quonset huts are used, prefabricated packaged toilet facilities, specially designed by a Chicago architect, will be installed.

All theatres will be equipped with a 10-ton Chrysler Air-Temp packaged re-frigeration unit. All will have automatic hot dog machines, pop corn machines and candy vending machines.

Servicing facilities similar to those of Altec and RCA, but confined to Natco theatres only, will be provided, and will look after all equipment including the air conditioning unit. The local manager-owner will have nothing to take care of but janitor service, and once the button that turns on the projector mechanism is pushed, the theatre is open for business. At the start of the day there will be nothing more to do, no need for the manager even to be present.

The Product
Product will be made directly on 16-mm. stock, not reduced from 35. A show will consist of one 55-minute feature, one 10-minute short, one 8-minute newsreel (all in color) and 10 minutes of advertising films. A complete show will be shipped as one “package.” Natco will make 104 packages each year, allowing two changes of program per week.

The advertising films are expected to contribute $350, a month to the receipts of the theatre.

Product will reach the theatre by air mail.

Production cost of one packaged show has been budgeted for the present at $45,000. Initially, well known stars will not be used, and the players will not be identified by name. Also, for the time being, there will be no musical pictures and no romantic ones, but action pictures only, with westerns and mysteries predominating.

Production plans also call for heavy seasonal emphasis on sports pictures, baseball stories in the baseball season, football stories in the Fall, and so on. It is to be thoroughly “clean” entertainment, nothing that might be considered even remotely objectionable will be produced.
Malco Theatres' Music Hall
Hot Springs, Ark.

Main lobby, concession stand, and grand stairway leading to mezzanine, rest rooms, general offices and balcony. Central Avenue entrance.

Full drape standee. View from Central Avenue lobby and foyer looking toward Broadway Street lobby and foyer.

Contour curtain and drapes dignify the stage opening.

AT LEFT: Malco Theatres' officials inspecting the Music Hall. From left to right they are: M. A. Lightman, President; W. Clyde Smith, Hot Springs City Manager, and M. S. McCord, Secretary Treasurer. AT RIGHT: unusual floor plan featuring entrances on two streets and three associated stores.
MAY 27
Have you checked screen surface lately? If it is deteriorating, have you recommended replacement?

MAY 31
Test each loudspeaker unit INDIVIDUALLY for volume, quality and rattle-free operation.

JUNE 4
Check readings of tube meters; replace tubes as necessary for quality and reliable operation.

JUNE 8
Is your stock of spare parts COMPLETE? Have you enough carbons—for ALL needs?

JUNE 12
Inspect tungsten rectifier tube filaments. Replace all tubes that show any serious filament sag.

JUNE 16
Check film guides, tension shoes, idlers, aperture plates, for wear. Order replacements now.

JUNE 20
Examine all sprocket teeth in projector and soundhead for signs of wear and undersurfacing.

JUNE 28
Check up on lubrication and general condition of curtain machine. Service it as necessary.

JUNE 1
Test volume controls. Correct or replace any that are not COMPLETELY noiseless in operation.

JUNE 5
Is rectifier cooling fan behaving normally? Rectifier operating at the proper temperature?

JUNE 9
Examine projector and soundhead gears; order replacements in advance if any are seriously worn.

JUNE 13
Watch the screen carefully during showing of titles for even slight travel ghost.

JUNE 17
Examine the asbestos covered leads to all lamphouses. Are they still in good condition?

JUNE 18
Examine carbon jaws in all lamphouses. Sandpaper as necessary to remove all roughness.

JUNE 21
Test each loudspeaker unit INDIVIDUALLY for volume, quality and rattle-free operation.

MAY 29
If your projection ports have glass sound-proofing check cleanliness of the glass—clean as needed.

MAY 30
Is projector vibration increasing? Check carefully for cause and remedy it promptly.

JUNE 2
Are projection, sound optical surfaces CLEAN—mirrors free from defects of silverying?

JUNE 6
Is sound track alignment the best possible to avoid sprocket hole and frame line noise?

JUNE 10
Check all motor-generators for cool bearings, commutator condition, freedom from sparking.

JUNE 14
Test fire shutters of projectors for reliability; check action of port safety shutters.

JUNE 18
Examine carbon jaws in all lamphouses. Sandpaper as necessary to remove all roughness.

JUNE 22
Test volume controls. Correct or replace any that are not COMPLETELY noiseless in operation.

JUNE 23
Are projection, sound optical surfaces CLEAN—mirrors free from defects of silverying?
A Disservice to the Industry

IF ANY MANUFACTURER has a chair seat or a ticket machine or a light source that is either better or cheaper than what his competitor wants it, if any manufacturer has a product that research can eventually develop into something better or cheaper than we now have, we will want it when it is ready. The motion picture theatre wants the best there is.

Manufacturers currently have on their hands hundreds of wholly new products, born of the war, for which they are seeking peace markets. A representative of STR recently spent several hours talking with executives of a chemical concern, trying to convince them that the theatre field would be more profitable for their new unbroken than the bus market or the railroad market. Why let buses or railroads have better seats than the theatre?

Currently, there is a flurry of news about a new light source, developed by Western Union Telegraph Company for military communications. Western Union is thus one of those manufacturers with a new product on their hands, which re- search toward people use in motion picture projection or toward other services that have nothing to do with theatres.

At this point some trade publications—presumably enterprises that exist to serve the industry—break out with a feverish rash of alleged technical facts to "prove" that the new Western Union lamp has no future for us.

What will Western Union do—what would you do? They may very logically decide that if presumptive spokesmen for this industry conclude the new lamp is not suited to projection, Western Union had better spend its laboratory appropriations in developing it for some other application.

We will be the losers.

What is the truth about this alleged technical unsuitability—this bludgeon of big scientific words that has been swung like a club against a newcomer who may possibly come in to do us some good?

It is contended, with fancy-sounding language, that the "spectrum distribution"—in plain words, the color—of the new light is wrong for projection; that it has a "cosine distribution"—in plain words, a narrow instead of spreading beam; that its intensity is inadequate, that it needs a costly and clumsy power source.

None of that means anything!

The sole point of importance about this lamp is that it is based on a new principle—one never used before—an arc in which one electrode terminal is a hair-thin film of liquid.

Whether that principle can be developed to make the new lamp suitable for projection STR doesn’t know—neither do these critics who rush in to destroy a new thing that may prove a benefit. The lamp was invented to serve as a point source of light in which it could be modulated at sound frequencies and picked up by a photo-cell. That is why it is at present constructed to throw a narrow pencil of light—so the enemy could not listen in unless he could. That is why it was necessary for successful accomplishment of the wartime purpose for which the lamp was designed.

There are earths which may be alloyed with the liquid electrode to produce greater intensity per watt and a whiter color, just as they are added to a present-day theatre carbon to do the same thing. No wild dream has been confirmed to this writer as a definite possibility by the chief engineer of a very important manufacturer in our own industry. That the shape and design of the electrodes can be altered to produce a spreading light is practically self-evident. That the present cumbersome and expensive "power pack" can be dispensed with by a change in lamp construction that will allow plugging it directly to a d.c. source such as a generator or rectifier is also no wild dream, but another definite possibility confirmed to this writer by a Western Union engineer.

Later, on May 9th, Western Union engineer W. B. Butcher showed the Society of Motion Picture Engineers photographs of an experimental version of the lamp that needs no special power pack. So development of the lamp in the direction of making it serviceable to the motion picture industry is actually under way.

Why does anyone want to discourage it?

If the manufacturers who today make lamphouses for carbon arcs tomorrow make housings and fittings for the Western Union are—if the vast chemical organization, one of the world’s greatest, that now supplies carbons to the theatre tomorrow supplies argon gas and zirconium oxide for manufacturing the new Western Union lamp—who would be any loser? Unless the new lamp is better than those we now have it will not be accepted: if it is better this industry will benefit and everyone connected with it will benefit.

Whether the new lamp can successfully be developed for theatre projection remains at the moment uncertain. If it can, such lampshades will be ready for the theatre two years hence or ten years hence, remains uncertain. But to discourage the pioneer of a possibly useful invention from developing his product for this industry, to urge him to confine its benefits to other industries—that is a disservice, and no uncertainty about it.

Aaron Nadell
 Chance 3-Dimension Scenes Prove Stereoscopic Pictures Possible

Occasional stereoscopic effects accidentally achieved by the motion picture camera today hold out good hope for ultimate three-dimensional illusion without clumsy spectacles for patrons to wear or complex screen structure. Lt. Howard Souther of the U. S. Signal Corps believes.

Analyzing these accidental stereoscopic illusions in a paper which appears in the April, 1946, issue of the Journal of the Society of Motion Picture Engineers, Souther challenges the accepted theory that stereoscopic vision can only be obtained when each eye sees a different picture.

If that theory were true, these accidental camera effects could not occur, he suggests.

To dolly the camera is one way of adding to the illusion of depth; and the effect is further increased by including foreground objects in the picture to produce a greater relative apparent movement of objects when the camera is in motion. Suitable use of shadows, of overlapping of objects, and of reflections, are further aids, Souther believes.

Stereoscopic vision is a highly complex matter, he contends, and the fact that in real life each eye sees a slightly different picture constitutes only one part of the process. What, he asks, actually happens as a result of the fact that each eye sees a slightly different picture? A process of accommodation, or scanning, must take place, involving delicate actions and tensions of the eye muscles, and these muscular responses are part of what the brain interprets as a three-dimensional reality.

Similar behavior of the eye muscles can be induced even when both eyes see the identical picture, thus inducing an illusion of depth, in Souther’s opinion.

Furthermore, overlapping of objects, shadows, perspective effects and reflections also contribute to the impression that what the eye beholds has depth to it.

Still further, the narrow screen of the present theatre creates the optical effect of looking down a dark tunnel—as if the picture were something taking place outside the end of the tunnel. This is unnatural, and its effect is to restrict those eye-muscle actions that contribute to the impression of three-dimensional reality. The wider screen of the Grandeur pictures gives a pronounced increase in three-dimensionality.

Uses Intercommunication System to Control Seating

Claus C. Mundo uses an intercommunication system to control his seating.

Substitutions at the head of each aisle enable ushers to inform the doorman of the number of seats available and their position in the theatre. Volume is so controlled that the communication does not annoy patrons.

After Mundo, who is general manager of the Rex and Liberty theatres in Little Rock, Arkan., installed the system in his new Rex, two other local theatres copied his arrangement.

J. A. Ballantyne Passes

J. A. Ballantyne, Sr., father of Robert Ballantyne, owner of Ballantyne, Inc., passed away at Norfolk, Nebraska. Mr. Ballantyne was 82 years old.

Three additional distributors have signed up to handle the complete line of De Vry theatre equipment. They are: Carl White’s Quality Theatre Supply Company, Omaha; Stanley and Reuben Levine’s Stanley Theatre Supply Company, Chicago, and Poorman and Sheldon’s Dayton Film, Inc., Dayton, Ohio.

American Theatre Supply Co., at Sioux Falls, S. Dakota, has added repairman E. Robbins to its staff. Robbins recently received his honorable discharge from the Army Motion Picture Service.

RCA projection and sound equipment will be installed aboard nine new Grace Line passenger ships now being built. A semi-sheltered veranda cafe on each of the new vessels will be the “theater.”

Altec Service Corporation reports installation of an additional 75 "Voice of the Theatre" speakers during April.

Projectionists! $186.50 Prize Awaits Someone

A $100.00 Victory Bond and an $86.50 pair of 1946 model zipper changeovers await the projectionist who is now using the oldest Strong changeovers with the best record of performance.

To compete, it is only necessary to write L. D. Strong, Essanay Elec. Mfg. Co., 1438 N. Clark St., Chicago, stating date of purchase of the changeovers in use, estimated number of projection hours used, service record of the changeovers, their present operating efficiency and any unusual incidents in connection with projectionist, theatre or projection equipment during the period the Strong changeovers have been in operation.

The contest closes June 15th. Awards will be announced July 4th.

The occasion of a sixtieth anniversary is the celebration of L. D. Strong’s twenty-sixth year as manufacturer of motion picture changeovers. Reason for it is to demonstrate the long-period trouble-free performance of projection accessories, and the care given his equipment by the average projectionist.

B & K Go Ahead with Television

Balaban and Katz now have a contract with Chicago Coliseum, according to “Television,” for televised reproduction of boxing and wrestling matches, bicycle races, roller derbies and special shows. This pilot contract will permit a feasibility check for mobile pick-up of television events as soon as equipment now on order is delivered.
By WALTER DUNKELBERGER
Chief Projectionist, Isis Theatre, Fargo, North Dakota
Member, IATSE Local No. 510

Film Breaks Caused by Back-Lash Yield to Simple, Home-Made Remedy

ONE of the greatest annoyances that a projectionist can have is the breaking of film above the aperture. The most common cause for this breakage is back-lash from the feed reel. Many methods of overcoming this have been developed, ranging from weight and pulley system up and down. Unfortunately, the method provided by the projector manufacturer, change of tension, is not always completely adequate. If the tension is set too close, back-lash continues. If too tight—sprocket holes are torn when a weak print runs through. The method I have adopted, and it has worked very successfully for me, is the off-shoot of some ideas expressed to me by other projectionists and sound service men, so I claim no originality. I only desire to pass it on to help some other fellows.

From Figure 1 you can see that it involves the use of no extra space, is not unsightly, and is simple.

Fig. 2 gives you the break-down by parts. Above is the reel shaft. Nothing is done to this. Below, at right, is a leather washer. When the assembly is replaced this goes next to the magazine on the shaft.

Left of the leather washer is the regular tension spring. The metal washers regularly supplied as part of the tension assembly have been soldered in their normal positions to each end of the spring, so that spring and metal washers will act as one piece rather than as three separate pieces.

Left of the spring assembly is another leather washer. This is placed on the shaft after the spring assembly has been put into place.

Farthest left is the lock nut normally furnished as standard equipment to lock the whole tension assembly in place.

Adjust the whole assembly as you would normally (not tight, but so that it runs with a light amount of drag) and then note the absence of back-lash.

It is not necessary to oil the washers.

HELPFUL IDEA

A helpful idea that may in the future be followed by other manufacturers is found in the make-up of Bell & Howell's new instruction manual for their 8-mm. projector. Gate-fold front and back covers are used. In the illustration, the front-cover gate-fold is opened. The user can consult any page in the booklet and at the same time keep the keyed picture of the projector before him for ready reference. The back cover gate-fold, although the picture does not show it, opens similarly. Thus the user actually has four pages before his eyes at the same time, the two pages at extreme right and left presenting keyed pictures of the mechanism. With gate-folds closed, it is like any other pamphlet in appearance and usability.

Straws in the Wind?

Developments that may or may not prove of some future interest to the theatre appeared at the National 16-mm. Industry's Trade Show, held May 9, 10 and 11th at the Hotel New Yorker, New York.

One was a non-rewinding reel set. The upper magazine is placed horizontally instead of vertically. A reel of film can be taken from the lower magazine, placed in the horizontal upper unit, and unreeled from inside out, thus eliminating rewinding.

Also shown was a non-intermittent 16-mm. projector, which gave a very steady picture. Film ran at constant speed. A rotating glass plate, and a projection lens that moved intermittently up and down, took the place of the conventional arrangements.

Prison Gets New Equipment

The Marquette, Michigan prison movie theatre has been reequipped with DeVry projectors and amplifiers. Altec speaker, DeVry sound panel and Walker screen. Gallagher Film Service, of Green Bay and Milwaukee, made the installation. The first picture run with the new equipment was State Fair.
Theatre Suppliers Praised For Atom Bomb Work

National Carbon Company, Westinghouse, Eastman Kodak, General Electric, York Corporation, du Pont and Monsanto are among the firms cited for "unique and meritorious contributions to the atomic bomb project" by Chemical and Metallurgical Engineering, leading chemical trade magazine.

Freon, Air Conditioning Refrigerant, Now Available

Washington—Production reports indicate that Freon, air conditioning refrigerant that has been in tight supply for several years, will be available in adequate quantities this summer. Exhibitors should have no difficulty obtaining all they need.

How to Tell Good Popcorn

Popping corn should expand 18-27 times in volume in the process of being popped, according to Glenn M. Smith of Purdue University. An expansion of 18-20 is considered fair, 21-26 good, 27 and above, excellent.

Smith's method of measurement is to use a glass tube, 4 inches in diameter and 42 inches long. A small amount of corn is put in this tube, transferred to an electric popper, and the product returned to the tube. Thus the expansion can easily be determined.

YOU CAN LISTEN
(Continued from Page E-7)

what by the action you see on the screen—you can often predict what will be said from the action. Listen to how well you hear the picture without the visual side of the combination. Just close your eyes. If speech is not completely understandable your theatre needs acoustical correction—assuming the sound system to be in good order. Listen again for the same, but reduced effect, with a full audience. The improvement in understandability of speech when a larger audience is present results from the added absorption contributed by their bodies and clothing, and amply proves that what your theatre needs is more absorption.

Applying additional absorption to reduce reverberation requires the help of an acoustical man who has considerable knowledge of the subject and who can take the plans for your theatre or make measurements of it and calculate the exact amount of acoustical treatment that should be placed in it.

Obtaining Advice

You can obtain an acoustical expert or consultant who will gladly do this for a fee. You may also have it done by an acoustical manufacturer's representative, who in some cases can do it himself and in others will send the dimensions or plans of your theatre to his home office experts.

From then on out you have to make the decisions—a decision as to whether the man whose recommendations you take is competent, whether the material is of the sort that properly fits into your theatre decoratively, and can be maintained in that condition by cleaning and painting, and redecorated when you change the decor of your auditorium without danger of losing the acoustical benefits you have purchased.

To do this you haven't had to learn what a decibel is, use any geometry, trigonometry or calculus; or in fact know any more about sound than the audience, who really do all the measuring of the excellence of your service to the public in every respect. But proceed cautiously; be sure you make no drastic changes without the help of a competent acoustician.

Keep Marquee Letters Clean

Much of the great value of translucent plastic sign letters will be lost if they are allowed to become opaque with dust and dirt.

Soap and water can never harm plastic letters. Keep them clean.
ADVISORY COUNCIL
(Continued from Page E-3)
manager, and there was a scattering of other advice.
One popular view was, to choose a reliable adviser and follow his advice, consulting no one else.
"An expert should be consulted and his judgment accepted as final."
"If reputable acoustic experts are consulted, their reports will not vary to a great extent.
... they all work by fairly standardized formulae."
"Pick a recognized expert (one) and follow his advice."
The other popular view was: let the sound servicing organization decide.
"Our best source of information has been the Altec engineers."
"Most theatres have sound service, and most engineers servicing these equipments have a pretty fair knowledge of what should be required acoustically."
"Theatres are more or less at the mercy of acoustical engineers and their recommendations; however, a qualified sound equipment service engineer should be the one to determine the value of the analysis, he being more familiar with the auditorium, the equipment, and the general characteristics of the speaker system."
Others suggested relying on acoustic materials manufacturers, and a number thought that the representative of such manufacturer could be consulted as an expert and his decisions accepted. They "will give very excellent acoustic advice without cost," one member noted. Another added that in his experience Johns Manville Company "has proved satisfactory to date." A third suggested "representatives of major companies such as U. S. Gypsum, Johns Manville, etc."
One member told the manager, fortified by advice from several sources, should then use his own judgment.
"Competitive bids may be obtained and an analysis made of the various acoustic materials and their absorption qualities."
Nature of Treatment
Unanimity appeared again when the meeting turned its attention to the general nature of materials to be used. The basic distinction drawn was that between drapes and permanently installed surfaces that become effectively parts of the structure. Obviously there is less labor cost in hanging drapes than in re-plastering or re-paneling large sections of the auditorium. The ratio of material costs will depend very largely on the nature of the drapes chosen. It is possible to buy very inexpensive fabrics or highly luxurious ones.
The decision was heavily in favor of permanent materials, although some members suggested that both might be used, and one added: "Either: but do not like acoustical plaster..."
"We have used both and find both very satisfactory," contributed another.
"The use depends a lot on the effect you wish to obtain so far as decorative appearance is concerned."
And one member noted that when two different kinds of absorbing substances are installed "the materials used must have a fairly uniform absorption characteristic."
Seats and Carpets
We then asked: "Do you favor use of heavily upholstered chairs and heavily lined carpets, in preference to treating walls and ceilings?"
The general opinion, to which there were some exceptions, can be summed up in the answer of one member:
"Both should be used."
"We favor the use of heavily upholstered chairs and heavily lined carpets, but frequently some wall treatment is also necessary," said another.
"In some cases, both might help," a third agreed.
"Heavily upholstered chairs and lined carpets are a necessity," still another believed.
"Both of them are necessary in most instances."
This comment also was offered:
"I do not believe that the use of heavily upholstered chairs or heavily lined carpets will correct faulty acoustical conditions in a building. It may help some, but if the building is acoustically bad, treatments on the walls would be necessary."
A small minority returned a flat "No," on the matter of choosing chairs and carpets for their acoustical properties.
The discussion then continued into specific choices of acoustic materials, with reference to decorative as well acoustic values. Painting acoustic surfaces was next considered, and varying methods of cleaning them, and how often they can be cleaned and painted without serious harm. The expert views of the Council on these matters will form the subject of next month's report. Draw up your chair, sit in.

Rex Thompson, owner-operator of the Roxy Theatre, Gig Harbor, Wash., has built an entirely new projection room and equipped it with Simplex E-7 projectors. New rectifiers also have been installed, to provide 40 amperes for the Simplex high intensity lamps.

HOW TO TAKE A BOX OFFICE'S Pulse...

The pulse of a box office is counted in dollars per season — total dollars taken in minus dollars paid out. So the net result, the box office's pulse, is best determined with the help of the ledger. All experts agree that a high pulse rate is greatly to be desired. The higher the better! It's a sure sign of health.

It's no coincidence that so many healthy theatres with high pulse rates are usAIRco cooled. Over 8000 houses from coast to coast have looked to the usAIRco engineering staff for better air conditioning. And, after all, what could be more important to summer box office receipts than your air conditioning system?

usAIRco Kooler-aire Theatre Systems, with their advanced features, sound design, and economical operation, provide the most for your cooling dollar. Get in touch with your usAIRco dealer today. Have him show you how usAIRco Theatre Cooling Systems can meet fully the requirements of your house.

United States Air Conditioning Corporation
COMO AVE. S. E. AT 33RD
MINNEAPOLIS 14, MINNESOTA

PROFITS IN COMFORT COOLING FOR THE EXHIBITOR!
Theatromen's Ingenuity
Solves His Popcorn Problem

A metal popcorn bin built on the mezzanine floor with a three-inch metal down spout automatically feeds popcorn into the concession booth below. The ingenious arrangement was designed by Claude C. Mundo for his new Rex Theatre, Little Rock, Ark., and is intended to eliminate waste and sloppy handling of the grain. Aside from these advantages, however, Mr. Mundo writes: "Frankly, I got tired of carrying hundred-pound bags of popcorn downstairs."

E. Koeniger is remodeling the lobby and foyer of his Capitol Theatre, Bristol, S. Dak. He has installed Strong high intensity lamps and coated lenses, and increased the size of his screen.

New Design for a Theatre Front

ARCHITECT'S CONCEPTION of theatre front utilizing structural materials supplied by Kawnear Company, Niles, Mich. A versatile new building facing known as Zourite, made of roll-formed metal strips which can be applied directly to any existing or new construction, is seen at the right. The strips interlock to form a weatherproof surface free from visible joints. Full vision entrance doors, natural finish plywood, porcelain enamel strips in pastel colors, aluminum poster display frames and the striking changeable-letter attraction sign complete this unusual facade.

New Cleaning Aids
Far More Efficient

TYPICAL OF THE ENORMOUS new help in cleaning and disinfecting that postwar chemistry can now make available to the theatre is Timsol, product of Theodore Ross Associates. Because the chemical structure is highly complex and unites a number of different agents in one molecule, a single substance can perform a multitude of functions. Because the components help each other the efficiency is greater than if each of the constituents were used alone; for one example, the "wetting agent" action makes it possible for the substance to penetrate the protective oily layer of a microbe so the germ-killing component can go to work.

Timsol is an effective soapless cleanser, a deodorant (although it has no odor of its own), a powerful germicide, fungicide and disinfectant, remover of algae, rust and stain, and economically useful in air conditioning to destroy air-borne germs and odors. How one compound can do so many things is made clearer by the complexity of its chemical composition, given by the manufacturer in the form di-isobutyl phenoxy ethoxy ethyl di-methyl benzyl ammonium chloride monohydrate. That's why they call it Timsol.

There is no release of free chlorine with its attendant disadvantages of odor and bleaching of sensitive colors. Also highly important is the fact that there is no solid residue, whether soapy or crystalline. The disadvantages of a soapy residue are well-known and obvious—it is not always widely realized that a crystalline residue can disrupt surfaces and fabrics owing to the irresistible growth of crystals within the material as the water dries off.

For World Security

Five hundred fifty-four Kroehler "Push-Back" chairs were manufactured, delivered and installed within 10 days for the United Nations Security Council Chamber at Hunter College, New York.

Have You Inspected Your Basement Lately?

A fire that started in the basement of the Rialto Theatre swept the business district of Allentown, Pa., this April. Six buildings, several stores and 20 apartments were destroyed. The assistant chief of the fire department lost his life.
Let THEM Help Solve Your Problem

Advertisements appearing in this issue.

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Boomer Named to Tesma

Roy Boomer, whose experience in all phases of theatre business covers thirty-five years, has been named Secretary-Treasurer of the Theatre Equipment and Supply Manufacturers Association, with offices at 4356 Washington Boulevard, Chicago. His new post is presently Mr. Boomer's only affiliation, and he will give his entire time to its duties. Oscar F. Neu, President of the Association, announced the appointment.

Henry Wagner, owner of the Ellsworth Theatre, Ellsworth, Minn., has completed installation of new Wenzel projectors and Soundmaster sound system.

Leigh Altfillisch has increased screen size at his Clark Theatre, Clark, S. Dak. To secure the needed light Altfillisch has put in Strong high intensity lamps and coated lenses.

Woodruff, S. C. J., Wurman plans a new 600 seat theatre on an site next to the Post Office in the business section. Costing $55,000, the house will be air conditioned, with 460 seats on main floor and 150 in balcony.

COL. FRANK E. CAHILL, Jr., Director of Projection and Sound for Warner Theatres, and Chairman of the Atlantic Coast Section of the Society of Motion Picture Engineers, addresses the Peabody Radio Awards Dinner. KFWB, Warner radio station in Los Angeles, was awarded a medal for outstanding public service to the community.

Charleston, W. Va., E. R. Custer, president of Kanawha Theatres, Inc., is building a new 800 seat house on Central Ave. west of Park Ave. Work is under way with Architects Lee and Vaughan designing. The company also plans a drive-in theatre near Burning Springs.

Fire-Drills Audience

Toronto, Apr. 26—Manager Stanley King of the Park Theatre, a 20th Century unit at Chatham, Ont., established an innovation for Canada when he staged a fire drill during an actual performance when the theatre was well filled. In the presence of Fire Chief Graham, King announced from the stage that a fire practice would be conducted, after which the patrons could return to their seats. The theatre was emptied in 50 seconds, according to the stop watch of the departmental chief. Further tests are to be held periodically.

Put Greater Showmanship into Your Marquee with

BEVELITE Marquee Letters in Plastic

√ Check these 7 Outstanding Features

1 DESIGNED FOR GREATER SHOWMANSHIP
2 THIRD DIMENSIONAL EFFECT
3 BUILT TO LAST
4 MAXIMUM LEGIBILITY
5 NEW RADIANT COLORS
6 EASY TO SERVICE
7 EASY TO INSTALL

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GENERAL REGISTER'S ELECTRICALLY OPERATED

“AUTOMATIC”

THE TICKET MACHINE OF PROVEN DEPENDABILITY

GENERAL REGISTER CORPORATION
36-20 33rd St., Long Island City 1, New York
16 MM Displaces Regular Show

POPULAR DEMAND caused cancellation of a regular 35-mm. program at the Bay Theatre, Green Bay, Wisconsin, recently, in favor of a longer run for a 16-mm. picture.

The 16-mm. feature, “Champions,” is based on the exploits of the Green Bay professional football team, the Packers.

DE VRY 16-mm. SOUND PROJECTOR installed in the projection room of the 2150-seat Bay Theatre, Green Bay, Wisc.

Originally scheduled for two days, it had to be held over three additional days to accommodate public demand.

Projection was effected by a DeVry 16-mm. mechanism installed in the projection room alongside the regular equipment.

Seating capacity of the house is 2150, the screen is 18 feet wide, throw 100 feet, projection angle 12 degrees.

Using only Mazda projection, the 18-foot screen was filled with the full-color image, apparently to the entire satisfaction of the audiences; and the 16-mm. sound system also gave entire satisfaction, to judge by the box-office results. The regular perforated screen was used.

“Champions” is one of a number of 16-mm. releases dealing with professional football and professional baseball available through Gallagher Film Service, Milwaukee.

Super-Deadly Rat Killer Now Available

A new and super-deadly rat killer—sodium fluoracetate—has been developed by the U. S. Fish and Wildlife Service. Known also as 1080, because it was the 1080th material tested, the new chemical is believed to be the deadliest ratbait ever known. A quantity equal to one two-hundred-thousandth of the rat’s body weight is fatal, the Service reports.

It is even more effective against squirrels and prairie dogs; but is deadly also to pets and human beings, although a human adult would have to eat six ounces of bait treated with the chemical before the dose ingested could reach lethal quantity.

Dr. LeRoy M. Dearing, for ten years with Eastman Kodak Company, has joined Technicolor Motion Picture Corporation. He will be affiliated with the Research Department to work on Monopack research and development.

Manager Insists He Must Have Air Conditioning

“We operate a ‘grind house’, opening at 9:30 a.m.,” writes Claude C. Mundo, general manager of the Rex and Liberty theatres in Little Rock, Ark., “and are designated as the last run in town, and although we have been told by a lot of people that this type house could not afford refrigerated air conditioning we are installing a large unit, because we feel that all theatres, no matter how small or insignificant, will eventually have to be more particular about the comfort of their patrons, for I have found from past experience that no matter what a person pays for admission or who he is he expects the best in comfort.”

Bell & Howell Enlarge Lincolnwood Plant

Designed to harmonize structurally with existing facilities, a new factory being built by Bell & Howell, makers of 16-mm. projection and sound equipment, will add 80,000 square feet of factory space to the company’s present Lincolnwood (Ill.) plant. The new building, which is expected to be ready for occupancy by Fall, occupies part of a 41-acre tract.

George Ronenhorst is installing new Strong high intensity lamps and rear shutters in his Fulda and Murray Theatres, Fulda, Minn.

E. A. Schmidt is remodeling his Loraine Theatre at Armour, S. Dak., after a fire, installing new 35-mm. Wenzel projectors and Soundmaster sound system.

Karl Hoblitzelle, President of Interstate Theatres, Inc., and Eddie Bremer, “dean” of Houston, Texas, theatremen, revisit the Majestic Theatre they built in Houston in 1910. “Curtained in silk and plush, columned in gilt and gold and overarched with streams of incandescent extravagance,” the Majestic was a social gathering place. Will Rogers, Sophie Tucker, and Eddie Foy trod its boards. Hoblitzelle’s visit is a sentimental journey. The old house is to be torn down.

HIGHEST STANDARDS OF Precision

Projector Parts

Made to extremely close tolerances and individually inspected, guaranteeing interchangeability, trouble-free installation and smooth operation. Your Independent Theatre Supply Dealer carries them.

LaVezzi Machine Works

180 North Wacker Drive • Chicago 6, Illinois
### COLUMBIA

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<td>Adventures of Rusty (D,F)</td>
<td>RKO</td>
<td>58'</td>
<td>8/24/45</td>
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<td>6038</td>
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<td>A Close Call for Boston Blackie (M,F)</td>
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<td>61'</td>
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<td>b3/27/45</td>
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<td>Bandit of Sherwood Forest * (D,F)</td>
<td>RKO</td>
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<td>5/21/44</td>
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<td>Blonde's Lucky Day</td>
<td>UA</td>
<td>67'</td>
<td>4/4/44</td>
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<tr>
<td>7843</td>
<td>Crime Doctor's Warning (My,F)</td>
<td>UA</td>
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<td>7844</td>
<td>Devil's Mask, The</td>
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<td>67'</td>
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<td>Gentleman Misbehaves, The</td>
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<td>7846</td>
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<td>7847</td>
<td>Girl of the Limberlost</td>
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<td>7848</td>
<td>Just Before Dawn (My)</td>
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<td>Out of the Depths (Wa,F)</td>
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### ASTOR PRODUCTIONS

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<td>Adventures of Rusty (D,F)</td>
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### TITLE INDEX

Listed in the following index are titles of films released by Astor Films (as well as Astor series titles). Run Times are in parentheses (eg. 80'). For Astor series titles, the production number is given in addition to the film's title.

### Features and western series pictures are listed alphabetically by title under name of distributor. (Consult Title Index for distributor of pictures known only by title.)

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### Key:

- **D** - Biographical
- **M** - Musical
- **C** - Comedy
- **D** - Drama
- **G** - Gangster
- **H** - Horror
- **W** - Western
- **E** - Espionage
- **L** - Light Opera
- **R** - Romance
- **G** - Western
- **H** - Historical
- **M** - Mystery
- **F** - Family
- **A** - Adult
COLUMBIA (Continued)

SHOWMEN'S TRADE REVIEW, May 25, 1946

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<td>2301</td>
<td>Blazing the Western Trail (W.F.)</td>
<td>C. Starrett-Dub Taylor-Tex Harding.</td>
<td>56 min.</td>
<td>10/18/45</td>
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<td>7204</td>
<td>Frontier Gunlaw (W.F.)</td>
<td>Charles Starrett-Tex Harding.</td>
<td>56 min.</td>
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<td>B2/16/46</td>
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<tr>
<td>7205</td>
<td>Going for a Gun (W.F.)</td>
<td>Charles Starrett-Smiley Burnette.</td>
<td>56 min.</td>
<td>3/21/46</td>
<td>B5/4/46</td>
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<tr>
<td>7206</td>
<td>Lawless Empire</td>
<td>Charles Starrett-Tex Harding.</td>
<td>36 min.</td>
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<td>B2/20/46</td>
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<tr>
<td>7207</td>
<td>Last of the Badmen (W.F.)</td>
<td>Charles Starrett-Smiley Burnette.</td>
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<td>7208</td>
<td>That Texas Jamboree</td>
<td>Ken Curtis-Jeff Donnell.</td>
<td>3/16/46</td>
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<td>7212</td>
<td>Throw a Saddle on a Star</td>
<td>J.K. Arrinn-J. T. Connell-A. Roberts.</td>
<td>67 min.</td>
<td>3/16/46</td>
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COWBOY BLUES. Ken Curtis-Jeff Donnell.

Deputy Marshal | Charles Starrett-Smiley Burnette.

Landrush | Ken Curtis-Jeff Donnell.

Singing on the Trail | Ken Curtis-Jeff Donnell.

Two Sided Frontier | Charles Starrett-Smiley Burnette.

W.B. | 3/20/46

Frontier Gunlaw (W.F.) | Charles Starrett-Tex Harding.

Two Sided Frontier | Charles Starrett-Smiley Burnette.

CIGAR COMPANY.
**MONOGRAM (Continued)**

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<td>515</td>
<td>Freddie Steps Out...</td>
<td>Eddie Stewart-June Preiser</td>
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<td>520</td>
<td>High School Hero...</td>
<td>Leo Gorcey-The Bowery Boys</td>
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<td>526</td>
<td>Joe Palooka, Champ (CIF)...</td>
<td>Leo Gorcey-Huntz Hall</td>
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<td>532</td>
<td>Jumpin' Joe...</td>
<td>Robert Wilcox</td>
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<td>534</td>
<td>Mandarin Secret...</td>
<td>Sidney Tolmer-Van Yuung</td>
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<td>536</td>
<td>Romance of the Rancho...</td>
<td>Gilbert Roland-Marjorie Rhodes</td>
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<td>Sp. Suspense (D)A</td>
<td>Belita-Barry Sullivan-E. Palette</td>
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<td>546</td>
<td>Drifting Along (W)F...</td>
<td>J. M. Brown-Raymond Hatton</td>
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<td>548</td>
<td>Frontier Fence...</td>
<td>J. M. Brown-Raymond Hatton</td>
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<td>556</td>
<td>Haunted Mine, The (W)F...</td>
<td>J. M. Brown-Raymond Hatton</td>
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<td>571</td>
<td>Riders of the Dawn (W)F...</td>
<td>Jimmy Wakely-Lee White</td>
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<td>589</td>
<td>South of the Rio Grande...</td>
<td>Duncan Renaldo</td>
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<td>595</td>
<td>Sugar Man...</td>
<td>Robert Young-Brown-Terri</td>
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<td>571</td>
<td>Lonesome Trail...</td>
<td>J. Wakely-Lee White</td>
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<td>589</td>
<td>Moon Over Montana (W)F...</td>
<td>Jimmy Wakely-Lee White</td>
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<td>591</td>
<td>Up Arizoid Skies...</td>
<td>J. Wakely-Lee White</td>
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<td>573</td>
<td>West of the Alamo...</td>
<td>J. Wakely-Lee White</td>
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**PARAMOUNT**

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<tr>
<td>562</td>
<td>Gentleman From Texas...</td>
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<td>Trail to Mexico...</td>
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**COMING**

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<th>Philip Reed- Hillary Brooke.</th>
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<td>Bing Crosby-Paul Draper</td>
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<td>District Attorney (CIF)...</td>
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<td>Ray Milland-Anastasia</td>
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<td>Beauty Hutton-Sonny Tufts...</td>
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<td>Dean Forest-Kay Scott...</td>
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<td>W. Gargan-J. Rogers-Reed</td>
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<td>R. Milland-T. Wright-V. Field...</td>
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<td>Eddie Bracken-Virginia Field</td>
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<td>Betty Hutton-Jane Powell</td>
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<td>Byron Barr-Lotus Long</td>
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<td>R. Young-A. Richards-S. Sidney</td>
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<td>R. Donnelly-G. Russell-D. Lynn</td>
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<td>Betty Hutton-John Lund</td>
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**PCC**

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<td>F. Albertson-R. Armstrong</td>
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<td>Charlie Chan (DM)F.</td>
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<td>Devil's Daughter (My)A.</td>
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<td>Rosemary LaPlanche-John James</td>
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<td>Edmund Lowe-Brenda Joyce</td>
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<td>Jesus Christ, Son of God (C)F.</td>
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<td>Michael (District Attorney) (D)A.</td>
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<td>Bung Doorbell (My)F.</td>
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<td>Dick Fraizer-Catherine Craig</td>
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**WHERE'S THE LOVE?**

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<td>L. Birtton-T. Tufts</td>
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**G**

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<td>Anna and the King of Siam</td>
<td>Mar. 30/46</td>
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<tr>
<td>Black Beauty</td>
<td>Oct. 14/46</td>
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<tr>
<td>Carnival in Costa Rica *T</td>
<td>Nov. 13/46</td>
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<tr>
<td>Claudia and David</td>
<td>Mar. 18/46</td>
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<tr>
<td>Flight to Paradise</td>
<td>Dec. 26/46</td>
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<tr>
<td>Fog Horn Philicdee</td>
<td>Apr. 8/46</td>
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<tr>
<td>Margie</td>
<td>Dec. 16/46</td>
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<td>Margaret</td>
<td>Oct. 3/46</td>
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<td>Margaret and Rosco</td>
<td>May 1/46</td>
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<td>Over Here</td>
<td>Mar. 24/46</td>
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### UNITED ARTISTS

<table>
<thead>
<tr>
<th>Title</th>
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<tbody>
<tr>
<td>Abtiles Town (W) F</td>
<td>Randolph Scott-Anne Dravorsk</td>
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<tr>
<td>A Night in Casablanca (M) F</td>
<td>Marx Bros.-Charles Drake</td>
</tr>
<tr>
<td>Blithe Spirit (C) A</td>
<td>C. Aubrey Smith-Phyllis Calvert</td>
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<tr>
<td>Breakfast in Hollywood (CD) F</td>
<td>Tom Bruneman-Bonita Granville</td>
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<tr>
<td>Captain Kidd (D) F</td>
<td>Charles Laughton-Claudette Colbert</td>
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<tr>
<td>Dayton's Fall</td>
<td>1945</td>
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<tr>
<td>Getting Gertie's Garter (C) A</td>
<td>O'Keefe-McDonald-Barnes</td>
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<td>Johnny in the Clouds (D) F</td>
<td>Milli-D-Boyd</td>
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<td>Outlaw, The (D) A</td>
<td>Russell-Walter Buton</td>
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<td>Paris Undergraduate (Wd) A</td>
<td>Bennett-Gracie Fields</td>
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<td>Pagan Love</td>
<td>1945</td>
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<tr>
<td>Spellbound (D) A</td>
<td>Bergman-Gregory Peck</td>
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<tr>
<td>Whistle Stop (D) A</td>
<td>George Raft-Ava Gardner</td>
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<td>Young Widow (D)</td>
<td>Russell-Hayward</td>
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<tr>
<td>Abie's Irish Rose</td>
<td>Jan. 1/46</td>
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<td>Angel on My Shoulder</td>
<td>Feb. 1/46</td>
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<tr>
<td>Bachelor's Daughter</td>
<td>Oct. 1/46</td>
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<tr>
<td>Bel Ami</td>
<td>Jan. 7/46</td>
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<tr>
<td>Dishonored Lady</td>
<td>Jan. 22/46</td>
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<tr>
<td>Dual in the Sun *T</td>
<td>Jan. 27/46</td>
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<tr>
<td>Flower Drum Song</td>
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<tr>
<td>Henry the Fifth (D) F *T</td>
<td>Feb. 7/46</td>
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<tr>
<td>Little Indigo</td>
<td>Feb. 14/46</td>
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<tr>
<td>No Trumpet for the Prophet</td>
<td>Feb. 21/46</td>
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<tr>
<td>Short Happy Life of Francis Macomber</td>
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<tr>
<td>Sin of Harold Diddlebeck</td>
<td>Mar. 7/46</td>
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<td>This Happy Breed</td>
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### UNIVERSAL

<table>
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<tr>
<td>Because of Him (CM) F</td>
<td>Durbin-L-Conaugh-Tone</td>
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<td>Blonde Alibi (My) F</td>
<td>Tom Neal-Martha O'Driscol</td>
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<tr>
<td>Brighton Beach</td>
<td>1945</td>
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<tr>
<td>Dalton Ride Again (W) F</td>
<td>Curtis-O'Driscoll-O'Keefe-Chaney</td>
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<tr>
<td>Destination Tokyo (D) F</td>
<td>Milli-D-Drake</td>
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<td>Girl on the Spot (D-M-A)</td>
<td>Barker-Collier</td>
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<td>House of Dracula (H) A</td>
<td>Chaney-Carradine-O'Keefe</td>
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<td>House of Horrors (H) A</td>
<td>Chaney-Taylor-Virginia Grey</td>
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<td>Idea Girl (C) F</td>
<td>Barker-Julie Bishop</td>
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<td>Ireland's Own (D) F</td>
<td>Abbott-Costello</td>
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<td>Madonna of the Seven Moons (D) A</td>
<td>Hall-Allbritton-Ryan</td>
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<td>Men in Her Diary (C) A</td>
<td>Allen-Bernard-Patty Ryan</td>
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<td>Pilow of Death (My) A</td>
<td>Laney-Bromberg</td>
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<td>Pursuit to Algiers (D) F</td>
<td>Rathbone-N-Bruce</td>
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<td>Jan. 15/46</td>
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<td>Scarlet Street (D) A</td>
<td>Ed G. Robinson-Joan Bennett</td>
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<td>Seven Men from Now</td>
<td>1945</td>
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<td>Shady Lady (CM) F</td>
<td>Coburn-Simpson-Royle</td>
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<tr>
<td>Smooth as Silk (My) A</td>
<td>Kent-Taylor-Virginia Grey</td>
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| Son Of The West (C) F | Jones-

### SHOWMAN'S TRADE REVIEW, May 25, 1946

<table>
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<tr>
<th>Title</th>
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<tbody>
<tr>
<td>Talk About a Lady.</td>
<td>Col</td>
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<tr>
<td>Tangler</td>
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<tr>
<td>Tare and Sparks</td>
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<tr>
<td>Tenth Avenue Angel</td>
<td>MGM</td>
</tr>
<tr>
<td>Terror of Reservations</td>
<td>RKO</td>
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<tr>
<td>Terrible Terror on Horseback</td>
<td>PRC</td>
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<tr>
<td>Tessa, Kid, The</td>
<td>Mon</td>
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<tr>
<td>That Texas Breed, A</td>
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<tr>
<td>That Texas Jamboree, The</td>
<td>WB</td>
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<tr>
<td>That Way With a Man</td>
<td>WB</td>
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<td>The Man From Alaska</td>
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<tr>
<td>The Shadow</td>
<td>Mon</td>
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<tr>
<td>They Made Me a Killer</td>
<td>Par</td>
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<tr>
<td>This Happy Breed</td>
<td>UA</td>
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<tr>
<td>This Little Angel</td>
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<td>Thrill of Brazil, The</td>
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<tr>
<td>Three in the Saddle</td>
<td>PRC</td>
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<td>Three Little Girls in Blue</td>
<td>20th-Fox</td>
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<td>Three Strangers</td>
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<td>Three Wise Fish</td>
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<td>Town Without Law</td>
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<td>Trail to Vengeance</td>
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<td>Trigger Love</td>
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<td>Trouble With Women</td>
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<td>Truth About Women</td>
<td>RKO</td>
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<tr>
<td>Tucker Raiders</td>
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<tr>
<td>Two Fisted Stranger</td>
<td>Col</td>
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<td>Two Mrs. Carrola</td>
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<tr>
<td>Two Smart People</td>
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<td>Two Years Before the Mast</td>
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### UNITED STATES

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<td>Uncle Andy Hardy</td>
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| Uncommon Denominations: Quack 

### V

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<tbody>
<tr>
<td>Vacation From Marriage</td>
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<td>Valley of the Zombies</td>
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<td>Virginia, The</td>
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<td>Voice of the Whistler</td>
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### W

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<td>Wagons Wheels Wrigglers</td>
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<tr>
<td>Wake Up and Dream</td>
<td>20th-Fox</td>
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<tr>
<td>Wake Up and Dream</td>
<td>20th-Fox</td>
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<tr>
<td>Waltz Comes Tumbling Down</td>
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<tr>
<td>Wanted for Murder</td>
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<td>Weird Woman</td>
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<tr>
<td>Western Skilful</td>
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<tr>
<td>The White Flannel Night</td>
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<td>The White Slaves of Women</td>
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<td>The Woman in the Crowd</td>
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### Y

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<td>Yugoslavia &amp; the Third Reich</td>
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<td>You're For Me</td>
<td>20th-Fox</td>
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UNIVERSAL (Continued)  

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<tr>
<td>Black Angel</td>
<td>D. Dursey-J. Vincent-P. Lorre</td>
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<td>Brute Man</td>
<td>B. Dennis-P. Lorre</td>
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<tr>
<td>540 Canyon Passage</td>
<td>D. Andrews-B. Donlevy-S. Hayward</td>
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<tr>
<td>541 Cairo Utopia (M.A.)</td>
<td>B. S. Hunt-Z. Leonard-Elwood Castle-J. Mathews</td>
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<td>Cuban Pete</td>
<td>Desi Arnez-Etchel Smith</td>
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<tr>
<td>532 Captain Blood</td>
<td>B. O'Hara-D. Porter-F. McHugh-Elissa Landi-Elisabeth Risdon</td>
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<td>Dead of Night</td>
<td>Michael Redgrave-Googie Withers</td>
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<td>534 Dressed to Kill</td>
<td>Rachel-T. Bruce-P. Morrison</td>
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<td>535 Duryea Town-Costello Town</td>
<td>C. O'Brien-F. Carter-S. Peffer-S. Johnson-Edmund MacDonald</td>
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<td>Her Adventurous Night</td>
<td>Dennis O'Keeffe-Helen Walker</td>
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<td>537 Inside Job</td>
<td>A. Curtis-A. Rutterford-P. Foster-Helen Walker</td>
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<td>Killers, The</td>
<td>Ava Gardner-Albert Dekker</td>
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<td>538 Love Come Back</td>
<td>B. Brent-L. Ball-V. Zorina</td>
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<td>Michigan Kid</td>
<td>Jon Hall-Rita Johnson</td>
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<td>Mother Wolf</td>
<td>N. Lawrence-S. Mason-K. Potter</td>
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<td>On Say Can You Sing</td>
<td>Sheila Ryan-Fred Brady</td>
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<td>Pirates of Monterrey</td>
<td>T. De Maria-J. P. Carreño-Edward Friedmann-T. MacDonald</td>
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<td>Shaarazad</td>
<td>Decarlo-Donlevy-Aumont</td>
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<td>531 Sif Wood of London (U.S.)</td>
<td>Sara Haden-Una O'Connor-Edward Perline-Edward Talbot</td>
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<td>She Wrote the Book (CD.A)</td>
<td>Joan Davis-Jack Oakie-Edward Traylor-Edward Connelly</td>
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<td>536 Se Go My Love (D.F.)</td>
<td>Myles Loy-Don Ameche</td>
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<td>537 Strange Conquest (D.F.)</td>
<td>Jane Wyatt-Jess Barker</td>
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<td>522 Tangier (D.F.)</td>
<td>M. Monteze-P. Foster-R. Paige</td>
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<td>Wicked Lady (D.A)</td>
<td>M. Lockwood-J. Mason-P. Rocca</td>
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WARNER BROS.  

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<th>CURRENT 1945-46</th>
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<tr>
<td>504 Born for Trouble</td>
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<td>512 Burma Victory (Wa.A)</td>
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<tr>
<td>513 Cinderella Jones (C.F)</td>
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<tr>
<td>514 Come To the Stable (D.F)</td>
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<td>516 Confidential Agent (D.F)</td>
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<td>520 Danger Signal (D.F)</td>
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<td>521 Devil's Playground</td>
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<td>526 Her Kind of Man</td>
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<td>529 Night and Day</td>
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<td>530 Mildred Pierce (D.A)</td>
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<td>531 My Reputation (D.F)</td>
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<td>532 Never a Blushing Venus</td>
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<td>534 Pride of the Marines (D.F)</td>
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<td>538 Saratoga Trunk (D.A)</td>
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<td>539 Too Young to Know (D.F)</td>
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COMING  

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<td>Beast With Five Fingers</td>
<td>R. Alda-A. King-P. Lorre</td>
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<td>Big Sleep</td>
<td>J. Garver-J. Carreño-Edward Garmey</td>
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<tr>
<td>Cheyenne</td>
<td>Dennis Morgan-J. Wyman</td>
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<tr>
<td>Come To the Stable (D.F)</td>
<td>G. Bortog-A. Suerian-William Powell-William Tabbert</td>
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<tr>
<td>Cry Wolf</td>
<td>M. Edwards-B. Stanford-Stanwyck-Edward Arnold</td>
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<td>Deception</td>
<td>Bette Davis-Paul Henreid</td>
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<td>Earthquake</td>
<td>J. William Proper-L. Lupino-G. Young</td>
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<td>Humoresque</td>
<td>J. Crawford-J. Garfield-O. Levant</td>
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<td>539 Janie Gets Married</td>
<td>A. Roberts-L. Hutton-Edward Ellis-Edward Arnold</td>
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<td>Later Than You Think</td>
<td>J. Durning-P. Kelly-Edward Arnold</td>
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<td>Never Say Goodbye</td>
<td>E. Flynn-E. Parker</td>
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<td>Nobody Lives Forever</td>
<td>J. Garfield-G. Fitzgerald</td>
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<td>One More Tomorrow (C.F)</td>
<td>A. Morgan-H. Morgan-Edward Arnold</td>
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<td>540 Open verdict, the</td>
<td>S. Greenstreet-M. Vickers-D. Clark</td>
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<td>541 The Man I Love</td>
<td>Ida Lupino-Edward Alda-Edward Arnold</td>
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<tr>
<td>The Time, The Place &amp; The Girl*</td>
<td>D. Morgan-J. Carson-J. Wyman-Edward Arnold</td>
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<td>That Was The Night</td>
<td>J. Morgan-J. Wyman-R. Taylor-Edward Arnold</td>
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<td>Two Movers</td>
<td>H. Bogart-B. Stanwyck-A. Smith</td>
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MISCELLANEOUS  

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<tr>
<th>A Boy, a Girl and a Dog (D)</th>
<th>Harry Davenport-Sharyn Moffett-Film Clas</th>
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<tr>
<td>Accent on Honor</td>
<td>Bella Lugosi-Nat Pendleton-Edward Garmey-Edward Arnold</td>
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<tr>
<td>Adventure For Two (D.F)</td>
<td>Laurence Olivier-Elisabeth Risdon-Edward Arnold</td>
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<td>Airship (M)</td>
<td>C. Lockwood-Edward Arnold</td>
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<tr>
<td>Battle for Music (Doc.F)</td>
<td>London Philharmonic-Edward Arnold</td>
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<td>Born To Sing-Born To Dance</td>
<td>G. Peck-G. Peck-A. Chane-R. H. Williams</td>
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<td>Captive Heart (D.A)</td>
<td>Michael Redgrave-Rachel Kempson-Edward Arnold</td>
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<td>Caravan (D.A)</td>
<td>S. Granger-J. Kent-S. Granger-Edward Arnold</td>
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<td>C. Gable-A. Whiteman-M. Palmer-Edward Arnold</td>
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<td>Curley</td>
<td>F. Frances-R. Larry-Olson-Edward Arnold</td>
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<td>542 Dark Is The Night (D.A)</td>
<td>A. Lee-Edward Arnold-Edward Arnold-Edward Arnold</td>
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<td>A. Lee-Edward Arnold-Edward Arnold-Edward Arnold</td>
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<td>545 I'll Sleep When I'm Dead</td>
<td>Edward Arnold-Edward Arnold-Edward Arnold-Edward Arnold</td>
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<td>I Know Where I'm Going (D.F)</td>
<td>W. Redman-A. Ford-L. Lack-Edward Arnold</td>
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WHERE THERE'S LIFE (Para.)  

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The Sentence (WB) now  

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THE UNKNOWN  

ADVANCE DATA On Forthcoming Product  

(Continued from Page 40)
Assignment to Field Posts

Phil Spiegel has reported to Boston to work as assistant to Samuel Goldwyn in the New England territory and Jack Kahn has been assigned temporarily with George Fishman in the Philadelphia-Washington area on the Warner Bros. sales force. Details are to be announced by Mort Blumenstock, vice-president in charge of advertising and publicity.

Cowan in UA Ad Post

Philip Cowan was this week added to United Artists’ advertising and publicity department to work on special sales promotion. Cowan was recently director of publicity for the 1st National Publicity branch after spending nearly three years with the Third Army’s public relations staff.

Blonde Beauty to Liberty

Virginia Patton, 19-year-old blonde beauty from Portland, Oregon, has been signed to a long-term contract by Liberty Films.

Pal Plans New Special

George Pal recently announced he will film the story of the Virgin of Macarecas, patron saint of Brazil, for a special to be shot on his schedule of Puppetoon shorts for Paramount.

In Story Editor Post

Bernard Smith will now post as managing editor and sales manager for Alfred A. Knopf, publishers, on July first to take over as Eastern story editor for Samuel Goldwyn.

8-mm.—16-mm.

1946 PROJECTORS, brand new! Victor 40B 16-mm. sound projectors $425; Universal PC500 8-16-mm. 500 watt projectors $63.50; Jumbl 16-mm. 1000 watt projector $185; in U. S. A. available. Our reference: Dun, Bradstreet, Charlie Poorman, Dept. ST, Schuykill Haven, Pa.

HELP WANTED

ARE YOU THE RIGHT MAN? To manage a theatre for us in small Washington, D.C.? He must be over 30 years old, experienced, have a car—be able to desire a connection with a progressive, independent theatre chain. If you think you qualify, apply by letter to Sidney Lint, No. 1 Thomas Circle, N.W., Washington, D.C.

NEW EQUIPMENT

24" BLADE PEDESTAL FANS, $45.50—Buy Now—require only 1/4 horse power motor; limited quantity: $45.00. Price: $30.00. Supreme. With blower, $35.00; Dual Bank, $32.50. Panco Lanterns, $15.00. Spring Catalog ready, S.O.S. Cinema Supply Corp., 449 W. 42nd St., New York 18, N.Y.

OPA APPROVED INCREASE, BUT WE'LL SELL SOUNO SCREENS until June first. Crystal Beaded, square foot, $4.45; Super Plateau Plastic Coated, guaranteed fun-gus-proof, washable, $3.75; Canvas, $2.00. Write to S.O.S. Cinema Supply Corp., 449 W. 42nd St., New York 18, N.Y.

SIMPLEX TYPE DOUBLE BEARING MOVIE PROJECTORS, $35.50—Guaranteed for a thousand years—reconditioned. Write to Mr. John Riley, 504 S. W. 33rd, Kansas City, Mo.

POP CORN

SPECIAL GIANT PREMIUM S. A. CORN 9.25 pounds for $8.50— Guatemala, 1000 feet, $2.00. Fox Baker, 16-18th Ave., Brooklyn 27, N.Y. Mail orders guaranteed. Write to Mr. John Riley, 504 S. W. 33rd, Kansas City, Mo.

POP CORN SUPPLIES

KETTLE KLEENING KIT COMPLETE for $66.00 contains all tools and accessories you will need. Everything to keep your kettle spic and span. Write for list to R. & D. Service, P. O. Box 192-A, Gloucester, Mass.

PRINTING

$3.95 THOUSAND PRINTED, 6% envelopes, 8x11 letterheads, 8%x11% business cards, business cards, 1000 hard-bound, Mail-Order Gift Service, P. O. Box 192-A, Gloucester, Mass.

SITUATION WANTED

VETERAN wants theatre new operating, Give particulars. Kaufman, 1919 Surf Ave., Brooklyn 29, N. Y.


SOUND EQUIPMENT

NEW MULTICELLULAR HIFI EQUITY HORNES with PM unit, filter network, $125.00; New 858 type Photolites, $19.50; Automatic Record Changer, $49.75; New Zeiss Ikon 35-mm. Sound Projectors, $275.00; New 30W Theatre Amplifiers including Monitor, $125.00; RCA PA Amplifiers, $95.00. S.O.S. Cinema Supply Corp., 449 W. 42nd St., New York 18, N.Y.

STUDIO EQUIPMENT

MOVOLAS, $195.00; Denistrom, $125.00; Hollywood 2000W Studio Filmen Spot, $57.50; Bellwether Positive Film, $129.45; Bellwether Negative Film, $16.00, Sound Printers, $79.75; 15mm. Single System Recorder, $880.00; Double System, $695.00; Freehead Tripods, $62.50; Akkoy Newel Camera, Gyromotor, $795.00; Eyemo Camera, $245.00. Send for list, S.O.S. Cinema Supply Corp., 449 W. 42nd St., New York 18, N.Y.

THEATRE GAMES

JUE CUT RINGO CARDS—$200 to in un- limited supply. Address: Classified Dept., SHOWMEN’S TRADE REVIEW, 1501 Broadway, New York City 12 N.Y.

THEATRE GAMES

CAN YOU USE $5,000.00 extra yearly profit? Boost your worst week night’s attendance with Photo-Nite, give your bank the pros and cons of your legality. Write—Photo-Nite Shows, Div. American Theatre Supply Co., Inc., 2nd at Cherry, Seattle, Wash.

THEATRE SEATING

350 REBUILT, REPHOENSTERED STAFFORD CASSETTE M. P. PANEL BACK BUILT IN PANEL BACK ELECTRIC BUCKET SEATS. American ditto, $5.95; 504 Irwin ditto, $5.95; 300 American rebuilt, refurbished red striped recliner padded back, beepering, metal lined, $7.95; 400 American ditto, $8.45; 520 American like previously velvet back 5 ply seat chairs, $4.75; $7 American previous springs, cushions, $1.50; Beautiful Cardinal Red Leatherette, 32" wide, 100 yards per roll, $1.14 yard; cut out at $1.00 by letter, $7.50; Wide-Last Supply Corp., 449 W. 42nd St., New York 18, N.Y.

THEATRE CHAIRS 1000 Streamlined full upholstered American Seating Company chairs, $1000 spring cushioned seat. 32" wide, 10" insert between seat and back. We have 1000 veneer chairs. We upholster chairs. Write for price and photograph of single, 3445. Jesse Cole, 2525 McClellan Ave., Detroit, Mich.

USED EQUIPMENT

MORE WAR SURPLUS BEADED 52" x 12 TRIPPOD, good condition, $9.95; fair $6.95, as is, $4.95; (tripods worth money alone) 16-ram. Reel- Up $25.00 or $24.50; Heavy Duty Vacuum Cleaner, rebuilt, $97.50; Brandt Penny Direct Coin Changers, $97.50; Collectors with Penns, $52.00; Special Theatre Supply Corp., 449 W. 42nd St., New York 18, N.Y.

VETS ENSURE YOUR OWN HOME—Complete Army Theatre Booth Outfits—Holmes professional years type sound stage equipment—all in one box. Price $125.00; Strong Arc-lamps; rectifiers; motors; adjustable heavy pedastals; 32 watt amplified motors Multicellular horn system, everything ready to go. $195.00. S.O.S. Cinema Supply Corp., 449 W. 42nd St., New York 18, N.Y.

FOR SALE—Booth equipment available immediately, $250.00. Searchlight, Universal bases. Kentucky Theatre, Vancouer, Ky.


POWERS 8B MECHANISMS, REBUILT, RE- NICKELED, $99.50; Simplex mechanisms, rebuilt make. Any size up to 300 tone, contraficial preferred. Send full details, Box 715, Showmen’s Trade Review, 1501 Broadway, New York 18, N.Y.

COMPLETELY REBUILT 8B Powers, with sound, with incoction light $500.00, with baby-Strong’s Lamps sty, Pair, Forest Twinars 65/65 M.C.S. Rectifier $484.00 like new. American Theatre Supply Co., Inc., 615—2nd at Cherry, Seattle 4, Wash.

WANTED TO BUY

SIMPLEX, SOUND EQUIPMENT, LAMP- HOUSE, SCREENS, RECTIFIERS, S.O.S. Cinema Supply Co., 449 W. 42nd St., New York 18, N.Y.

OLD EQUIPMENT CASHED IN—WHAT’VE YOU GOT? Box 715, Showmen’s Trade Review, 1501 Broadway, New York 18, N.Y.

AIR CONDITIONING EQUIPMENT, compressors, Condensers, etc. Refrigerant type. Carrier, York, Carbondale, Curtis, Westinghouse, G.E. or other standard makes. Any size up to 300 ton. Contraficial preferred. Send full details, Box 715, Showmen’s Trade Review, 1501 Broadway, New York 18, N.Y.
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Vol. 44 No. 20

JUNE 1, 1946

THE SHOW BUILDER
See Page 35
"ZIEGFELD FOLLIES OF 1946"

"THE POSTMAN ALWAYS RINGS TWICE"

"THE GREEN YEARS"
TALKING PICTURES!

"TWO SISTERS FROM BOSTON"

"M-G-M OF COURSE!"
THE PICTURE OF THE MOMENT
—WORLD PREMIERE, JUNE 1st, RIVOLI, N.Y.C.!
THE PICTURE OF THE WEEK
—IN LIFE MAGAZINE, IN LOOK MAGAZINE!
THE PICTURE OF THE MONTH
—IN REDBOOK, COSMOPOLITAN, PARENTS' MAGAZINE!
THE PICTURE OF THE YEAR
—WITH THE STAR-TEAM OF A LIFETIME!!!!!!

CHARLES BOYER · JENNIFER JONES
in
Ernst Lubitsch's
PRODUCTION OF
Cluny Brown

with PETER LAWFORD
Helen Walker · Reginald Gardiner · Reginald Owen
Sir C. Aubrey Smith · Richard Haydn · Margaret Bannerman
Sara Allgood · Ernest Cossart · Florence Bates · Una O'Connor
Produced and Directed by ERNST LUBITSCH
Screen Play by Samuel Hoffenstein and Elizabeth Reinhardt · Based on the Novel by Margery Sharp

THAT BEST-SELLER! THAT LUBITSCH TOUCH! THAT WONDERFUL 20th CENTURY-FOX
Plain Words

Spyros Skouras’ speech in Chicago is one that every exhibitor, regardless of organization affiliation, should read carefully. Rarely has a major executive spoken as bluntly or as truthfully as did Skouras, and all branches of the industry should loudly applaud both the courage and the logic of his advice to exhibitor organizations.

Exhibitor ranks have been torn asunder for years because exhibitor organizations were exerting too much energy and time fighting each other when they could have achieved some good for their membership and the industry by attempting to work together.

When one stops to realize the tremendous amount of good that can be accomplished through working together, then one must wonder why there has been so little cooperation between existing exhibitor groups. We don’t doubt that hundreds of exhibitors wonder at it themselves.

Big industrial groups are always out fighting for business and meeting competition as conditions dictate. But they don’t permit their competitive spirit to keep them in opposing camps when their industry is attacked. When that happens, they work closely together, one with the other, organization with organization, for the common good of all.

Until the exhibitor organizations of our industry adopt such an attitude, no great amount of good can ever be achieved for the members who need them and the strength their combined numbers can offer.

Expansion Needed

This page has consistently maintained that there is a crying need for more independently produced pictures and additional distribution facilities to take care of such new product.

During the past two weeks Dame Rumor has again poked her head up out of the fog with rumblings of two or more national distribution set-ups. Although these new outfits are chiefly concerned with the handling of some particular producer’s output, there is no question but that such new facilities would be made available to other producers seeking an outlet different than that which is now open to them.

It has often been said that no good picture ever had to go begging for playdates. And it is our guess that no matter what distributing organization is used, if the product is good it will get plenty of contracts. But best of all, it would not be tied in any manner whatsoever, with anybody else’s product. Each picture would stand or fall on its own merits and box-office strength.

We hope these repeated rumors will materialize into something concrete and definite. The sooner there is an expansion of independent production and distribution, the sooner will the film market become less one-sided—as it is now—and has been for too darned many years.

Swell Showmanship

The Sam Goldwyn organization may take well-deserved bows for the admirable manner in which, over a considerable period of time, it has been pre-selling “The Kid From Brooklyn.”

History (with the help of Lynn Farnol) reveals that the pre-selling campaign was launched almost a year before the premiere of the picture in many important key cities.

By well-calculated stages, the tempo of the advance publicity increased until, immediately prior to opening dates for “The Kid from Brooklyn,” the Goldwyn drum-beaters brought their merchandising campaign to a crashing climax that rolled up some mighty swell newspaper breaks all over the country, but particularly in the key spots where the Danny Kaye comedy was scheduled to play its earliest dates.

There are many happy angles to effective pre-selling campaigns. One of the most important is that such campaigns not only build interest, and box-office business, for the particular picture, but as well direct much favorable attention towards motion pictures and motion picture theatres generally.

We like this kind of showselling, and we extend our best respects to Goldwyn’s showmanship-minded staff for the efficient manner in which they handled their job for “The Kid from Brooklyn.”

Quality Continues

A close inspection of forthcoming product and pictures nearing completion gives every indication that the box-office quality of screen entertainment is assured for some time to come.

This is particularly gratifying since the coming season may be one that will test the mettle of the motion picture as a big producer at the box-office.

Should there be any material drop in receipts it will not be due to any drop in the quality of our merchandise for the public. The strength of the screen entertainment may go far to offset factors that could cause a drop in attendance.

—"CHICK" LEWIS
**Bids Exhibitor Organizations To Put Their 'House in Order'**

**Skouaras Chides Allied for 'Negative' Role; Suggests Theatres Try Arbitration**

In a blunt speech which up to midweek con-
tinued to reverberate in exhibitor circles with
mixed reactions, 20th Century-Fox President
Spyros Skouaras called upon Allied not to be
simply an “opposition organization” and asked
exhibitors in general to put their “house in
order.”

Writing no words, Skouaras, who spoke last
Saturday night at a dinner tendered Allied
President Jack Kirsch, declared the box-office
daily was not the exclusive domain of the dis-
tributor or exhibitor, but must support the en-
tire industry.

He explained that increased production costs,
which he said must be met by the box-office,
resulted from conditions and not producer ex-
travagance and urged exhibitors to set up some
system of mediation or arbitration. Since he
claimed, the majority of industry disputes to-
day were among exhibitors and not between
exhibitor and distributor.

“...I urge you upon you,” Skouaras said, “that
Allied should not be simply a negative, oppo-
sition organization. We hear too often of the
things which Allied is against. We hear that
Allied is against percentage pictures. Allied is
against preferred playing time. Allied is against
local control.”

**New Affirmative Program**

“What we must hear, if this industry is to
go forward, is an affirmative program which
recognizes the economic problems of the pro-
ducers; recognizes the right and economic
problems of the established theatre operators
of the country; which recognizes the rights of
every free man to enter our business...”

Addressing Kirsch directly, Skouaras con-
tinued:

“All you have to remember is that you must
recognize the problems of the producer and the
distributor as well as that of the exhibitor
when you offer solutions.

The arbitrary refusal to cooperate on per-
centage pictures for preferred playing time,
or any other controversial question is not the
answer...”

“...Recall the fact that we are all
willing to work together toward a common ob-
jective—the betterment and prosperity of our
industry...”

“...If we approach our problems in that spirit,
I am certain that we can solve them amicably.
The distributor should recognize that there are
only so many days of preferred playing time
in a year. If he feels that it is his share of the
playing time, he will not complain.

“Similarly, the distributor also should recog-
nize that the exhibitor is in business for profit
just as he is. He should not, therefore, seek
to prevent the exhibitor from making that
profit...”

Skouaras opened his speech with a reminder
that he had at one time been an exhibitor and
later a distributor. He said it would be difficult
to offer the type of pictures he wanted as an exhibitor.

Turning to the subject of costs and percentages, he
said:

“Our production costs have mounted rapidly.
This was not due to our extravagance, any
more than the increase in your theatre ex-
penditures or the fact that your own grocery
bill is twice as that was five years ago, is due
to your extravagance...”

“...To be sure we pay our great stars, our
executives, our producers, our directors and
our writers the compensation that is in keeping
with their abilities and their contribution to
the company...”

“As we all know, everything costs more.
Wages in every field are up and every material
we buy has gone up. Our industry has been
hard hit by these increases, even more
so than any other...”

“The only source of payment for the pro-
duction of motion pictures is the dollar paid
in by the public at the box-office. Out of that
dollar, every expense of the whole industry
must be paid...

“Since, however, that box-office dollar is col-
lected by the exhibitor’s cashier there has
grown up among some exhibitors the mistaken
belief that it was all theirs.

“...As a result they felt it was their
privileges to share as little of it as possible with
the producer of the film...”

“And some distributors, I am sorry to say,
fell into the same way of thinking. In their
opinion, the box-office dollar was their exclu-
sive property to do with as they would be-
cause they had made the original investment
in the film that drew the crowds...

In my opinion, both theories are wrong.

**Dollar Belongs to Industry**

“The dollar which the patron pays—must
support the entire industry and therefore be-
longs to the entire industry. It was earned by
the work of every one that would be shared
fairly by all who made its collection possible.

“No organization of producers, distributors
or exhibitors is entitled to itself up to prevent
the equitable distribution of that box-office dollar
is doing justice to its own group or to the
industry...”

“It is not, I submit, the proper purpose of
Allied, or any other organization to resist a
fair and equitable division of that dollar or to
oppose in any organized manner fair and intel-
ligent methods of determining what that di-
vision should be...”

“It is not the purpose of Allied or any other
organization to justify the offenses of those
who have not respected their contractual obli-
gations. Nor is it your purpose to oppose the
efforts of distributors to correct such abuses
where they may occur...”

“...Gentlemen, I want to appeal to you, to
put your own house in order. You are all im-
portant factors in our industry and with that
importance goes responsibility. You must see
it to that each of your members so con-
ducts himself that not one of him will be embarrased because a distributor asks for an
explanation...”

Skouaras asked for exhibitor arbitration.

“...More and more, he said: “the major dis-
palutes in this industry are coming to be not
between the producer and a distributor but
between two exhibitors...”

“They have not put their ‘house in order’...”

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**Reserve ‘Outlaw’ Decision**

New York Federal District Court
Judge John Bright reserved decision
last Friday on the application of
Howard Hughes for a temporary in-
junction preventing the Motion Picture
Association of America from taking its
seal away from “The Outlaw,” or in-
terfering with the advertising of that
film.

The picture is now protected, pend-
ing further judicial decision, by a court
order agreed upon by both sides on
April 12. Last Friday, it was further
agreed that MPAA might make public its
reasons for objecting to “The Out-
law,” its advertising and its reasons for
wishing to withdraw the seal of ap-
proval.

MPAA is asking for dismissal.

**3 Studios Granted CPA Building Permits**

The Civilian Production Administration this
week granted construction permits to Hal
Roach, Monogram and Republic Studios.

Roach’s permit was based on the fact that
during the war his studio served as an Army
production lot and consequently was prevented
from further expansion. Its permit has already
been broken for a stage covering 20,000 square
feet to cost $200,000.

Monogram’s permit, which it received
earlier, was based on its granted permission to
build a $26,000 planing mill while consolidated,
whose work on a $300,000 film and television
sound stage had been halted, was allowed to
resume construction.

**MGM Closes Pay Unit**

MGM abandoned its play department, which
hitherto was a liaison between playwrights,
the New York stage and Culver City studios.
No official statements were made beyond the
fact that the department would close. Broadway
gossip in April said that MGM was no longer interested
in stage plays.

**Hal Roach**

(The Man on the Cover)

Head of Hal Roach Studios who has returned
to the production fold in accordance of
four years during which he served overseas as
a Lt. Colonel in the Army Air Forces.
Roach plans twelve feature comedies for the
1946-47 season, the first, “Corry” now in
production with Frances Rafferty heading a
juvenile cast. Two other pictures now com-
plete as to major details of their production are
“Here Comes Trouble,” in which William
Tracy will star, and “The Fabulous Joe,” to
be produced by Bebe Daniels, who rose to
stardom as a comedienne of short comedies
and later of features years ago under the
Hal Roach banner.

**SHOWMEN’S TRADE REVIEW**

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Allied Board Takes Stand Against ATA

No Embarrassing Alliance — Kirsch

A strong organization, unencumbered by "embarrassing alliances" is needed to deal with "embarrassing exhibitors" today — getting suitable film at prices they can pay — National Allied President Jack Kirsch declared Saturday at a dinner in his honor at the Palmer House Hotel, Chicago.

Kirsch, who spoke before some 1500 guests among whom were George Jessel, Yvonne de Carlo, Carole Landis, Sygros Skouras, William F. Rodgers, Richard F. Walsh and the past presidents of Allied, declared that each division of the industry should have its own trade association and declared that Allied would cooperate with other branches on trade-wise problems.

The Allied president, who was sworn into office at this dinner by M. A. Rosenberg, declared that regional organizations had an advantage over national bodies in that they could keep in close touch with their members.

"I intend," he said, "as far as possible to bring National Allied and its work home to the independent exhibitors in reference to film prices, trade practices or industry readjustments made necessary by law, if to do so would put its leaders in a false position due to their affiliation with other branches of the industry. It is my view that every division of interest in the industry should be represented by its own trade association. Further that in matters of national concern in which these different organizations can see eye to eye, they should cooperate freely for the common good. Allied stands ready now, as it always has, to cooperate with the representatives of other branches in such matters."

In regard to what he had done, that Allied's insistence on the maintenance of separate organizations for independent exhibitors reflects a non-cooperative attitude. Striving to do the best we can for our members does not mean a war to the knife. We in Chicago have battled the exchanges and the higher-ups as well over the terms and conditions for film. But in those encounters neither side lost its respect or its regard for the other. In the course of our dealings I have formed cherished friendships among distributor leaders and I am gratified and honored by the presence of many of them here tonight. That is my attitude and as president of Allied I shall strive to make it a national policy...

"I very much hope that this frank disclosure of Allied's policy and mine will be brought to the attention of the industry... especially... that it shall be made known to the independent exhibitors who have become confused by recent developments and who are being held by many hands to follow strange leaders. In the period of readjustment which lies ahead the exhibitors need a strong organization with no entanglement in extraneous problems to deal with the problems with which exhibitors are most concerned. You all know what those problems are; mainly they have to do with securing supplies of suitable film at prices within their means."

Kirsch said Allied realized an all-inclusive independent organization could not be built overnight so that the Conference or Independent Exhibitors Association had been created to meet the "urgent need for cooperation by independent exhibitors on a national scale."

Chicago Moves to Make CIEA Clearing House for Trade Problems

A mandate to make the Conference of Independent Exhibitors Association a permanent unit to serve as a "clearing house" for industry trade problems and practices was handed down at the meeting of CIEA members in Chicago last Thursday and Friday.

The meeting appointed a committee to study such trade practices as percentage pictures, preferred playing time and the policy of Confidential Reports in using local checkers. "There won't be any more resolutions passed on these matters," President Jesse Stern told them. "Take every recommendation of the committee report is made its recommendations will be followed by action," he added.

Echos 'Affiliate' Charge

The CIEA convention also passed a resolution which termed the American Theatres Association "affiliated-dominated."

In its resolution against ATA Stern said the CIEA opposition arose because ATA was an organization of affiliated theatres. "Our cleavage is on that point," he said. The interests of the independent and the affiliate will always be different in matters of trade practice. What would the position of affiliates be say in matters of theatre divielsement?"

The resolution, which authorizes the permanent organization of CIEA specifically places trade practices within its scope and makes CIEA "separate and distinct from the organizations composing it," but subject to control by its membership.

The resolution provides: That it shall be an independent "clearing house" on trade practices but that it shall be controlled by its members; that it shall act on trade practices which it defines as "all matters of general interest to independent exhibitors" including taxes, legislation, "industry readjustment growing out of court," collectively bargains any individual organization who would speak for the independent exhibitor without his authority; and calls for a program to acquaint "public officials" with CIEA aims and to emphasize the fact that CIEA alone can speak for its members.

Repeat Attack on ATA

Allied-affiliated Independent Exhibitors of New England this week let loose another attack against the American Theatres Association. Burden of the complaint was that ATA would not touch local problems unless asked to by local units and that if it did consider such problems the ATA setup was too unwieldy to get prompt action.
PICTURE PEOPLE

Wedding bells are scheduled to ring out from the towers of Our Lady of Victory church in the Bronx Saturday (1) for William J. Healy, executive assistant to Paramount's General Counsel Austin C. Keough. The bride is Ethel Rose Smith, daughter of Mr. and Mrs. John A. Smith of Saranac, N. Y., formerly in charge of the Maxwell House medical department and more recently an army nurse with 14 months in the CBI theatre.

Twentieth Century-Fox's Otto W. Bolle, who supervises for Australasia, South Africa and the Far East, came in this week from Sydney. Twin producers Roy and John Boultin, who made the forthcoming "Fame is the Spur" are back in New York. They leave for England June 1.

Western Massachusetts Theatres General Manager Harry B. Smith with Booker John Glazier, were visitors to New York recently.

United Artists Foreign Manager Walter Gould flew to Paris this week and Latin American Division Manager Sam Seidelman is in New York to talk it over with the home office.

Due in some time this week are J. Arthur Rank's Managing Director John Davis, General Film Distributors' John Woolf and Two Cities Film Head Filippo Del Giudice. They plan to enplane for Hollywood and then fly back for the premiere of "Henry V" at the New York Civic center.

Paramount Producer William Pine is a New York visitor.

It was a happy birthday for MGM Chief Exploiter William R. Ferguson last Monday.

That smile on the face of RKO's Bob Morton is probably the fact that test playings of Walt Disney's "Fantasia" shows that the picture has developed drawing power. Another smiling item may be the fact that "Bells of St. Mary" is being single spotted in almost all New York dual spots.

Sidney Kramer is in the new post of assistant to RKO short subject sales manager Harry Michelson. Lew Wolfe continues as officer manager with added duties and David Helfgott follows Kramer in as manager of the print department.

PRC President Harry Thomas is expected back at his Madison Avenue office in New York after spending some time on the coast with a stop over at Chicago.

Leo F. Samuels, who is assistant to William B. Levy at the Walt Disney office is back after some 50 days in South America on a tour that included Argentina, Brazil, Mexico, Panama, Columbia, Chile and Peru.

Maas Loaned to MPEA As Vice-President

Irving Maas this week was appointed vice-president and general manager of the Motion Picture Export Association, according to an announcement issued by President Eric Johnston. Maas, who started as office boy in the 20th Century-Fox international organization and rose to a director, has been loaned to the MPEA for three years.

Johnston also announced that Robert E. Vin- ing, who organized United States Naval In- telligence in Europe and recently joined the Motion Picture Association, would be the presi- dential assistant in the export association.

Favorite Gets Roach

Favorite Films, six-month old release organi- zation which has acquired 14 Hal Roach features for distribution, plans for a national dis- tribution organization which would handle inde- pendent product as well as re-releases, Presi- dent Moe Kerman announced last week. Officers of the organization are: Kerman; Board Chair- man, Jerold T. Brandt, Vice-President Joseph Felder, Secretary Max Galfaud, Treasurer Leo Seligman.

Now It's Arson, B'Gosh

The swelling chorus that seems to be growing into a chant of hate against the movies, had a new voice added this week when Mayor James A. Rhodes of Columbus, Ohio, suggested that the state censors ban all pictures with arson themes. This, his honor said, was sug- gested because he has been advised that kiddies get their ideas of setting fire to things and notions about sending in false alarms from the movies and the radio. He complains that in his town lately there have been altogether too many fires and false alarms.
Coast Unit Joins ATA; Sees Pitfalls in 16mm

There are risks ahead for commercial the- 
atre owners in 16-mm films and one means of 
taking precaution against certain "bags" that 
will develop is for theatrenmen to set up a for-
numula under which they will sign up under a 
generally approved agreement. Thus the South-
ern California Theatre Owners Association 
summed up the situation in discussions which 
featured the organization's meeting last week 
in Los Angeles.

In addition to the action to be taken on 16-mm 
movies, which would apparently join the Ameri-
can Theatre Owners' Association, 
Af- 
ter the latter action, General Counsel Paul 
Williams wired ATA Executive Director Rob-
est W. Coyne that "all (are) happy to be 
identified with ATA and its high purpose."

In addressing the group, Williams said a 
resolution was being prepared pointing to the 
dangers of 16-mm film invasion. He declared 
that theatres would have to work out some 
system of contract signing so that all houses would sign the same.

"In this way," he said, "the practice of 
 labor unions of using contracts already ex-
ceated as methods of controlling those who 
have not signed, can be avoided."

The Association reelected directors George 
Bower, Marco Wolff, Mike Rosenberg, Harry 
Vinnicko, Brother, Everett Cummings, with 
Warner's Ben Wallerstein named advisor: Open 
Forums—Sherry Dorwin, chairman, Bill Sere, 
Rube Wolf; Membership—Ned Calvi, chair-
man, Arnold Schaal, Cummings; Finance— 
Mike Rosenberg, chairman, Gus Metzger.

Arkansas ITO Joins 
ATA; Elects Officers

A unanimous mandate for the Independent Theatre Owners of Arkansas to join the Ameri-
can Theatres Association was given its officers at 
Little Rock this week by approximately 175 
dlegates who met in convention.

C. C. Mundo was reelected president with W. 
D. Mitchell and Sam B. Kirby elected vice-
 presidents. The secretary-treasurer respectively, 
Directors are: O. G. Wren, K. K. King, Paul T. 
Myers, B. B. Busby, W. E. Malin, Henry 
Haven.

Texas ATA Organizes

The American Theatres Association organized 
a chapter in Texas Tuesday as a meeting 
attended in Dallas by approximately 100 exhib-
itors unanimously voted to organize and join 
the national body. Henry Reeve of Menard, 
Sam Landrum, Dallas, and Leon Lewis, Fort 
Worth were elected as directors to represent 
the Texas chapter on the national ATA board. 
Landrum of the Jefferson Amusement Company 
will represent the affiliates; Reeve and 
Lewis are independents.

Continental's European Deal

Continental Pictures this week closed deals for distribution of 10 of its features in Latin 
America, Europe and England, President J. D. 
Kendis announced. Kendis also announced 
the following deal in the United States for "Youth 
Aflame" with John Mangham's Film Classics 
of the Southeast for New Orleans and Atlanta 
territories; with Albert Dccil for Cincinnati 
and Detroit areas.

St. Louis Tax Off?

A hint that St. Louis' contemplated 
5 per cent municipal amusement admis-
sion tax might be dropped was seen here this week as Motion Picture Thea-
atre Owner of St. Louis President Fred 
Wehrenberg asked theatres to stop 
showing trailers opposing the tax and to 
stop soliciting signatures for a peti-
tion.

Wehrenberg's request, which was not 
heeded by either the St. Louis or 
Marco houses, came as it was reported that 
Mayor Aloys P. Kaufmann might scale 
downward his $7,200,000 additional 
revenue bill and that the proposed 
amusement tax might be dropped.

New Cutting Machine 
Saves 1/3 Editing Time

A reversible projection machine which it is 
claimed eliminates one-third of the time in-
volved in editing and cutting a picture has 
made its Hollywood debut at the Selznick stu-
dio.

Perfected by Chief Projectionist Robert Han-
nard together with Chief Engineer James Stew-
ard of the Selznick Company, the machine 
synchronizes sound, dialogue and action tracks and 
permits a film to be edited while being pro-
jected. Thereby the amount of screen space used by the 
screen is also an advantage in getting true color 
perspective, it is claimed.

ATA Seeks Change 
in Non-Essential Listing

The American Theatres Association this week 
attempted to get theatres removed from the 
non-essential class as a result of current re-
ports that a coal shortage might cause theatres 
in various sections of the country to be ordered 
closed again.

ATA executive secretary Robert W. Coyne 
said that President Si Fabian and Board Chair-
man Ted Gamble sought to get the Civilian Pro-
duction Administration to recognize the im-
portance of theatres as morale builders and to 
have them subjected only to the same restric-
tions placed upon regular business.

ITOA Elects Officers

Officers elected by the Independent Theatre 
Owners Association at its meeting in New 
York last week are: President Harry Brand, 
Vice Presidents David Weinstock and Max A. 
Cohen, Treasurer Leon Rosenblatt, Secretary 
J. Joshua Goldberg, Sergeant at Arms John C. 
Bolte. Directors are: Chairman Weinstock, Leo 
Brecher, A. H. Eisenstadt, Lou Feld, Sam 
Freedman, Isidore Goldman, Isidore Gottlieb, 
Emmanuel Hertzig, Murray LeBos, Abe Leif, 
Al Margales, Lou Mazza, Irving Remmer, Ray 
Rohheimer, Rudy Sanders, Abe Shenk, Henry 
Siegel, Charles Steiner.

Admission Taxes Mount

Theatre admission taxes in the United States 
for April 1946 were $3,472,413.73 as compared 
with $29,078,000 for the same month in 1945, 
or an increase of $7,395,443.26.

Jackson Park Pay Off

Distributor and circuit defendants in the Jack-
son Park Theatre anti-trust suit reportedly 
paid $432,740 on the judgment rendered against them, 
which represents $369,000 triple punitive 
damages to which were added attorney's fees.

Bids Exhibitor Outfits 
Put House in Order

(Continued from Page 6)
of the rights of the old customer, of the effect 
of new theatres built in opposition to estab-
lished theatres, pose problems that call for 
standards, if they are to be solved equitably.

"They cannot be solved by denouncing the major companies ... they certainly cannot be 
solved by using the distributors equitable.

"The answer obviously is for you, as ex-
hibitors, to set up your own arbitration mach-
inery. After all, when the distributors' expenses 
mount, you are the one who eventually must 
pay the costs."

Skouras then pleaded for a high ethical plane of 
business dealing and also directed that the "main contention after all in our great in-
dustry is film rental."

He said that he be-
lieved that a "proper" percentage system could 
be worked out for every theatre which would 
"distribute the box-office dollar equitably" and 
urged a united industry front.

AMPA Pays Tribute 
To Late Arthur James

A resolution honoring the part the late Ar-
thur James had played in motion picture jour-
nalism was passed by the American Motion 
Picture Advertisers following a special meeting 
last Friday.

James, 68-year-old financial editor of the Baltimore News-Post, one time motion picture trade paper editor and publicist, as also the first Really Broadview of the New York Morning 
Telegraph, died at his home in Baltimore last 
Thursday. He had been a reporter on the New 
York American, World, Evening Mail and city 
editor of the Telegraph as well as publicist for 
Metro, Mutual and William Fox. During 
World War I he promoted Red Cross and Food 
Conservation and also turned to that the trade press field to become editor of The Movie-
ing Picture World, which he left to found 
Motion Pictures Today, subsequently to be 
conducted by his son. During his long free-
ship period he served also as motion picture editor of 
The Billboard. In 1943 he joined the News-
Post. He is survived by two daughters.

Films Best Information 
Medium for UN--Cohen

Motion pictures are the best medium to ac-
quaint the world with the aims of the United 
Nations, Benjamin Cohen, UN assistant secre-
etary general and information director, told 
the Associated Motion Picture Advertisers Tuesday 
at their luncheon in the Hotel Astor, New York.

Cohen also brought out that in his opinion 
the motion picture industry had not shown suf-
ficient interest in the status of the screen's free-
dom along with that of radio and press and also 
in its coverage of UN meetings that he had 
noticed the meetings of the economic council 
and the council on Human Rights.

Guild Merger Likely 
As Both Groups Agree

Eventual merger of the New York and Holly-
wood Screen Directors Guilds was seen this 
week as both sides already were on record in 
favor of the affiliation and only a study of the 
legal problems involved seemed necessary.

New York has already agreed to adopt the 
base maintenance system that has been in effect 
the West Coast and Hollywood has agreed to 
create a group of directors covering the industrial, 
educational and documentary field such as is 
being drafted in the east.
Fete Rodgers at Close of MGM Sales Conference

The tenth anniversary of William F. Rodgers as MGM sales manager was celebrated in Chicago at the Drake Hotel Tuesday night by a party on which Rodgers was presented with a leather art work book signed by all the members of the MGM distribution forces in the United States and Canada.

The occasion closed an MGM business session which had been in session here since the week-end and during whose sessions Rodgers had announced that "The Green Years" and "Easy to Wed," would be sold as specials and that MGM's 17th block—consisting of "Boy's Ranch," "Courage of Lassie," "Faithful in My Fashion" and "The Three Fools"—would be offered for deals some time after June 10.

The MGM sales manager also repeated to the convention the well-known MGM 19-point policy.

The sessions of the business meeting heard Advertising and Publicity Director Bro. Dietz, Advertising Manager Sills F. Seadler and Exploitation Manager W. R. Ferguson.

Dietz predicted the coming period as a "great era," and had in the forthcoming production of "The Yearling," a picture "greater than 'Gone with the Wind.'"

He also discussed the company's opening preparations in exploitation, declared that the company was busy building a publicity program around a crop of younger players and told his lieutenants:

"No stone will be left unturned to do a job from the publicity, advertising and promotional angles.

Seadler discussed the company's coming campaign on "The Green Years."

Ferguson told the conference that "Showmanship in the post-war world will take a new turn and this industry should keep abreast of what other industries are doing...

Ferguson announced that the first winner of the special prize he had promised to the exhibitor who submitted 12 outstanding campaigns in a year on MGM pictures, was Charles Taylor of Buffalo. Taylor received a gold ring.

Meet to Open June 3

MGM will hold its first conference for Latin-American managers since the war in New York on June 3 under direction of Latin-American Regional Manager Sam H. Burger.

The following are expected: Elias Barberis, Chile; Stuart Dunlap, Argentina; Dean Banker, Colombia; Carlos E. Nielita, Mexico; W. L. Simpson, Panama; Lois A. Sarmiento, Peru; Adolph Wallisch, Uruguay; Eugene Coen, Puerto Rico; Carl Heuman, Venezuela; Robert Shoiam, Cuba.

MGM Signs 4 16-mm. Deals

MGM has signed contracts for the exhibition of its 16-mm. entertainment in the Philippines, Cuba, Panama and France. Orton H. Hiles, head of Loew's International 16-mm. department announced this week. The French deal covers product already in that country.

Warner Releases for Summer Raised to Six

Warner Bros. will release six features during June, July and August as compared to four in the same period last year, it was revealed by announcement from Sales Vice-President Ben Kalbenson this week.

The release schedule is:

June 1—"One More Tomorrow"; June 22—"Janie Gets Married"; July 6—"A Stolen Life"; July 13—"Her Blue Eyes"; July 20—"The Thrill of It"; August 17—"Two Guys from Milwaukee."

An increased schedule of 25 short subjects will be released by Warner Bros. in the next three months while the Twentieth Anniversary of Sound Motion Pictures is being celebrated, it was announced by Norman H. Moray, short subject sales manager.

Of the 25 subjects scheduled for June-July-August, "Humphrey 22" will be in Technicolor. The only black and white releases will be two Melody Masters band shorts and a special featurette now in production.

UA International Meet To Be Held in Gotham

United Artists will hold its first post war international sales meeting at the Waldorf-Astoria in New York from Aug. 12 through Aug. 15, Vice-President Gradwell L. Sears announced this week.

Sales Manager J. J. Unger will preside over the conferences which will be attended by the foreign group headed by Great Britain Managing Director David Coplan, France Managing Director Georges Rouvier and Foreign Manager Walter Gould.

Equipment Association Adds Day to Meeting

Extension of its coming Chicago convention and sales meet by an extra day was announced this week by the Theatre Equipment and Supply Manufacturers Association through President Oscar F. Neu. The amended dates are now Sept. 30 and Oct. 1-2-3. All sessions will be held in the LaSalle Hotel in connection with the trade show.

Sazin Joins Astor

Appointment of Henry Sazin, veteran in the 16-mm. field as assistant to Executive Vice-President Jacques Kopstein of Astor Pictures was announced this week. Sazin will be in charge of sales and distribution in Astor's rapidly expanding 16-mm. division which already has a program of 35 features, plus shorts.

'Cabrinis' Rights to Elliott

Clyde Elliott announced this week that he had acquired American distribution rights to "The Life and Miracles of Mother Cabrini."

France, Italy Sign Up

The American motion picture industry was set to bring Hollywood films back to the screens of France and Italy this week as the last obstacles to importation and distribution thinned out in the countries to have been removed by diplomatic efforts.

The French agreement which was signed by State Secretary James Byrnes and France's premier Leon Blum, allows American films to enter France under a quota system providing that French screens shall play at least four weeks of French product out of each quarter, but provides that this amount can be scaled downward as the French industry grows more robust and hints that quotas may be materially cut in years to come.

The agreement reached with Warner Bros., United Artists, MGM, Paramount, RKO, Universal, 20th Century-Fox, Columbia, allows each of the participants to distribute 16 films a year in Italy. This agreement does not limit the imports. Profits may not be taken out of the country but may be invested in any type of Italian investment, theatres included.

'B' Films Bread-Butter for Most Houses—Yates

"B" pictures are still the "bread and butter" for many theatres and the backbone of the dual feature policy. Republic's President Herbert Y. Yates said Tuesday, warning exhibitors that if they failed to support this product, the future of many houses was in doubt.

Yates, speaking at the opening sessions of Republic's New York sales conference declared that his company was in a position to produce big pictures and was doing so, but that the importance of "B" pictures was too great for them to be abandoned. He added that he hoped exhibitors would recognize this importance as well as the conditions which made increased rentals necessary to maintain production.

The Republic president urged exhibitors to forestall anticipated competition from other amusement branches, by using the present breathing spell to build up exploitation for the future.

Speaking on the same program with Yates were Republic Vice-President James J. Grainger, Studio Vice-President Allen Wilson and Advertising Publicity Director Steve Edwards.

Grainger announced the promotion of Frank F. Devlin to the post of New England Sales Manager.

Monogram Sales Up

Monogram's domestic gross for a 42-week period of the fiscal year was $4,990,732 compared to $4,380,973 for the previous year, an increase of $710,000, President Steve Brody said in Hollywood this week.

Stikes Didn't, Flood Did

The nation's railroad strike failed to stop general delivery of film. But with floods, that's a different story.

Floods in southwestern New York, parts of northern Pennsylvania, and Connecticut held up deliveries as roads went under water. In Pennsylvania the Susquehanna river was isolating at least 50 towns Wednesday between Towanda and Williamsburg with prospects of further areas being cut off.

However, the railroad situation during the strike had proved much brighter.

Reports from exchange areas reveal that farsightedness on the part of exchanges, increased trucking facilities added in some instances, tanks, were added to the traffic facilities to keep entertainment on the country's screens.
United Artists proudly presents the motion picture that will establish itself as the greatest spectacle in the history of the industry
G. C. F. presents

LEIGH • CLAUDE RAINS

in

Bernard Shaw's

and Cleopatra

PRODUCED AND DIRECTED BY

Gabriel Pascal

with

Stewart GRANGER • Flora Robson • Francis L. Sullivan
Basil Sydney • Cecil Parker • Ernest Thesiger • Michael Rennie
Antony Eustrel • Robert Adams

A Temptation

in TECHNICOLOR
The American Premiere of "Caesar and Cleopatra" will take place simultaneously from coast to coast in a multi-engagement on August 15th!

Proudly from U. A.
Blondie's Lucky Day

Columbia Comedy 69 mins.

AUDIENCE SLANT: (Family) A picture that rings the bell with wholesome appeal for everybody in the family.

BOX-OFFICE SLANT: Can do well by itself and will help materially in bolstering any double bill.


Plot: Dagwood, left in charge of the Dithers Company when his boss leaves town, hires a discharged WAC, when the boss returns, Dagwood, who is an AC, is fired. Blondie dreams up the idea of a construction company for Dagwood. Needing a showcase for his plan, Blondie and the WAC wine and dine a young executive whose concern is expected to build an outdoor theater. The plan boomerangs when the youthful executive's mom and dad have been fired—by her father. It all clear up in the wash, with Dagwood's plans for the theater being accepted and the boss taking him back into his employ.

Comment: This latest in the "Blondie" series will be as much fun as any of the way through the film, which is quite an accomplishment these days. The picture has universal appeal, with situations that will reach the ridiulous stage of farce. The direction by Abby Berlin keeps the show moving fast, with scarcely a letup. Arthur Lake is pitch perfect, and the making of Dagwood, acting so well one thinks he just stepped out of the comic strip, Penny Singleton runs him a close second with her imperfections of Blondie. Also worthy of praise is Jonathan Hale as the exaggerated, easily angered boss of Dagwood, Angelina Orr, a star in her own right, however, suspects that strong for marquesses, nevertheless shows real promise in her role of the discharged WAC. Connie Lee is extremely neat job in her screenplay, an original.

Legion of Decency Ratings

(For Week Ending June 1)

SUITABLE FOR GENERAL PATRONAGE O.S.S.

SUITABLE FOR ADULTS ONLY

Moniteur Beaucarie The Walls Came Tumbling Down

OBJECTIONABLE IN PART

Searching Wind

It Shouldn't Happen to a Dog

20th Century-Fox Comedy-Drama 70 mins.

AUDIENCE SLANT: (Family) Although this is another "reporter-solves-crime" mystery, it slants more towards laughs. This gives it many funny and entertaining moments, without the usual suspense one finds in this type of fare. BOX-OFFICE SLANT: Should make a satisfactory program offering in any situation.


Plot: Returning from the war, a former reporter looks with disdain on his new job as Scientific Editor. He Wholesale his boss that he belongs on the crime beat. On his own time, he attempts to solve a government tax evasion case against a black market operator. It proves to be a much bigger job than he expected, but he solves it, falls in love with the policeman who helped him, and gets his old job back.

Comment: Another of those "reporters-solves-crime" stories that makes such satisfactory program fare for any situation. Only this time there is the addition of a very attractive policeman, Carole Landis, no less, and a well-trained Doberman Dog replaces, with his actions, the usual suspense these pictures carry. Very little mystery surrounds the story, which is slanted for laughs—and there are many. Several situations enveloped in the plot (such as the dog going for a taxi ride alone), lend themselves to many entertaining moments. Allyn Joslyn is very good as the reporter, and Roy Roberts to get his old job back and Carole Landis makes a mighty attractive, and very efficient, policeman. Particularly good is John Alexander's interpretation of the Brooklyn flatfoot and Margo Woode, Henry Morgan and John Ireland are in for, but important, parts. Understanding direction by Herbert L. Le Zolt.

Freddie Steps Out

Monogram Drama with Music 75 mins.

AUDIENCE SLANT: (Family) Makes a definite pitch and has appeal for the teenagers.

BOX-OFFICE SLANT: Second in the series up to standard set by the first.


Plot: A high school professor misunderstands why one of the girls has been sent away for a year "because of her condition."

In the meantime, a swon crooner quits his radio show and disappears. The students get in trouble by saying the singer is incognito at the school. Then two agents appear with the singer's baby and there's plenty of trouble deciding whose baby it is until the real father arrives on the spot.

Comment: This second in the Teen Agers series makes a definite pitch and has appeal for teenagers and those of their parents who try to understand them. The beginning and introduction to the two bands that appear in the film are clever and natiely modulated and blended into the story. For some reason there has been an attempt to inject appeal for others than the teen-age group by story and dialogue and this has not worked. The dialogue, spiced with comedy, becomes too wordy. Singing of Freddie Stewart has a swon appeal for their fans. The dancing and band numbers will increase the following for this series and, by making the leading players better known, the audience will add more fans for those players, principally Freddie Stewart, June Preissner and Warren Mills. Direction by Arry Stovall, who said he cannot see the light of the difficulty attending the handling of this type of cast. Production by Sam Katzman makes this film in all phases for the first money maker in situations for which the product is geared. The main production fault is an attempt to take in too much at once; to include too much appeal for other groups at a sacrifice of the speed and interest in the musical and action phases.

Valley of the Zombies

Republic Horror Drama 56 mins.

AUDIENCE SLANT: (Adult) Another horror offering that will fill its place on dual bills or for special exploitation.

BOX-OFFICE SLANT: Ought to please fans everywhere and bring in the fans.


Plot: A Zombie visits the office of a doctor to obtain blood that maintains him in a perpetual state of death. When he can't find the blood, he kills the doctor and takes him. Escaping, he leaves a trail of murder. The police suspect the slain doctor's assistant and nurse. To extricate themselves from suspicion and to solve the mystery, the police turn to an amateur sleuthing. The madman is caught just before he makes a final effort to escape with the blood of the nurse, whom he has hypnotized.

Comment: This offering will find favor with less discerning audiences, but those who go for pure, unadulterated horror fare will have a letdown in the attempts in the film at humor. These attempts impede the action with dialogue which is insipid for the most part. Ian Keith does a splendid stint as the madman, doing his best to sustain a mood of awe. Photography is excellent and the looky-landers deserve special mention for their eerie special effects.

Centennial Summer

(Technicolor)

20th Century-Fox Musical 102 mins.

AUDIENCE SLANT: (Family) Gay, sprightly, beautiful to look at, and—above all—crammed full of Jerome Kern music, this picture offers real enjoyment for every member of the family.

BOX-OFFICE SLANT: The plugging the Kern songs will undoubtedly receive make this release almost a pre-sold proposition, and besides that, there is a large cast of name players. How can it fail?

'Centennial Summer' Gets Philadelphia Mayor's Aid

In preparation for the world premiere in Philadelphia of Jerome Kern's "Centennial Summer," 20th Century-Fox's Technicolor musical during July, Mayor Samuel recently announced the appointment of a Citizens Committee, headed by Albert M. Greenfield, member of the Philadelphia Chamber of Commerce and Board of Trade, to take charge of the civic participation in the event.

Because the locale and background of the story of "Centennial Summer" centers in Philadelphia at the time of the Centennial Exposition in 1876, the city some time ago invited the 20th Century-Fox Film Corporation to hold the world premiere in Philadelphia. The premiere will be held between July 9 and 12. There will be many coast-to-coast broadcasts from Philadelphia as a part of the program. Thorough newsreel coverage is planned.

Plans already set up include a parade through the central section of the city on the day of the premiere, a civic luncheon and appearance of stars throughout the city. Mayor Samuel said that his Citizens Committee will wholeheartedly support the event and he also urged the citizens of Philadelphia to participate. Sid Blumenstock, assistant exploitation manager, represented 20th Century-Fox at the preliminary discussions with the Mayor and his committee.

'Heartbeat' Ad to Reach 22 Million Circulation

Circulation in national magazines in excess of 22 million has been arranged for by S. Barrett McCormick, advertising and publicity director of RKO Radio, to advertise the company's "Heartbeat." The full-page, four-color ad will be illustrated with photos of Ginger Rogers and will be seen in Screen Guide, Modern Screen, Screen Treasure, Screenland, Silver Screen, Movie Show, Screen Stars, Movieland, Photo-play, Movie Life, Movie Stars, Parade, Movies, Movie Story and Motion Picture Publications in which the ads already have appeared: Life, Look, Time, McCall's Liberty and True Story.

Copy Cat Makes Hit

This story is vouched for by Cyril Mee, manager of the State Theatre, Harrisonburg, Va., and we take no responsibility for its authenticity. In fact, we don't really believe it ourselves. Here is how Mee explained it:

It seems that Movietone News was showing a group of Australian hep-cats doing their stuff before the camera. Suddenly the audience began to laugh very hard. Mee was surprised. It may have been funny, but not that funny. He investigated, and discovered that a cow (the animal kind) had wandered on stage and had become so engrossed in watching the picture that presently she was exhibiting the screen hep-cats by chasing her tail and showing off in general—to the great delight of the audience. We-I-I-I, we told you.

National Advertising to Cost $200,000 on 'Kid'

The national advertising campaign on Samuel Goldwyn's "The Kid From Brooklyn" has started to break in general magazines, with an estimated expenditure for this type of advertising to reach $200,000 in the next few months. A large part of the campaign comprises full magazine pages, in four colors, which will appear in Collier's, Good Housekeeping, Ladies' Home Journal, Liberty, Life, Look, Saturday Evening Post and Seventeen. The first of these will appear in mid-June and will continue through July.

An institutional black and white campaign on "The Kid" and other Goldwyn productions has been appearing in Life, Saturday Evening Post and Good Housekeeping. These will be augmented by quarter page insertions in Life, Saturday Evening Post and 12 in Good Housekeeping through the early part of 1947. In addition full page ads will appear in the July issues of Grit, Household and Pathfinder.

Top 'Saratoga' Stunts Spark Local Campaigns

Special stunts to exploit Warners' "Saratoga Trunk" continue to be reported from theatres in various sections of the country, some of them showing the amazing animation and effectiveness, such as having the Boston and Maine railroad naming its Boston to Portland run the "Saratoga Trunk Line" during the picture's run at the Metropolitan Theatre, Boston.

A trunk full of leather wallets in the window of a department store in Waitsfield, Vt., with a "guess how many" gag was arranged for the film's showing at the Palace and Avon theatres in that city.

The Crede recipe stunt, used successfully by many theatres, has resulted in many plugs via air, newspapers and restaurants.

One of the most邻里 merchant used for the film was that arranged by Frank Pratt, manager of the Paramount Theatre, Portland, when he used an airplane equipped with a loudspeaker to cruise over the city extolling the merits of the film. The plane flew over the city for several days at intervals of half an hour, broadcasting "Saratoga Trunk" announcements loud enough to be heard throughout the community.

Localizing the national tieup with the Cigar Institute of America is another promotion of which managers everywhere have taken advantage. The four-color posters supplied by the institute were snipped with local announcement dates, providing widespread coverage in every locality.

A novel angle to the "trunk" approach was used effectively three ways by the Indiana Theatre, Indianapolis, when the William H. Blocker, owner of the Indiana, had a window display featuring "Fashions Out of a 'Saratoga Trunk.'" Ten other stores in the city, including five stores and luggage shops used window displays.

The "Fashions Out of a 'Saratoga Trunk" angle also resulted in a full page of newspaper advertising which appeared in the Saturday display, "Music Out of a 'Saratoga Trunk'" was the caption for the broadacasting of recorded music on two radio programs. WOE Esserman arranged the tieups.

May Promotes Kid Shows As 'Civic Responsibility'

The Johnny Mack Brown Rangers Club, originated and managed by "Uncle Ed" May of the Rosetta Theatre, Little River, Florida, is an enormously successful operation and has become so through the promotional activity of Ed May, who has placed it in sort of a "civic responsibility" category and sold the idea of its support to a local jewelry merchant.

May has scheduled the first series of Saturday matinee performances to last four weeks and plans to continue the activity with additional periods of weeks, keeping interest at a high pitch for the short length of time.

Ellis F. Watson, jeweler of Miami, has paid for all but film costs in promoting the activity. So far, prizes offered to the youngsters and other costs paid by the jeweler include: Screen trailer, membership cards and imprints, two sets of heralds with lucky numbers, an official Johnny Mack cowboy costume first prize for boys, worth $50; a 36" high Giant Toy Panda, first prize for girls, worth $35 and additional merchandise prizes including games, toys, etc.

Cooperation of radio stations and newspapers has been generous.
SELLING THE PICTURE

Windows Prominent in Phila. 'Kitty' Campaign

Elaborate window displays continue to have a prominent part in the exploitation plans of Warner theatres in Philadelphia with the engagement of Paramount's "Kitty" an example of the methods used by Everett Callow, head of advertising and publicity in the Philadelphia area. Elmer Pickard, manager of the Boyd Theatre and Jimmy Dormond of the exploitation department. For the "Kitty" showings Callow outlined an extensive campaign of special tiaras in several centrally located book stores, the book departments of stores and stores dealing in women's apparel.

Biggest stunt of the campaign was "selling" Lonsol's, one of the city's leading dealers in women's apparel, to display in their Chestnut Street windows the original gowns worn by Paulette Goddard in the film. The owner of the store was convinced of the tiara's value to the extent that he made a special trip to New York to buy the particular merchandise he visualized to be most successful in the contemplated promotion. Eighteenth Century furniture was borrowed for use with the dresses with one dress elaborately displayed on the second floor of the store in addition to the displays in the windows. In addition to displaying the featured tiara the store carried prominently displayed credits on the event in seven of their larger newspaper ads during the week preceding the picture's opening.

Newman Art Galleries devoted the entire Walnut Street window to "Kitty" using prints of Gainsborough paintings as features of the background.

The Blum Store on Chestnut Street used a costume jewelry window tiara using period jewelry as worn by Paulette Goddard in the film.

Forest Commandos' Short Given Feature Treatment

The showing of Warner Bros. featurette, "The Commandos" was given feature exploitation treatment when it played Famous Player's Orpheum Theatre, Vancouver, because of local interest in the forest fire hazard in British Columbia forests. Ivan Ackery, manager of the Orpheum, arranged cooperation from Vancouver newspapers and radio stations with special stories and radio programs exclusively devoted to the forest fire hazards in the territory, all with credits to the short subject at the Orpheum.

Other events which Ackery arranged to exploit the showing included:

A strong letter indorsing the film mailed to 30 British Columbia executives of the Canadian Forestry Association

A parade of Junior Forest Wardens and Forest Guards on opening day.

An ambitious display of forest fire equipment in the lobby.

Cartoon Shows at 40 RKO Houses

All-Star, All-Cartoon festivals will be presented in 40 RKO theatres at the same time June 15th at 9 a.m. to approximately 100,000 children and adults. RKO theatres in Greater New York, Westchester and Newark are included in the planned shows for which tickets were placed on sale a week in advance. Prices are scaled at 25c for children and 35c for adults.

Designed for the enjoyment of children of all ages the cartoon shows at each theatre will offer 17 different cartoon comedies. Arrangements have been made so that there will be no standing room, as only the same number of tickets equal to the capacity of each theatre will be sold. Extra matrons will be in attendance to supervise the children's sections.

Popularity of experimental shows in out-of-town theatres, prompted the presentation of the new morning shows at RKO Metropolitan houses.

New Fan Club Formed to Hypo World Premiere of Hecht's 'Spectre of a Rose'

The world premiere of Republic's "Spectre of a Rose," the Ben Hecht special at the Empire Theatre, New Bedford, was ushered in with all of the traditional whoopla of an intense exploitation campaign that encompassed standard methods of arousing local enthusiasm plus an additional one in particular, not usually associated with theatre exploitation, rather with star or production publicity. This was the organization of the Ivan Kirov Fan Club of New Bedford whose charter members were enlisted in active support of the successful campaign.

Kids Start Club

Students at New Bedford High School formed the Ivan Kirov Fan Club and circulated petitions urging the new star's personal appearance at the premiere. Over 2,500 signatures were obtained, but Kirov regrettably wired the group that due to new picture commitments and the imminence of transportation difficulties he could not attend. Purpose of the petition was achieved, however, when the New Bedford Standard-Times printed stories about the Club's enthusiastic efforts to bring the new personality to New Bedford. Photos of the club membership also appeared.

A window display in Elton's Specialty Store, which was installed 5 days ahead of opening and continued 3 days during the run featured an evening gown offered by the Ivan Kirov Fan Club to the winner of a contest in which contestants were required to write short essays on, "Why Ivan Kirov is my ideal!" (Honest, they did!)

A five column ad, full page in depth, was inserted by the Elton Store heralding the opening.

Another elaborate window display featured by the Elton Store utilized a dance still blow-up from the film as a background with copy, "Our Theme—A World Premiere. Our Inspiration—The World Premiere of Ben Hecht's 'Spectre of a Rose.'"

A window display at a photo supply store featured Ivan Kirov's profile in a pictorial show with the copy line "These precision shots of Ivan Kirov, featured in 'Spectre of a Rose,' etc."

A florist shop window display was built around a huge enlargement of the film's ballet scenes and a book shop featured works by Ben Hecht and George Antheil. Stills of ballet scenes from the film were used in an impressive display at a local dancing school.

A Kirov photo button stunt in the local school had hundreds of the star's photos posted under desk tops with the certainty that they would be seen and collected by the students.

Radio Used

Radio was used extensively with the Ivan Kirov Fan Club gown contest plugged twice daily for a week via WNBN. The station carried a program of ballet music as part of the observance of National Music Week, which included a plug for "Spectre."

The special feature story which appeared in Look magazine was exploited by printing two-color "Read Look Today" placards which were distributed to and displayed by 160 newstands.

The "Spectre of a Rose" exploitation campaign was handled by Leo September, Republic representative, and Harry Seitz of the Empire Theatre, from plans mapped out by Steve Edwards, Republic's advertising and publicity director and Beatrice Ross, exploitation manager.

Reisinger's Four Co-op Ads

Seems as though everytime the Home Store in Dayton advertises beauty preparations manager Bill Reisinger of Loew's manages to place an illustration of a star from one of his coming attractions in a prominent part of the ad. For "Two Sisters From Boston" he arranged for the Home Store to use a large photo of Katherine Grayson with appropriate product credits, and placed it to occupy 8 inches by 4 columns of the full page ad. This one was the fourth of the series.
That Petty Girl Did Big Job
For 'Follies' in Harrisburg

That Petty girl exploitation theme was used to a fare-you-well when MGM's "Ziegfeld Girls of 1946" played Loew's Regent in Harrisburg, Pa., and Manager Sam Gilman isn't sorry he did it, either, for the figure of the girl, used in various forms, caught the whole community and proved a real drawing card.

Lobby and theatre displays were unusual. Three weeks in advance a huge ten-by-twelve foot cutout of the Petty Ziegfeld girl, covered with silver flitter, was displayed in the form of a theatre upright and marquee. Five weeks ahead of opening a colorful transparency cut-out over the inside lobby doors was seen by everyone entering the house. These were augmented by 40x60 display boards and two 28x44 colored enlargements.

Instead of the usual sign letters on the marquee Gilman covered the sides with a transparent cutout letter sign, with 18-inch illuminated letters in different colors.

A 26 x 4-foot display board was erected over the front of the theatre above the box office, showing the Petty figure reclining, while on top of the marquee the same artist's work was displayed in twenty-four sheet cutouts.

Windows Attract

Two downtown windows which attracted more attention than any others in recent months sported the gaiety of the picture as a theme. In Bowman's department store a window featured one of the original gowns used in the picture, on a mannikin, plus stills from the film and ad copy, all spotlighted.

The other window, a tie-up with the Tintex dye company, was in the most valued space of the H. L. Green Store. The background was an enlargement of the chorus girls, with cut-outs placed at various points in the window. Eight-by-ten stills, and three posters naming the theatre and playdate were included, along with scraps of materials tinted in bright shades, plugging the dye.

Gilman placed 1500 special souvenir program books, originally intended to be sold, in offices of doctors, lawyers, dentists, beauty and barber shops and drug stores.

Paper dailies, imprinted with picture and date, were used by the grill room of the Penn Harris hotel, three days before opening and continued the first week. A thousand specially imprinted blotters were distributed in offices of the State Capitol; 3000 four-page folders of Ziegfeld girls and a long circus-type herald carrying the complete program were used.

All tour of the downtown 5 and 10 cent stores featured Ziegfeld Follies displays over music counters, with the Petty girl in evidence at all.

Excellent co-op ads were obtained; one of Esther Williams in a bathing suit and in a fur coat, for a city fur store; another of her with a local Beauty School tie-up; and a three-column picture of a girl full drinking a glass of milk, which was through the courtesy of Harrisburg Dairies and appeared on the business page of the newspaper.

Although Gilman rarely uses large day after opening ads, he placed a "See" ad in the Telegraph, which ran single column full depth, and got a lot of attention. All newspaper columnists were generous and one devoted an entire column to the picture.—HAR.

Get's 16 Co-op Ads on 'Trunks' Creole Recipes

Utilizing the Penn Harris hotel's popular and unusual dining room, "The Plantation Room," Gerry Wollaston, manager of the State, garnered 16 insertions of advertising, which added another two pages to the "Trunk" ads, and to the two pages, in a tie-up on "Saratoga Trunk," which stayed two weeks in Harrisburg.

Wollaston got the co-op ads in the Telegraph, by having Franklin Moore, manager of the hotel, and his staff, cooperate in featuring specialized Creole dishes during the picture's stay in the city.

Copy was changed daily, each insertion promoting a different Southern dish. In exchange Gerry set up an attractive display in the State lobby, calling attention to the dining room, while the hotel displayed a similar poster in its lobby.

Another unusual stunt rarely tried was the chaining of the newspaper, by offering recipes of food shown in the film. The ads, which amounted to more than two full pages of copy absolutely free to the State Theatre apparently were the longest series of co-ops in local movie history. Edgar Goth, Fabian publicity man, assisted.

In addition to those written and distributed, menus at Murphy's fountain bannered, a cigar distributor cooperated in a tie-up by showing Gary Cooper smoking a particular brand in all the cigar stores, and book store tie-ups were arranged in two downtown shops. Radio spots were increased also.—HA.

'SFrom This Day' Selling Features USES Tioup

Through a tieup with the United States Employment Service, which is part of the plot of RKO Radio's: "From This Day Forward", Edward Meek of the RKO Hill Street, Los Angeles, and Fred Calvin, RKO exploiter, were enabled to use the USES headquarters, and through them, the cooperation of city officials, to placard Los Angeles with information about the film.

With the cooperation of the civic authorities the duo placed 300 display cards on light poles, reading, "Make Jobs for Veterans From This Day Forward—Contact U. S. Employment Service."

For window and inside use special illustrated posters were displayed at all USES offices in the entire Southern California area.

Placarding the town was preceded by a special screening of the picture for USES officials and civic leaders.

A candid shot of Joan Fontaine, Mark Stevens and baby with a bottle of Carnation Milk was used by the milk company in newspaper advertising and in connection with food store and restaurant displays.

Other tieups included bumper strips on 92 milk delivery trucks; with the Van Camp bakery shops; the Thrifty Drug Store chain; book and music stores.

Small Town Spreads Out For 'Saratoga Trunk'

The town of Andarko, Oklahoma, stepped out with a big town promotion for Warner Bros. "Saratoga Trunk" showing at the Broadway Theatre with Manager Wesley Hodges making a civic celebration out of the affair.

The town's mayor proclaimed a "Saratoga Trunk" day in honor of the film and both citizens and merchants made the occasion a festive one. Tieups were made with all stores in the comparatively small town to present gifts to the girl whose costume bore the closest resemblance to the dress worn by Ingrid Bergman in the picture. The contest gave all the young misses in town an opportunity to wear colorful old costumes. Women's Club's members acted as judges with the School Auditorium being used for the event.

PLACIDLY WAITING. This young man parked himself in an easy chair outside Loew's Dayton Theatre and stayed there for 48 consecutive hours to call attention to the theatre's coming showing of "Young Widow." It's little, but good—and can easily be used elsewhere. Bill Reisinger arranged the stunt.
Co-op Ads Highlight Dayton `Ziegfeld' Selling

Five cooperative ads, one of which was a full-page piece; advance and current art and stories in newspapers; special folders, heralds, promotional lobby displays, music tie-ups, radio cooperation and outdoor ballyhoo resulted from the concentrated effort of Bill Reisinger of Loew's Theatre, Dayton, Ohio, in exploiting MGM's "Ziegfeld Folies of 1946."

Two weeks in advance of opening Reisinger broke precedent in his town by placing art on the film in both the Dayton Daily News and in the Saturday edition of the same paper. The Sunday before the Thursday opening larger space than usual was devoted to the film. Also two weeks in advance stories on the film appeared in both the News and Herald.

Roadshow programs were placed in 24 leading beauty salons and in all doctors' and dentists' offices two weeks ahead of playdate, with heralds placed in parked automobiles four days in advance. Special heralds were handed out in busy sections the day before opening.

The Spoerlein Beauty Shoppe ran one cooperative ad, using stars of the film as illustrative matter a week in advance of opening and repeated during the run of the picture. Ludlow Fur store used a three-column ad on Esther Williams and the home of the Horse and the Home Store ran a full-page cooperative ad, illustrated with a large photo of Lucille Ball.

Music store window displays were plentiful: Royal Crown Cola trucks were barreled; Cola window displays also were set up and radio plugs on the picture were obtained on two local programs, one week in advance and currently.

Hits Front Page 17 Times

Manager Michael Stranger of Loew's State Theatre, White Plains made an institutional affair out of the presentation of his theatre's check for Red Cross collection receipts to that organization, bringing out newspaper photographers and reporters to cover the event. By getting five front page newspaper breaks on the presentation Stranger brought to a total of 17 the number of front page breaks on civic functions received by the theatre this year.

SHOWMAN SAM SAYS: A new electric sign on Broadway is coming to blow bubbles, they say. That's nothing; a lot of people I know are always chasing rainbows.

IN ADVANCE. This book window display on Paramount's "Kitty" was set in Harrisburg far in advance of playdate by Manager Gerry Wollaston of the State. Center card stated that the film was "coming to the State Theatre" and a large display card with accompanying photo enlargement was full of selling copy, sharpening Harrisburg appetites for the film.—HA.

Novel Bally, Radio Spark Tulsa 'Sisters' Campaign

A series of radio contests, extensive street ballyhoo and a special music promotion were highlights of the exploitation campaign essayed for MGM's "Two Sisters from Boston" when it played the Orpheum Theatre, Tulsa. Manager J. C. Hunter and promoter Ed Gardiner set up the pre-selling efforts which had a sort of "tongue-in-check" approach but which was nevertheless a product of the film.

A novel ballyhoo had two professional models, a blonde and a brunette, dressed in gay nineties costumes. They paraded the streets of Tulsa carrying parasols from which streamers hung gaily with copy stating simply, "Two Sisters from Boston," a teaser that started questions. The girls visited night clubs, restaurants, cafes, department stores and were preceded to each spot by theatre representatives who placed signs at tables stating, "Reserved, for 'Two Sisters from Boston.'" Another angle to the ballyhoo had uniformed usherettes from the theatre pedal a tandem bicycle through the streets to pre-designated locations where they were met by the models. As the usherettes demounted they placed a sign "Reserved for, etc.," on the tandem. By the time the models arrived to make photos large crowds had gathered in anticipation of the gag that had aroused their curiosity.

Hunter and Gardiner did a bit of promotion via radio, too, by promoting (strictly for free) 5 daily spot announcements for three consecutive days and one full 15 minute broadcast. Radio announcements asked to name four stars from "Two Sisters from Boston," one picture each star had appeared in for MGM, and identify words of Melchior songs. Answers were to be phoned to the station immediately following the broadcast. Fifty dollars in cash prizes, plus guest tickets were given away.

The Jenkins Music Company, in addition to decorating its windows with records, sheet music, stills, etc., about "Two Sisters," did a direct telephone solicitation to members of the Oklahoma Symphony Society and others on its mailing list about Melchior records from the film.

Other features of the campaign included stenciling downtown streets, window displays, lobby set pieces, a special front and the use of 150 bus cards.

'Cinderella' Contests Continue Successfully

The Cinderella Glass Slipper contests, which proved so successful for key theatre promotion for "Cinderella Jones" are continuing to be used wherever the film is being shown. Among the latest to employ the idea are the Warner Theatres in the Pittsburgh zone where the campaigns have been directed by James M. Totman, advertising and publicity head. These include the Stanley, Pittsburgh, run directly by Totman; Ted Thomas of the Soot, Parkersburg; Ken Grimes, Warner, Erie; Bob Bowman, Latonia, Oh; City; Sam Silver, Harris, Donora; Sam Gould, Manor, Greensburg; Phil Kutz, Kenyon, Pittsburgh; and Paul Williams, Eina, Eina.

LOBBY DISPLAY. Three weeks ahead of Loew's Richmond, Va., engagement of Howard Hughes' "The Outlaw" this im-
To Tell or Not to Tell, That Is the Question

A recent fire in a Milwaukee theatre (re-ported elsewhere in this issue) was attended to without the audience knowing what was going on. It could have been referred to the scram backstage, and evidently no smoke got into the auditorium. But the question has arisen: which is better, to tell the audience or to keep it ignorant of the situation?

This department goes on record in favor of telling the audience, unless the blaze is very small and you are absolutely certain no smoke will reach the audience. After all, it is a big responsibility to fight a fire without raising up the patrons, for in the event it should turn out to be serious there has been much time lost and the people are in that much more danger than they would be if they had been told right off. The possibility of panic, of course, is immeasurably increased in such a situation.

Many managers will duck the responsibility of letting the audience in on it because they fear the mention of the word “fire” will start a panic. Well, it all depends on how you do it. Why not use a “fire drill” if there is a backstage or projection booth fire, or any other not in view of the audience, the better part of discretion is for the manager to talk to his patrons in a friendly way, telling them about it.

“There will be a delay of about a half-hour,” he can say, “because of a slight configuration backstage. Those of you who do not wish to wait will be given passes for a later show or may have their money back. Those who intend to leave, kindly do so quietly.”

Then there are other ways of saying it. “Blaze isn’t as scary as playing a word as “fire,” or if you’re afraid of all of them, you can always say a fuse has blown out. The thing is the audience should have some little knowledge that something is happening, not to protect yourself. The chances of panic are small if the manager uses common sense.

She Reads the Papers; Her Theatre Is Gainer

Because she is an avid reader of her city’s newspapers, the means of keeping in touch with local going on, Gertrude Bunches of Loew’s Century, Baltimore came upon an opportunity to publicize a coming attraction, institutionalize her theatre and help the hungry European people.

Miss Bunches saw an editorial in the Evening Sun that told the story of Baltimore being the only city out of 16,000 that had failed to do anything about the Emergency Food Collection Drive for Europeans and promptly had her theatre make an official food collection spot. She called the Sun’s editor, told him about it and stated that the first 200 persons to bring canned contributions would be admitted free to see “Diary of a Chambermaid.”

The editor couldn’t help but go for the story, he printed it opening day on the first page of the second section and with a photo of Grace Barrie depositing canned goods at the collection depot as the first person to see the film for free, as part of the drive.

Polio Closes Texas Houses

San Antonio’s shows and those in the immediate vicinity were ordered closed to all persons under 21 years as the city seemed menaced by a serious epidemic resembling the dreaded infantile paralysis, Schools and Sunday Schools have also been ordered closed.

The Brass Tacks of Efficient
Picture Theatre Management

WANTED: GOOD HOUSEKEEPING

By Jack Jackson

The job of running a theatre efficiently and profitably is a rather complicated undertaking. It seems to me that in no other line of business is such a wide and varied knowledge of connected activities required. In theatre management, a fellow has to be a composite of painter, carpenter, electrician, heating and refrigeration engineer, purchasing agent, advertising expert—to mention but a few of the many departments that come under the jurisdiction of the manager and at least rudimentary knowledge of them is requisite in order that he may properly supervise such work.

I have said I know of no other business comparable to theatre management in this respect because, housekeeping, which definitely is being comparable in the multitude of complicated detail that has to be mastered, is not a “business.”

Now the analogy between housekeeping and managing a theatre does not end with the comparison of the various duties involved, because a GOOD theatre manager must first of all be a GOOD housekeeper.

Keeping Things in Proper Place

To stay in that vein of thought let me sketch the illustration of this comparison in further detail. A good housekeeper has a place for everything and keeps everything in its place so that busy hands can be laid on any desired tool or ingredient so that attention is never diverted for an instant from the boiling pots or roasting pans. Tell me, Mr. Showman, how close does your theatre come to equaling such a system?

Let me ask a few questions to jog your memory about so many things that are costing you plenty of money—to say nothing about that irreplaceable and invaluable element—time.

What is the inventory of your supply of carbons? Are they all in one place where they are readily accessible to the authorized dispenser or are they scattered all over the place with broken cartons stuck in odd corners? How long has it been since you looked over the carbon ends to see whether the operators are burning them as long as possible? How about the other booth supplies—spare parts, oil, exciter lamps, etc., etc.? What care is being given that expensive—and still hard to get—equipment? Is it being cleaned regularly? Adjusted daily?

Many Usable Items Backstage

Now let’s leave the booth—not that we’ve covered the subject but space is limited—and proceed to other parts of the theatre. How about the janitor supplies? Take a look back stage first and inspect those unused dressing and storage rooms. I’m almost certain you’ll find several usable brooms, mops, dusters, etc., say nothing of soaps, powders, gum remover and many other hard to get and expensive units of merchandise cluttering places other than the porter’s closet or storeroom. Just try stacking them all in one pile and begin counting the dollars that can be saved by putting this “lost” or “misplaced” material to work where it belongs.

How about the supply of light bulbs? Have you more than you need of one size and a shortage of others? Or, as is usually the case, are these too kept in so many different places that it will require hours to assemble and classify them?

What is the condition of your stationery inventory? Is there an abundance of letterheads and no envelopes due to the careless ordering in balanced quantities? What about the necessary theatre forms? Are these being ordered in reasonable quantities or does carelessness demand that something of everything be ordered at one time regardless of needs? Or, (as is all too frequently the case) does some friendly printing salesman have access to your supply room and do the ordering for you?

I could go on from there for pages, but the intention is simply to illustrate the (Continued on Page 22)
Good Housekeeping Necessity In Running Theatre—Jackson

(Continued from Preceding Page)

necessity of good housekeeping in running any theatre.

You know darn well—if you’ve taken the time to look into the situations men- tioned—that you’d have several kinds of complaint if all were you to find such carelessness existing in your home and I’d hate to be listening to the things you’d be saying to the wife. Well, say them to the persons in charge of the various theatre departments and if it happens to be you—as it will be in many cases—take a stern check on yourself and firmly resolve to see that it never happens again.

Don’t Waste Equipment

Mr. Showman there are a lot of dollars tied up in the supplies needed to properly operate your theatre and provide insurance against breakdowns, equipment damage, emergency repairs to seats, carpets, etc. Why not see that a constant inventory is kept of the incoming and outgoing units? Why not check the cleaners to see that they are not using too much soap, too many brooms, too many brushes, too much insecticide, or the other ingredi- ents used in this department? And, while you’re about it see whether they have sud- denly changed brands on one or more items and have on hand an appreciable quantity of the old goods that still can be used.

Saving on Current

Go through your house lighting and see how many places you can cut down on wattage. Those wall brackets are always dim anyhow, so why not use 10’s instead of 25’s? How many spots are being used on display frames and are these really needed? What is the wattage being used in the chaser or border lighting on the upright? This is where you can really save money by having the maintenance man substitute 27’s for the 10’s or 15’s that are now being used. Check on the night cleaners to make sure they are using standee work lights and are not flooding the house during closed hours. See that 200’s are used in the work lights instead of the 300’s they usually keep burning.

Get down in the basement to make sure they are not leaving two or three thousand watts of light burning while they them- selves are working upstairs. Instruct them to move their lamps from area to area to make sure that proper attention is given over the house and leaving them burning for hours while they are busy in other parts of the theatre. Do this Mr. Showman and then put the difference in the baby’s bank when next month’s light bill comes through.

Get often do house maintenance man and make sure that he is giving the seats proper attention. This is the place where a "stitch in time saves nine," because by get- ting after those slightly torn or worn seats at once you will be able to make them last a full year longer before recovering is necessary. Walk through the house your- self to make sure that proper attention is being given to seat brackets, bearings, arm rests, etc. The standards and aisle lights should be inspected at regular inter- vals too. It costs a lot of money to recover seats and to repair loose standards so the more attention to demand of the house maintenance men the less will be your repair bills at the end of a year.

Watch Those Carpets

The carpeting is another place where periodic inspection will save you plenty of money. A lot of carpet reversals before those worn places become holes. It’s surprising how many ways there are to turn a carpet so that the wear is distributed almost throughout its surface without it ever becoming an eyesore to the patrons. The work of your cleaners is very important and must be super- cined. If they are required to remove gum and candy smears at least once a week your carpet replacement bill can be cut in half. If they do a thorough job of vacuuming the life of the carpet will be materially extended. If they use some of the modern shining powders at the en- trance and other spots where the carpet gets more than ordinary wear its appear- ance will be much improved and heighten the regard of the incoming patrons. If your own maintenance man is not capable of properly handling the re-arrangement of carpets it will pay you to bring in an expert and have him train your man in the hows of “switching” so that wear throughout the house is as evenly dis- tributed as possible. Carpet costs money, so be as careful as possible about caring for what you have on hand and don’t allow any of the scraps to be thrown away until their entire life is exhausted. There are worn and torn places where you will find use for even the smallest pieces of scrap carpet.

One thing I’d like to emphasize is that there was no intention of covering all the areas of inspection when I started to write this article. I only wanted to point out sufficient places where money might be lost and thereby stimulate action that will ac- complish a transfer of this sizable sum of money to a bank account—where it may be used as prize money for employe- “ideas contests” or some other purpose valuable to the theatre.

The art department, the ticket store- room, the candy counter, the engine room, and all other departments are potential serious offenders of the GOOD HOUSE- KEEPING CODE that is a prime re- quirement to good theatre management.

Another thing I’d like to emphasize is that periodic inspection be made by the manager or owner personally—and not by some employe who lacks the authority to find fault with the heads of other depart- ments.

Try running your theatre as efficiently and carefully as you expect your wife to run your household and you’ll find that as wastage and excesses are decreased your bank account and local prestige will be increased.

It’s an afterthought, but “the little woman” may be able to give you some swell ideas. Why not ask her?

Father’s Day Exploitation Fine Plug for Theatres

A chance for unusually strong institutional exploitation is offered by this year’s Father’s Day on June 16, for the National Father’s Day Committee has dedicated the occasion to “Honoring the American Veteran.” These events have returned good results in the past, but the tiem this year looks like the best yet.

William Brandt, chairman of the Motion Pic- ture Father’s Day Committee, with headquarters at 50 East 42nd Street, New York 17, N. Y., has contacted exhibitors all over the country, telling them about the free press sheet, trailers and posters available. If you have not been in touch with Brandt yet this will be your last chance, for activities start June 9, making it really a Father’s Day Week.

The press sheet contains newspaper publicity stories, exploitation ideas, the posters, and other ideas. Also the committee offers $300 in U. S. bonds as prizes for the best Father’s Day ads sent in by theatre operators. Tear sheets are to be in by June 30.

Blowing a Gentle Horn

Blowing his own horn is a necessary thing for an exhibitor, for he’s got to keep his theatre before the public’s mind. But it can be done without being in bad taste. For instance, the Tribune Theatre, in New York’s downtown business district, celebrated its twelfth year by getting out a special program reminding its patrons of all the wonderful fea- tures of the theatre. The curse is taken off this blowing by emphasizing that the theatre is out to serve the public and by being written in a gentle manner that keeps the reader from realiz- ing he’s absorbing a lot of plugs.
THEATRE MANAGEMENT

White Space Steals Reader Attention

In the words of the editor of Action, a National Theatres publication, "White Space Catches More Eyes than Ink!" And the example he set forth in a half-page to illustrate this text is an ad produced by H. F. Brown, advertising manager for the Fox Wichita Theatres in which, instead of filling the four columns by 20 inches of space which his budget permitted, he just continued to the space and chose to hold his combination ad to three columns getting maximum advantage of the white space he had bought. By not throwing a rule around it, he snitched a little more from the ad that really belong to the newspaper. The ad really jumps right out of the page.

Brown used a pretty big ad but the principle is the same for much smaller ones. By putting a one column ad in two columns of space, when budgets permit, in almost every case the ad will stand out like the proverbial sore thumb and focus reader attention on the message contained in the ad. Why not try it some time?

Life of Theatre Manager Not Easy, Writes Middle Western Columnist

The Des Moines Tribune has a columnist, Gordon Gammack, whose writings about people and things in his city are enormously interesting to people in the theatre business and an advertisement for that matter, who has an opportunity to see the gentleman's writing ramblings. This is by way of contradicting the Mr. Gammack's recent column on what goes on in the business of running a theatre.

Gammack selected as the subject for his daily discourse in his column, "See Here!" manager Harold Lyon and the Des Moines theatre. The column was so informative, and incidentally so valuable to Lyon and his theatre operations, and so interestingly written, it is passed along with a bow to Mr. Lyon's ingenuity in arranging the interview, and with the suggestion that other theatre managers might be inspired to arrange something along similar lines in their own towns. It also illustrates, in a general way, opening day procedure in a well run theatre.

I thought I'd like to find out something about the life of a movie theatre manager so I went to the Des Moines theatre at 10:30 a.m. Thursday and met Manager Harold Lyon as he was coming to work. He took a look at the blue skies and the bright sunshine and commented:

"They won't be beating the doors down today. When the weather first turns warm in the spring, people are inclined to stay away from the movies. As soon as they get used to it, back they come."

Lyon has an hour and a half before the first show. His work is a bit different on Thursday because that's the first day of a new picture. He sees what kind of people are being attracted by the film; keeps an ear cocked for their comments and makes sure the program is timed correctly and runs smoothly.

First show also handles some routine chores. There's the mail to open. "Mostly bills," he said. . . .

Often Lyon finds something interesting among the "lost" items picked up by the cleaning force of seven which works from midnight to 8 a.m. . . . Lyon says you can't name a female clothing item that hasn't been found in the theatre. Corsets even.

Shortly before the show starts, Lyon has a brief conference with Mrs. Vivian Winslow, the attractive assistant manager. On opening day she sits through the first show. A tentative time schedule has been set. She sees that it's on time to the second. Thursday the full show ran two minutes long and the program was adjusted accordingly. The color cartoon had been listed for seven minutes. Actually, it ran nine.

Mrs. Winslow also watches the film carefully. If there are flaws in the print, a new one is sent for. She listens to the sound. There's a buzzer near her seat which is connected with the projection booth. If the sound is too loud she buzzes twice; if it's not loud enough, once. One of the best operators who work in the booth records the proper sound level for each reel.

"You've got to have more sound volume for a full house than for half a house," Lyon explained. "For one thing, people's clothing absorbs the sound."

At 11:45, when the box office opens, Lyon goes there to watch the first customers buy their tickets. (He has to identify himself to the cashier who then opens the door to her cubbyhole which is kept locked as a protection against robbery.)

Thursday noon the cashier was Velma Doss. There's a vase with two roses by her side—a decorative touch—and she gets fresh ones every other day. Miss Doss is surprised because so many people ask her if it's a good show. Her expression seemed to say, "What do you think I'd say?" Actually, though she's been coached to be noncommittal and say something like "the comments have been good."

After the first full show and if things are running smoothly, Lyon grabs a quick lunch. Then back to the theatre. One of his most important jobs is to work on the advertisements of coming attractions. He makes up his own ads for each film.

The life of a theatre manager isn't too good for family life. He slips home for supper but doesn't get home for the night until after midnight. "I warned her," Lyon replied when I asked him what his wife thought about it. Incidently, you can find Mr. Lyon in church every Sunday morning.

Job of Changing Program Marked by Many Details Not Realized by Public

(Editor's Note: The following article, in addition to its value to the embryonic theatre manager, can also be revamped by the seasoned theatre manager as an informative article for planting in the newspaper or for use in his advertising.

To the minds of a great many people not too well acquainted with the myriad problems, the complex mechanisms and the intricate details connected with the organization, management and general running of a high-quality modern motion picture theatre, the changing of a program simply entails the transfer of used film to its distributing point and replacing it with a new one. What the public does not know is that a theatre's change of program involves the gradual and prolonged planning of an advertising and publicity campaign and the expert manipulation of the various designs that go into the "show-off" dress of a performance.

Let's take a typical example. When a new picture is booked for Loew's State Theatre, Providence, Manager Joe Samartano receives a call from the New York booking office asking confirmation of the checking of the date for the new film. With Samartano's okay, the playdates are then submitted to the proper distributor's branch for confirmation by its bookers.

Planning the Campaign

With the booking confirmed, the next important step is the planning of an advertising and exploitation campaign. Proper material must be ordered and the art shop advised of their duties. Samartano calls a meeting of the publicity staff, including the assistant and student assistant managers, the poster and advertising chiefs, the chief of service, and his secretary.

During the meeting the means of a sales approach is discussed and, upon conclusion, an advertising and publicity campaign is organized.

From then on, things begin to hum. Design and copy for the marque is planned. Then the exploitation campaign gets under way with staff visits to local newspapers with stills and publicity releases. Newspapers are also set in advance so that proofs are received in time to catch and correct errors. Special posters are designed and printed by the art department. A time schedule is arranged, printed on a duplicating machine and distributed to every member of the staff.

Cleaning Up Process

With the approach of "change night," the office staff completes final statements and reports for the previous month. The assistant and student managers are supervised. Special effects, such as the program of the house organist, the community sing and any stage presentation may be coordinated with the rest of the schedule and supervised diligently by the man in charge.

Last-minute work consists of carefully changing lobby posters, seeing that the marquee sign is properly changed, distribution of time schedules, the splicing of trailers into the new show and the last-minute inspection of the new film by the projection staff.

Next day, the new picture opens. And with it, or perhaps even before, for that matter, plans are being about the next change. And it goes on like that, week after week, month after month, year after year, always with new programs and new experiences to make theatre operations a never-ending source of interest and excitement.
ATLANTA

James Partlow has taken over as Atlanta branch manager for Universal Pictures, succeeding Nick Lanamta, who resigned to operate his own theatre in Bagualoa, La. Jim, a native of Jacksonville, Fl., has been Universal's Oklahoma City branch manager for four years.

Fred Bund, chief of the Army Motion Picture Service, was honored at a luncheon at the Mayfair Club at which Ike, Harry and Dave Katz, former PRC franchise holders, were hosts. While here, Bund moved William D. Pickard to acting manager of the Atlanta area and I. M. Alterman to acting assistant manager.

Bob Smith, assistant manager of the Roxie Theatre, received the Star in ceremonies at Fort McPherson. Colonel Ira T. Ryder, post commandant, made the presentation before a gathering of Smith's friends. Bob rescued wounded soldiers in the Battle of the Bulge.

Karl Harte has resigned as office manager at Columbia Pictures and returned to his home in New York.

Anne Kitchens has resigned at PRC

Ching Allen, UA Prairie Division manager, has been visiting the local exchange, his old post.

N. E. Savini, president of Savini Film Company, has returned from a visit to his brother, Bob Savini of Astor Pictures, in New York.

The following members of Tent 21 have returned from the national Variety Club convention in New York: William J. Jenkins, Roy Marquardt, and Charles Stroganoff, of Oklahoma City; Jack Jackson, Oscar Lam, Lukle Stein, Jack Dumeure Jr., Willis Davis and John Cunningham.

Harry S. Ballance, 20th Century-Fox southern sales chief, Paul Wilson, division manager, and Fred Dodson, branch manager, also attended the convention before flying to Europe with other winners of Fox's sales drive.

Arthur C. Bromberg, president of Monogram Southern, was at the Convention and the Convention sales representative, visited the Memphis branch.

William Richardson, president of Astor Pictures' Atlanta branch, Alabama.

Harry Silvermen, Wometco Circuit, was a Film Row caller.

WASHINGTON

William S. Wilder of the Wilder Theatres, Va., died on May 22. He was a member of Tent No. 11, Variety Club of Washington.

A representative group of Washington's theatremen and educators attended a luncheon and screening of "Rebecca." Among those present were Father Gilbert V. Harke, Catholic University; Floyd Sparkes of George Washington University and Mary F. Miller, director of American University. Laura Wells of the David O. Selznick forces, Warner executives who booked the picture at the Metropolitan Theatre; and representatives of United Artists were also present.

Variety Club's Tent No. 11 is again honored by having Carter T. Barron re-elected as First Assistant National Chief Barker of the Variety Clubs of America. At the National Convention, the following were present from Tent No. 11: Delegates Nathan D. Golden and W. Vincent Dougherty; National Cavisman A. E. Lichtman; Chief Barker M. E. Fontaine; and Fred Kogod, Sam Wheeler, Louis Benheimer, Frank Stotty, Carter T. Barron, Alvin Newmyer, Robert Mithoff and George Wood, Herbert Sauer, John R. Wood, Jr.; Irvin Shapero, David Palfreyman, Oscar Neu, Martin T. Hughes, Frank Stover. Those who attended the banquet only, on May 19, were Harry Shill, Jerome J. Cohen, Hampton Howard, Irving Kuhl.

Edward Ringer, just out of the Navy, has joined the MGM ranks as shipper.

Breakfast was served at 5:30 a.m. the other morning at Loew's Capitol Theatre, with the first feature going on at 6:40 a.m. "Breakfast in Hollywood" was the reason, and in addition to coffee and doughnuts, there were the added incentives of orchids and gifts to make the Washington population set their alarms for 5 a.m. or earlier.

Fred Meyer, Universal division manager, and S. E. Applegate, district manager, are visitors at the local exchange this week.

New employees at the MGM Exchange include Lela Thompson, switchboard operator; Leslie Coyne, accounting department; Margaret Eagerling, billing department, and Lucy Reeves, inspection department.

After being in the Navy for 3 years on a destroyer Roland Van Orsdale, son of Norman Yohrans, of MGM, is out of the service.

Frank La Falce, director of advertising and publicity for Warner Bros. Theatres, is planning to attend the home office meeting to plan the 20th anniversary of Vitagraph. Upon his return he will accompany John J. Gayett, general zone manager, on an inspection tour of theatres in Virginia and Maryland.

Max Cohen, Universal branch manager, and Mrs. Max, have just returned from a vacation in New York.

William C. Ewing, assistant director of advertising and publicity at Warners, journeyed to Williamsburg, Va., to help move daughter Beverly and her belongings home from college.

James Bello, Universal booker, and Mrs. Bello have been vacationing. Part of the vacation was spent in Athens, Georgia.

This Saturday June 1, is Open House Night at the Variety Club for members and their guests.

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MEMPHIS

Memphis theatres managed to operate at a fairly normal level last week in spite of the railroad strike and the coal situation. This lumber was true this time at the Memphis exchange area, which for the most part are serviced with films through Film Transit, Inc.

The coal shortage has not affected Memphis to any great extent because of TV, power and the preponderance of gas-fired industries.

Harold (Babe) Cohn, acting district manager for Monogram Southern Exchanges, and A. C. Bromberg, president of the firm, were in Memphis this last week from Atlanta, conferring with Bailey Pritchard, branch manager.

First of the week, branch Manager at St. Louis for United Artists, was in Memphis last week making the rounds with R. M. Hammond Jr., Memphis manager. Reports are that United Artists will establish an exchange in Memphis when space is available. It also is expected in Memphis circles that FRC, now buying up all its franchises, will move its branch from Little Rock to Memphis.

Duke Clark of Dallas, district manager of Paramount Pictures, was a visitor at the Memphis Exchange, as was Ben Cammack, district manager of RKO at Dallas, and Charles Lester of Atlanta, district manager of National Screen Service.

Carey Lester, field supervisor of Warner Bros. Film Checking Service, is building himself a new country home, which will cost about $9000. Mr. Lester is interested in saving by doing a lot of the work himself and also by using some second-hand materials.

Fritz Thomas, manager of the Lyric Amusement Co. houses at Huntsville, Ala., reports that the recent death of Tony Sudekum, president of the firm, will interfere with the plans to build a new $300,000 theatre at Huntsville.

Jimmie Gillespie, southeastern advertising representative for 20th Century-Fox, and Jim Young, branch manager at Birmingham, also have been visiting the Memphis exchange. By the time they stopped off in Nashville and went from New Orleans.

Tommy Bright, recently resigned as an MGM salesman, spent the last week in Atlanta.

LOS ANGELES

Sam Decker and Bill Flemion are back from Chicago, where they attended the Screen Guild convention. Decker was elected to the board.

C. J. Feldman, West Coast district manager for Universal, is on a two-week vacation.

Fox West Coast is reportedly negotiating for the addition of two theatres in Hollywood and West Hollywood or Beverly Hills. The idea is to team up these houses with the Orpheum as first-runs.

The rail strike didn't catch local exchanges. Uninterrupted delivery of prints was assured in advance by distributors. With accounts usually served by express, other arrangements went into effect. Southern Nevada and intervening points in California were being handled by plane. Theatremen in Arizona pick up film at Phoenix, where it is taken by regular truck delivery from L.A.

Pacific Coast division manager Del Goodman of Paramount attended a short subjects sales meeting in San Francisco on May 2. Also attending were A. R. Taylor, local branch manager, and Isth White.

M. L. Anderson moved up from his booker's post to city salesman for 20th-Century Fox, replacing Joe Stout, who is on leave of absence.
because of ill health, Jerome Arkin resigned as booker to operate the Allena Theatre and Ed Knize was switched from the shipping department to a job as a booker. Another new date-taker is Jim Utterbach.

On June 10 the Nadaze Theatre is scheduled to be sold to Lila, Sally, Harry and Evelyn Gold by John and Gladys Brown. Allene Stout resigned from the Kroehler Pushback Seats Company to take a new secretarial post in a non-theatrical department. The new prefabricated theatre being built at FWC in Long Beach was visited. William Lyris gave a talk on candy deliveries, predicting that they will increase by the end of the year.

Mr. and Mrs. Charles Skouras, following the completion of the National Theatres meeting, planned in New York. Ed Zabel, NT's chief film buyer, and Thornton Sargent, public relations head, joined Skouras in the big city for conferences.

Arthur Kirk, vice-president of National Screen Service, visited Pacific Coast offices of NSS, including the L.A. branch.

PHILADELPHIA

The railroad strike caused some upset among the film exchanges, but all accounts were protected. Prints were sent out earlier than usual, with the films being forwarded by truck to the nearest towns where the theatres were located that ordinarily received the prints by railway express. All the men on the road who ordinarily traveled by train jumped the buses with not too much inconvenience.

The car of Jack Goldman, manager of the Center theatre, was stolen from in front of the Alline Theatre on Sunday night. Jack, who is also a photographer for Warner Bros. Theaters, reported that all his camera equipment was in the back of the car, and while insured, would be very difficult to replace in these days of shortages.

Chester Morris, Columbia star of the "Boston Blackie" series, at the Earl Theatre for a personal appearance, made a visit to the Vine Street exchange, to talk to District Manager Harry Weir, his salesmen, and the exchange force. Lewen Pizer, Philadelphia's contribution to the group of bond-selling champs, was in Europe this week.

Twentieth Century-Fox exchange, under the guidance of branch manager Sam Gross doing everything in its power to win the Andy Smith Drive, had a pep meeting last week presided over by Mr. Smith. With him came Stella Seidel and Ray Moon, who addressed the meeting for the purpose of getting the womenfolk behind the drive. Local captain Lillian Rosenthal also addressed the girls.

The Gem Theatre was robbed last week, adding another to the long list of theatres which have suffered losses due to robbers in recent months.

Sam Lefko, the RKO salesman who is at the Will Rogers Memorial Home at Saranac Lake in New York, was in town visiting on Vine St. The Motion Picture Associates and the Variety Club will sponsor a dinner for Earle W. Sweigert, Paramount division manager, who was recently promoted to New York. The affair will probably be held at the end of June.

Ed Rosenthal, relief operator and night shipper at Clark Film, was buried last Sunday after dying from a heart attack. In the hospital for a six-week period, he had been discharged several times and apparently was well. His sudden death came as a shock to all who knew him.

Lester Springinger, Universal office manager, was compelled to resign due to ill health.

Tom Nobel, Warner salesman, is back on the job after his recent illness.

Bill Brooker, Paramount exploiter, had the pleasant duty of looking after Olivia De Havilland last week, when the star was in town as a member of the cast of the Philadelphia Inquirer's Music Festival held at the Municipal Stadium.

Wayne Leyrer, manager of the Margate Theatre in Atlantic City, has a new twist for pluging a cartoon show, it reads as follows: "Adults admitted only when accompanied by their children."

ST. LOUIS

The City Council on May 21 voted to repeal the daylight saving ordinance that was adopted on April 28. The town returned to old time on May 24.

Frank J. Willingham, manager of the St. Louis MGM exchange who was taken to De Paul Hospital last week, is responding very nicely to the treatment prescribed by his M.D., but probably may have to spend three or four weeks in the hospital. In the meantime Jay Zimmernann, St. Louis office manager, is holding down the fort. J. E. Byrnes, district manager, who was here for several days has departed for Chicago.

In anticipation of the railroad strike the express companies operating in the St. Louis area put an embargo on film shipments via express on the morning of May 23, but the Post Office Department continued to accept parcel post shipments. However, the great bulk of film is delivered out of St. Louis by a number of truck lines. Less than 50 of the 480 theatres in this general area are dependent upon express or parcel post. Eddie Rosecan of Hannibal, Mo., was a visitor.

He plans to reopen his Rialto Theatre in that city this week. He has spent some $4000 in remodeling and improving the house while it has been dark. He also has the Rialto in Cape Girardeau, Mo.

Mrs. Bess Schulte, who operates the Columbia and Roxy theatres, is the wife of Matt Schulter, head booker for the Fanchon & Marco-St. Louis Amusement Company, is convalescing at the Deaconess Hospital following an operation.

The wife of C. T. Dusinberry, Red Bud, Ill., is a patient at St. John's Hospital on the Clayton Road. She may be there for some time.

The New Berlin Theatre, New Berlin, Ill., a 300-seat house recently taken over by Edward Schwartz, was destroyed by fire the night of May 22. The cause was not immediately ascertained.


Barney Rosenthal, Monogram manager, has remedied a deal for Paramount Pictures with the I. W. Rodgers Theatres Circuit to include the circuit's houses in Cairo, Anna and Carbondale, Ill.; Blytheville, Ark., and Caruthersville, Poplar Bluff and Sikeston, Mo. The circuit has a total of eighteen houses. Barney has also closed deals recently with Dean Davis, West Plains, Mo., and with H. Ferguson, Macon, Mo.

C. D. Hill, Columbia Pictures; Maury Schweitzer, Paramount Pictures; John Houli.

(Continued on Page 26)
REGIONAL NEWSREEL

(Continued from Page 25)

han, Republic; and Herb Washburn, National Screen, were out in the territory this week.

Joe Garrison, Universal district manager was scheduled to arrive in St. Louis May 25 to spend a few days.

Exhibitors of the St. Louis territory may be relied upon to make a real response to Warner Bros. plans for celebrating the 20th anniversary of the advent of sound pictures, the week of August 10.

Memories of Paramount’s 25-Year Club Inaugural Dinner, held Monday at the Park Plaza Hotel, will long linger in the minds of all St. Louis branch employees. Highlight of the dinner was the strawberry romaniow, with the 25-Year Club symbol illuminated in the ice, which was served with a decorative cake on which was inscribed the names of the twenty-five Year Club members. They are office manager John Koenig, branch manager Maurice Schwetzke, head inspector Minnie Scheberle, assistant booking manager Edna Boise and inspector Bertha Schimmich.

CHICAGO

Three men have been arrested in the theft of lenses worth $10,000 from the Bell & Howell Lincolnwood factory. According to Assistant State Attorney James A. Brown, the buyer of the stolen lenses, Bass and Company, declared they were told the lenses were surplus stock.

Mrs. Josephine Cheevers, president of the Film Council Chicago, has sent a special letter to all members urging them to write a plea to their legislators to vote against any state tax for films. This issue is expected to come up before a special session of the Illinois Legislature to be called soon by Gov. Dwight Green.

Mr. Louis Smollen, director of Motion Picture Engineers has been formally launched in Chicago, with A. Shapiro of Amparo Corporation as chairman, Charles Philimore of Bell & Howell as vice chairman, and Robert Lewis of Armour Tech as secretary-treasurer.

Harry Anger, formerly Warner manager in Washington, Last year Young, Paul Young and Attorney David Hornstein of Washington were recent visitors at the Variety Club.

Commander D. Harry Hammer, well known LaSalle Street film man and now executive officer on the Island of Guam, has been promoted to the rank of Captain and awarded a Badge of Merit medal for his services. He expects to return to civilian life soon.

Herb Ellsberg, owner of the Studio Theatre, will return from his extended Florida vacation on June 8. He intends to go ahead with his new theatre in Miami Beach as soon as materials are available. Plans by Architect Saul Klafter are ready.

Elliot Roosevelt will speak at the induction of the new Cinema Lodge, B’Nai B’Rith at the Continental Hotel June 19. Jack Kirsch heads the new lodge and Sam Levenson is chairman of the membership committee. A record number will be admitted at the meeting.

Dick Brill, Warner exploiter in the Oklahoma territory, is expected to take over Ted Tod’s duties in the Chicago area. Tod has resigned because of ill health and will live in Arizona.

His friends in the trade gave him a farewell party last week at the Blackstone Hotel.

Rumor has it that H. C. Robinson is retiring from the Film Truck Service in Detroit to go into a new company being organized there.

The Variety Club will hold its spring golf tournament at the Hickory Hills Golf Club on June 26. Many prizes have been offered, and a large field of expert golfers (well, there may be a few dubs too) is expected to come out.

The DeVry Corporation reports that work has been started on the third floor addition to its Armistice Avenue plant, which will provide several thousand more feet of much needed space.

Film truck companies are gradually extending their services outside Chicago. This week the Koerner Motor Service reported the addition to its lists of the Colonial Theatre, Colfax; the Princess, LeRoy; Kendall, Farmer City; Saybrook, Saybrook; Edna, Gibson City; and Lyric, Monticello—all in Illinois.

Here for visits: Frances Langford, Mrs. Brian Donley, Mr. and Mrs. Jean Hersholt.

MILWAUKEE

On a recent Saturday with a full house, a fire was discovered above the stage at the Wisconsin Theatre—Fox-Wisconsin Amusement Co. operated—but no one in the audience was badly affected. Firemen were admitted quietly through the rear of the house, and the fire was put out after only slight damage. It started on a "scrin," apparently due to a lighted cigarette having been carelessly dropped by an employee who had business above stage. The greatest care was taken to keep the knowledge of the small blaze from the audience. The Wisconsin Theatre is considered the finest and largest house in the state of Wisconsin, seating about 2750.

What was probably the first filming of strike activities in the middle west, if not in the entire country, was the taking of motion pictures from beneath the hood of an automobile while the strike at the Allis-Chalmers Mfg. Co., West Allis (a suburb of Milwaukee) was going on, so that the films could be reproduced in court during a case against the striking union. Most of the 11,000 employees of the company are out on strike. The films showed strikers’ activities at the plant on May 9, 10 and 13.

There was question, at a preliminary hearing, as to whether it was legal to take pictures of strikers in action when the camera is concealed under the automobile. The main object appeared to have been to prove that the strikers were turning back plant executives and others not members of the union. It was finally decided to withhold decision as to the legality of taking motion pictures secretly until the films could be viewed. It was hinted showing the films may not be legal during the strike, but that is to be left to the decision of the labor relations board at an early meeting.

Kenosha, Wis., the Roosevelt Theatre has completed a decorating program and the installation of new projection equipment, according to manager William Exton.

Film Row hears that at the annual meeting of the Montana Theatre Managers 50 managers, exhibitors and distributors were present. J. H. Moran of Laurel, Mont., is the president of the organization, and Jack Suckstorf, of Signey, Mont., is secretary. There was no formal program; it was reported; instead, the group held informal discussions on theatrical conditions and problems. In the evening, there was a banquet. Early arrivals for the meeting were guests of Fox Intermountain Theatres at a dinner at the Park Hotel.

OMAHA

RKO employees here held their annual picnic in Elmwood Park. It also was a farewell party for Max Rosenblatt, who was promoted from salesman here to branch manager at Des Moines.

Will Singer, manager of the RKO-Brandeis, is back after a short stay in Chicago.

Milton Troehler is new manager of the Orpheum Theatre here. He replaces William Sears, who resigned. Troehler only recently got out of uniform.

J. E. Garrison, Universal district manager, Kansas City, was in Omaha for a check with the local exchange.

 Commodore L. F. Hewett of New York, an architect, spent several days in Omaha looking over the ground for a proposed new Universal exchange.

R. L. Johnson has taken over the Logan
HARRISBURG

The tax assessment on the Eлизabethville Theatre was reduced by Dauphin County Commissioners from $6000 to $4500, the original figure, Bryan Wiest, owner, reported. Wiest's house was reduced from $1800 to $1200 also. He appealed to the commissioners after the valuation on his properties were raised to the higher figures.

Redoresion of the Colonial has been completed. Shortly after the $75,000 fire two years ago a painter was retained to do the job and it turned out to be a job. The walls have been touched up with dead white paint and chrome trim. Manager O'Rear this time hired a decorator, who changed the style entirely, painting the lobby walls in three tones of soft gray, and the ceiling a light blue. He stained the woodwork light walnut to harmonize with the lobby benches, and upholstered the latter in wine velvet. Murals on the walls in soft pastel tones add interest to the panels. An outside wall fronting on one of the busiest downtown streets has been utilized by O'Rear for a large billboard where 24-sheets are used placing current attractions.

Melvin Knauss, State usher, will fill in at the Colonial several hours each day in exchange for the services at the State of Colonial cashier Dawn Blue.

Local unions have named their representatives to attend an annual convention in Chicago early in July. Local representatives will be Lawrence G. Katz, of 488, and Ike Davis, of 98.

Midnight shows for Memorial Day were scheduled for the West End as Technicolor "Renegades," and the Senate, with the re-issue of "Star Spangled Rhythm." Although there were no other midnight shows, two houses were expected to hold holiday showings also.

Continuing the every-other-Sunday policy, the Senate sponsored another popular all-cartoon show last week. Bob Sidman reports he is entirely pleased with the response, and the public, both grown-ups and children, keep asking for more.

NEW ORLEANS

Claire E. Higler is back from Dallas the early part of the week to open his offices for Theatre Screen Advertising, which franchise he acquired recently.

The Auslees have reopened their theatre advertising company which they closed at the beginning of the war because the necessary mate-

C. Storie, manager of the new Carver Theatre in Pritchard, Ala., was a recent Film Row visitor.

J. B. Wickerson and son from Cliftonville, Miss., were in shopping for equipment and pictures. They contemplate opening a tent movie show in the Mississippi Delta.

E. V. Land deceit last week announced his resignation as manager of 20th Century-Fox, New Orleans branch, after practically 20 years of uninterrupted service, to be at the helm of the newly-organized Independent Booking Co., New York.

The Paramount Pulp Club went on a short excursion to Fontainebleau State Park in Coving-

Harry Brader, 59, musician who during silent picture days led orchestras at the Rialto and Orpheum theatres here, the Orpheum and Liberty at Lincoln, and the Palace at Chicago, died in a local hospital of illness.

The World War II Memorial Park will have a 12-thousand seat outdoor theatre. It is to be ready for use by next spring, although part of the work will be done this winter.

Tri-State Theatres will begin a 13th anniversary drive in its houses starting June 6 and lasting through Labor Day. District Manager William Miskell says.

TORONTO

The much discussed picture, "The Outlaw," has finally reached Canada, having been passed by two Provincial censor boards. In Ontario the examiners called for some revisions, but the picture was reported to have been passed in toto by the British Columbia board. The feature is scheduled for an early opening at Loew's Theatre, Toronto, and will be graded as "adult entertainment" under the new directive of the Ontario Board of Censors calling for grading of features starting June 1.

After a delay of almost one year during which sponsoring executives tried without success to obtain club quarters in Toronto, Tent No. 28 of Variety Clubs of America will hold its installation dinner June 5 at the King Edward Hotel and a further effort will be made to find a permanent home for the first Variety branch in Canada. Heading the local organization is J. J. Fitzgibbon, president of Famous Players Canadian Corp.

Shea's Theatre, a Toronto ace house of Famous Players' chain, required only seven features for the past five months, according to checkback by Manager Fred Trebilcock. There was a four-weeks' run for three features; another three played three weeks each while a "lame duck" stayed only one week, for a total of 22 weeks.

A Community Film Committee has been established in Toronto under the encouragement of the National Film Board, with office at 106 St. George Street, for the operation of a film library and the renting of projection equipment for non-theatrical film shows. Similar libraries have been established in other Ontario centers, including London, Ottawa, Hamilton, Windsor, and smaller municipalities.

The observance of Victoria Day, May 24, as a legal holiday in Canada for the first time in six years enabled Toronto first-run theatres to boost matinee prices to the evening scale, but patronage was not particularly heavy because warm weather sent many people to the countryside. This holiday was one which had
Regional Newsreel

(Continued from Page 27)

touched the Canadian Government for most of the war period as a means to increase munition production.

Toronto and only woman theatre manager entered the married state when Miss Evelyn R. Lilley, until recently in charge of Famous Players’ Village Theatre, became the bride of Stephen Raymond Proctor of Toronto. She has retired from theatre management.

Chairman O. J. Silverthorne of the Ontario Board of Motion Picture Censors, Toronto, held a conference with representatives of the film distributing companies to work out details for the classification and advertising of feature pictures for adult and family entertainment. In this connection, Silverthorne declared that pictures like “The Last Weekend” and “Kitty” were definitely for adults only, but he did not consider Westerns as unsuitable for juvenile audiences even though they had plenty of shooting. The gangster and horror films definitely should not be seen by children, he ruled.

Two sons of Mrs. S. Delaney, proprietor of the Delaney Theatre, Gananoque, Ont., are back after service with Canada’s armed forces. Added to this fact for a family re-union her third son is home after completing his first year at the University of Toronto.

Artkino Pictures (Canada) Limited, Canadian distributor of Russian films, has moved from former offices at 5 Dundas Street East to the Hermant Building, 21 Dundas Square, Toronto.

Albany

Members of Variety Club, Tent No. 9 met on Monday night, May 27, for their final dinner of the season. Arthur Cornelia, Albany area head of the FBI, was guest speaker. About 50 members attended. The drawing of the Variety Club car give-away took place at the Palace Theatre last Saturday. Lucky winner of the Pontiac was exhibitor J. Geo. D’Bois of the Wilfred Theatre, St. Regis Falls, N. Y.

The Empire Theatre Supply Co. is installing new projectors in the Vanderbilt Theatre, General Electric circuit.

Ed Wall, Paramount exploitation man, announced that the top five winners and ten runner-up in the Blue Dahlia contest conducted over WOKO by Louise Benay in connection with the Palace Theatre, were guests at a private screening of the picture on Monday. Mary sawhite, assisted by Captain J. in Gaffney, were also guests. Prices awarded to winners included a combination radio and victrola, electric sweeper, cedar chest, pressure cookers and autographed photographs of Alan Ladd.

Irene M. Smith, WB secretary, went to Zinderrost Park, Monroe, N. Y. for the holiday weekend.

Marooned overnight because of the railroad strike were Maurice Wolfs, MGM district manager out of Boston, and Tom Donaldson, branch manager, last Thursday. They finally made connections for Friday with Chicago, where they were to attend a convention.

Nate Dickman, Monogram manager, to Cooperstown to confer with William Smalley.

Arthur Newman, Republic branch manager, is attending a sales convention at the New York Athletic Club, New York City.

Captain Leonard Rosenthal, owner of the Stain Theatre, Troy, has been re-elected from service.

Dr. L. Berlin, husband of Trudy Berlin, part owner and booker of the Rivoli Theatre, Troy, has just been released from service after serving two years in England.

Stevie has entered the Smalley circuit prior to entering service, is once more a civilian and announces he will soon go to live in Rio de Janeiro, Brazil. Steve married a Brazilian girl.

Visitors along Film Row included Harry Savitt and Morris Slomick of Ulica; Sam Daves, Placam’s; Sam Rosenberg, Watervliet; Henry Grossman and Henry Frieder of Hudson; Clarence Dopp of Johnstown; Walter Wortham of B. has joined L. Kerby of Harrisville; J. W. Fitzgerald, former owner of the Strand Theatre, Hudson Falls.

Charles Osborne, former Warner Bros. checking supervisor, is now managing the Lake Theatre, Lake George.

Norman Ayers, WB district manager, and Jules Lafer, executive assistant manager, were in town on the way to Gloversville.

With the first quarter mark fast approaching in the PRC Employee’s Bonus Drive, the Albany office stands fourth and is making a concentrated effort to reach first place.

Because of the recent inclement weather the new Fabian-Heilman, Mohawk Drive-In Theatre, stop 21, on the Albany-Schenectady Road, which was scheduled to open on May 29, will open instead on Wednesday evening, June 5.

Portland

Governor Earl Snell has invited Producer Walter Wanger to hold the world premiere of “Canyon Passage” in Oregon, honoring the Oregon author, Ernest Haycox.

Eugene Pallette, portly star, rambles shopping in Portland, is heading for an Imuaha River hideout.

Bing Crosby and party went fishing on Idaho’s Wood River, with excellent results.

Zollie Vochok has taken up his old duties at manager of Portland’s Paramount, following military service.

Another large theatre is announced to be added to the Ted Gamble chain at Coos Bay, Ore., at estimated cost of $140,000. He recently purchased Coos Bay Egyptian and Noble theatres, and the North Bend Liberty. His brother Ron Gamble will manage the house.

Loony Serque, of 20th-Fox contract department, Seattle, is resigning to take a position as stewardess with United Air Lines.

William S. Cates, theatre manager and accounting department of Paramount exchange, Seattle.

Charles Beresford of B. F. Shearper Equipment Company announces his forthcoming marriage to Virginia Meador.

Charles Newton Ryan of National Ozone Corporation and formerly prominent in theatre operation in Oregon, with the Old Helig and Empress theatres, died recently of a heart attack.

M. M. Mesher, assistant general manager of Hamrick-Evergreen Theatres in Oregon, received a citation for meritorious service in the war finance program.

Manager Carlin of the Taylor Street Theatre announces extensive remodeling, including a new box office and marquee.

The Roxy Theatre at Sweet Home, Oregon, is being refurbished after a remodeling job.

Art Slater of Northwest Film Service is back from conferences in New York and Atlantic City.

Arne Eichenlaub, salesman for MGM, was injured in a motor boat accident.

H. L. Fletcher is out of Navy and is now booking for the Olympic Theatre, The Forks, Wash.

M. Huling, Western district manager for Monogram, has been visiting Portland and Seattle exchanges.

Boston

Edward Allen, Hub theatre manager, will take as his bride Eleanor Shook, popular member of the younger set of Point Pine, Revere. The couple will wed on September 8th.

Sam Horenstein, whose office for the distribution of the Manley Popcorn Machine to exhibitors is located in the heart of the film district, has been trying his luck at fishing this season and recently hooked a huge sea bass off New Bedford.

One of the major film companies is planning a Technicolor short showing the Joys of New England in summertime, and plans to lay its completed plans before the Council of New England Governors.

Clayton Eastman, district manager at United Artists, is back from a meeting of district managers and home office personnel in Chicago.

Martin Wolf, who was listed as a paratrooper, was let at a dinner recently, making his retirement as president of Sentry Lodge, B’Nai B’Rith. He was presented with a wrist watch by the new president, Harry Segal.

Sergeant Frank N. Kelly, paratrooper, has returned from service and is now assistant manager of the Bluebird.

Wilbur Peterson, owner of the Orpheum Theatre in Somerville, has announced that his theatre will close for the summer season.

Ben Rosenberg, district manager for M and P circuit, paid a recent visit to film row. He covers the southeastern Massachusetts territory.

Recently in town visiting the local theatres were Harry Kalmine, Warner Bros. national general manager, with Les Hoffman, New England zone manager, and Max Melincoff, Herman Maler, C. O. Toole, and Bert Jacock.

Raymond T. Mcnamara, who has returned after three years in service, is now a member of the staff of the Brockton Theatre.

Ben Rosenberg, who is the present manager of the open air theatre, Drive-In, located on the Fellsway.

George Rab of the Herman Rifkin Circuit has legally changed his name to George Robert.

Martin Levine and Oliver A. Unger, representatives of the Distinguished Films, Inc., completed plans here for Boston for his exploitation of “Amok” which opens soon at the Old South Theatre.

Boston and New Haven branch managers at United Artists, Phil Engle, publicist, bookers, and salesmen were present at the meeting which

"Voice of Theatre Speakers" JOE HORNSTEIN has it!
CLAYTON EASTMAN conducted, where plans for the coming summer months were discussed.

LOUIS KRAMER, manager of the Ideal Theatre, Roxbury, is having the front of his theatre repainted, new decorations in the lobby, new linoleum is being laid, and the marquee is to be improved. 

News of the Open Air Drive-In Theatres: The Lyon, located near Gen. Edwards Bridge; the Saugus, located on Route 1, Newburyport turnpike; and Methem Open-Air Theatres are now open for their regular season. The Providence Theatre is still being worked on and is expected to open shortly.

Art Moger, publicity at Warner's Boston exchange, has a new assistant. He is PHILIP SPOTZ, who recently joined the staff of field men.

DES MOINES

Bert Thomas has resigned as booker for Central States Theatre Corp., and will resume his former job as salesman for the Columbia exchange. Neil Adair, former booker at Warner Bros., will succeed Thomas at Central States. Adair recently was discharged from the armed forces.

A bank night winner, Herman A. Walther, 78, of Des Moines, received quite a bit of newspaper publicity because of his unusual situation in trying to get back on the old age pension rolls again after receiving $1,000 prizemoney. Walther showed up before the old age officials with a lawyer and there was quite a bit of argument whether he should be back on again after all of his $1,000 was spent.

Charles Dunmore, formerly of Marshalltown, has purchased the Dodge Theatre at Port Dodge. The house formerly was owned by Ralph Green, and at one time was known as the Polka-Dot Theatre.

Stanley J. Mayer, manager of 20th-Fox, announced the appointment of Gordon Halloran as assistant, Halloran, formerly a salesman for Fox at Omaha, recently was discharged from service.

Harold Lyon, manager of the Des Moines Theatre, received many compliments for his publicity stunt on the "Postman Always Rings Twice." Lyon issued passes for the show which were really 14x22 posters advertising the picture. If the passes were folded they were void, so the user actually became an advertising sandwich man enroute to the theatre.

Paramount's 54th and Greatest Year Sales and Booking Contest got off to a start here over the weekend at a meeting opened by Western Division Manager George A. Smith and addressed by Co-Captain Hugh Braly. Harry Hamburg, Des Moines branch manager, appointed Ralph Hayden, office manager, and head shipper Johnny Murano as the branch's two co-captains for the contest.

In the first move of its kind ever launched, public and parochial school youngsters at Dubuque set into motion a campaign to end rowdism and vandalism in the city's theatres. A mass meeting was held at the Avon Theatre. The entire program was first instituted by the children and carried out by them. The mass meeting decided to have each school select one delegate for a central committee which will meet and consider a set of six proposals designed to end the theatre rowdism. The schools then will vote on the proposal.

The Capitol Theatre, one of two RKO houses at Marshalltown, was destroyed by a fire which gutted the two story building housing the theatre. Total loss of the building and equipment was placed at $100,000. Four projector machines stored in the building were also lost. The blaze broke out early in the morning while the theatre was closed.

NEW THEATRES

Cleveland—the town of Russell's Point is to have two new theatres. In addition to the 300-seat new house under construction by Emery Foehr, there will also be a 500-car Drive-In Theatre. It is being built by Messrs. Buckwalter, Dier and Ales and is expected to be ready for a Memorial Day opening.

The new Gem Theatre has been opened at Black Creek, Wis. by Mr. and Mrs. Ernest Beyer of Seymour, Wis., the films to be shown being 16-mm. "Road Show," starring Adolph Menjou, was the film for the opening day. New De-Vry projectors, just installed by the Gal- lagher Film Service of Green Bay, Wis., are being used. The owner sees a good future for 16 mm. films for small houses which cannot afford the 35 mm. projectors.

Albany—the new de luxe Fabian-Hollman Mohawk Drive-In Theatre, on the Albany-Schenectady road, which was originally scheduled to open on May 29, will now show wide its gates next Wednesday evening instead. Rain caused the postponement. Because of the wet grounds, the top asphalt could not be laid in time for the Memorial Day date.

INDIANAPOLIS

Ten new small box cases more reported in Indiana during the past week, was disclosed by the state board of health officials. Since January 1, a total of twenty-five cases have been recorded in Indiana, none of them in Indianapolis. The last serious smallpox outbreak was in 1939, when 1445 cases were reported in the state. Last year the state's total was 50 cases.

Approximately 150 patrons of the Tuxedo Theatre were forced to leave Sunday afternoon by a fire in the projection booth caused when film on the projector broke and ignited. There was no confusion. Kenneth Fox, projectionist, received minor burns on the arms when he attempted to extinguish the blaze. Damage was not estimated.

An emergency program for the distribution of film in Indiana has been set up by all exchanges at the suggestion of the Indiana Film (Continued on Page 30)
(Continued from Page 29)

Transit Co. Distributing depots have been set up in Terre Haute, Evansville, Ft. Wayne and Louisville, Ky. Film is transported to the various points and exchanged in that area, calling for and returning the product. Postmasters, bus officials, express officials and other transportation heads are co-operating.

The Keith Operating Co., with offices at 108 East Washington Street, has been incorporated under Indiana state laws. Capitalization is 250 shares of stock at $100 share par value. The firm will operate theatres and other amusement places. Incorporators are Sam Roberts, William E. Keiley and Nicholas M. Bolia.

Russell Brentlinger, RKO manager, spent last Thursday and Friday in Chicago on business.

James Robinson, assistant manager at National Theatre, Louisville, Ky., has announced that stage shows will again be part of the program at his house.

Edward Brauer, manager of Republic branch here, and his salesmen, including Russell Bleek, Herman Morgan and Homer Knox, attended Republic's convention in Chicago. They went by motor.

Exhibitors viewing filmrow during the week were Claude Flater, Bloomfield; Bob Hudson, Richmond; Mrs. C. L. Harris, Zionsville; B. Bennett, Fort Branch; Isaac Sollers, Covington; Joseph J. McElderry, Ft. Wayne; E. E. Smith, Francisville; Joe Schilling, Connersville; and K. H. Sink, Union City.

George Skouras held a mass meeting last Wednesday in the War Memorial here in behalf of Greek War Relief.

NEW YORK

Motion picture executives of New York met last week in the office of Spyros Skouras and pledged themselves to support the 9th Annual Greater New York Fund to the tune of $78,600. This is 25 per cent more than the industry gave in 1945. Members of the committee included Skouras, Barney Balaban, J. Robert Robin, Tom Connors, James R. Grainger, Jules Brubaker, Jack Cohn, Leonard Goldenson, Gus Eysyell, Fred Schwartz, Martin Quigley, Abel Green, Jack Alleman, Sam Ringer, Malcolm Kingberg, William White, Dan Henderson, Charles Schlaifer, Chick Lewis, William Brenner, and many others.

Universal this week announced the promotion of J. R. Partlow to branch manager of the Atlanta exchange, succeeding Nick Lamanita who resigned. H. H. Martin was appointed to take Partlow's former post as branch manager at Oklahoma City.

Eugene Picker, in charge of Loew's theatre operations in New York, announces the following managerial shifts: David Schiller from Loew's 16th Street to the Dyckman; Robert Rosen from the Sheridan to the 16th Street; Walter Seligman from the Post Road to the Sheridan; Leon Sidosky from the Fairmount to the Post Road; Frank Edson from the Dyckman to the Fairmount.

Harry Thomas, PRC president, this week announced the appointment of Joe Gins as district manager for the recently acquired Atlanta-Charlotte exchanges. He also placed Fred Sands in Gins' former spot in Philadelphia.

Funeral services were held last Friday for Mrs. Elizabeth Lecey, 75-year-old mother of Margaret Lecey Blaha, secretary to MGM Vice President William F. Rodgers.

Arnold Stolz, PRC's national director of advertising and publicity, returned Monday from a two-week vacation in Lakewood, Ohio.

CELEBRUS

Mrs. Frank Anderson, organizer of the Motion Picture Council of Greater Cleveland and president since its formation five years ago, has been made a member of the advisory board of the National Motion Pictures Council. Mrs. Anderson is the first Cleveland woman to be so honored.

Exhibitors and distributors have been cooperating one hundred per cent in the rail strike situation to make sure that "the show will go on." The two messenger services out of Cleveland, Central Shipping, operated by Louis Gross and Eddie Johnson, and Film Transit, operated by P. L. Tanner, put on extra trucks to take care of Sunday deliveries in Akron and Canton. Films were sent by messenger and bus to points nearest to theatres who regularly receive film shipments by express or parcel post, and were picked up there by the theatre owners.

Harold Raives, Schine zone manager, is back from a summer in Miami Beach. Another returned film wanderer is RKO manager Al Kolitz. He and Mrs. Kolitz spent a couple of weeks back home in Texas.

Don Meyers, former assistant manager at Warners' Uptown, is out of the service and back in crvives. Last week he took over as manager of the Ambassador Theatre, owned by Nate Schultz.

Mr. and Mrs. George Ebeck, until recently owners of the Capitol Theatre, Mount Gilead, are enjoying a long anticipated vacation in Florida. Mr. and Mrs. Frank Slavik, the new owners, were film exchange visitors during the week.

M. M. Jacobs, who built a 450-seat theatre in Phoenix, Arizona in the expectation of moving out later, has decided to stay in Cleveland where he has theatre interests and also operates his Dater Company.

Frank Gross, independent theatre circuit owner, recently purchased the business building in which his Y Theatre is located. Purchase price is reported to be $65,000.

Fred Dickey, After the libretto was in from Detroit calling on the various theatre supply companies.

Ben L. Ogren, operating the Ohio Theatre Equipment Company, has sold a contract to Carl E. Coffey for the Kenton Theatre, Kenton. Deal includes Mutoscope post-war ball-bearing oilless projector mechanisms, magazines, bases and Microphonic dual sound system using the Voice of the Theatre.

Gilbert Leiton of Academy Film Service was in New York last week on business. Jacob Price of Price Premium spent a few days here in consultation with his local representative, Richard Miller.

Film Salesmen's Club of Cleveland, tendered former Columbia salesman Manny Glick a dinner at the Carter Hotel last Friday to wish him well. His new position is theatre exhibitor. He bought the Harbor Theatre, Ashtabula Harbor, in association with Peter Wellman of Girard.

VANCOUVER

The lumber workers strike enters its third week without signs of a settlement. Over 40,000 company employees are on strike. The strike is affecting pulp and paper mills, and Vancouver papers are appearing in condensed form. Advertising has been cut drastically, the amusement business taking a 60 per cent cut on their display advertising owing to the newsprint shortage.

The Oak Theatre, Burnaby, B. C., in conjunction with the Gypo Club, got the members of the Odeon Movie Club behind a drive for paper, and the kids did a fine job, turning in five tons of paper.

Ken Leach of Calgary has obtained a new long-term contract with Famous Players. He controls the Strand, Variety, and Empress theatres. Leach signed a five-year agreement with F. P. for the past 15 years.

Odeon Movie Clubs have formed a six-team baseball league. The league includes all Odeon clubs and is composed of a dozen teams, with Odeon crests and sweaters. They are also holding splash parties at Kitsilano pool with the cooperation of the YMCA, permission being granted by the Parks Board.

Business is booming at the first-run and downtown houses here, but the suburban runs find their returns are only fair. The reason offered by exhibitors here is that, since there is plenty of cash in circulation, patrons are not objecting to paying the downtown prices for the new movies shown.

Two Hollywood ace directors, “Lost Weekend” Charles Brackett and Billy Wilder, Academy Award winners, were in Vancouver on their way to Jasper, Alta. to make “The Emperor Waltz” for Paramount and were given front row seats at the opening of the Vancouver papers in spite of the newsprint shortage.

Lennie Norris, booker with Western Theatres prior to joining the RCAF, is back as booker for Warner Bros. at Wilmington.

A party of graduating students from Westby, Montana, high schools recently visited Regina, Sask. in a group visit. It was their first time to attend a movie. They gave as the reason: "Only two shows a week in Westby, neither very good." A number of Vancouver veterans have formed Aero Surveys, and will produce documentary
films of British Columbia, with the idea of tying up commercial contracts for these films. Lewis Williams, a Hollywood cameraman, who before the war was making Popular Science and Unusual Occupations films, is the head of the company. He has just to inaugurate the Centennial Sales Managers Drive. Present at the meeting were A. W. Smith, Jr., eastern sales manager, Ray Moon, New York branch manager and drive leader in the eastern division, and C. E. Peppiatt, Atlantic district manager.

It is reported that William and John Lipsie, great art; Gliss and Glows play 70,000 in Chicago; Slaves for Columbia Pictures here.

An important meeting was held by the personnel of the 20th Century-Fox exchange this week to inaugurate the Centennial Sales Managers Drive. Present at the meeting were A. W. Smith, Jr., eastern sales manager, Ray Moon, New York branch manager and drive leader in the eastern division, and C. E. Peppiatt, Atlantic district manager.

It is reported that William and John Lipsie, great art; Gliss and Glows play 70,000 in Chicago; Slaves for Columbia Pictures here.

COLUMBUS

Thieves who took 1000 theatre tickets from the Dixie, 894 West Broad Street, left the theatre badly damaged. Vandals forced the rear door, then ripped the projection screen down the middle. A candy machine was torn from the wall, money taken from the machine and candy scattered over the lobby. Two office cabinets and the door to the cooling system were forced.

John Murphy of the Murphy-Jackson Theatres, announced that the Uptown would be closed from June 2 to 5 for repainting and redecorating.

Carl Rogers is the second local Loew manager to lose his appendix within a few weeks. First it was Arthur Egberts of the Ohio who underwent an operation, and now it is the Broad manager. He's reporting well at Grant Hospital. Joe Sloan, who had just finished a stunt as relief manager at the Ohio, hastily returned from Indianapolis to fill in for Rogers. Caught on the first day of the rail strike, Sloan got a plane seat because he was one of the few travelers not on the forecast to send his baggage ahead by bus. However, he was "bumped" at Dayton to make way for mail. He continued to Columbus via bus.

PICTSBURGH

Blanche Maloney, daughter of John J. Maloney, Central Division Manager for MGM, and James A. Dunn, ex-GI, will be married June 5. At the ceremony, Father Griffin, 620 Grant, will officiate.

William Eythie, the movie star, whose home is in Mars, Pa., was a visitor on Filam Run last week, renewing old friendships before his departure for England, where he is scheduled to make a picture.

Herman R. Beiersdorfer, branch manager for 20th Century-Fox and Mrs. Beiersdorfer are vacationing in Atlantic City. The aforementioned

has been suffering from a steep throat and heavy cold for the past few weeks and is in A.C. to recuperate.

Mr. and Mrs. Art Levy are spending a three-week vacation at their summer home. It is branch manager for Columbia Pictures here.

Theatres got through the rail strike with a minimum of loss. It is reported that a half dozen theatres are thought to have been closed over Sunday. Exchange managers, bookers and other exchange personnel worked hard and long figuring out how to get film to all spots. Practically all exhibitors cooperated to the fullest, some of them driving more than 100 miles to pick up their film. Exhibitors, who were in town loaded their cars to the limit with film before starting for home and delivered the film to theatres along their route. Fifty-four cars of film were stranded at La Junta, Colo., where they had been taken by the express company.

Robert Wilson, Fox Intermountain city manager, called exchanges about it, and also arranged to have the film taken to Denver by auto. Wilson and his helpers had a sedan, had taken out all seats to provide more room, and sat at the front of the car for the 150-mile trip. He had a flat on the way, and had to unload the film before he could jack up the car. He got to Denver about 11 p.m., and shippers and bookers were waiting for him so they could get the film out again.

The Grand, Littleton, Colo., has been renamed the Vogue, following a contest for a new name.

SYNOPSIS...

(Released Saturday, June 1)

MOVETONE (Vol. 28, No. 78)—President Truman takes firm action to end rail strike; Coal strike again impresses nation as it; President Truman stops date with wounded veterans; San Antonio battles Polo pool with carriage; John D. H., Louis and Don train for heavyweight title fight.

NEWS OF THE DAY (Vol. 17, No. 270)—President Truman ends rail strike; Preview of Louise and Conn fight; Aristocrates of the dog world at Morris and Rose shows.

PARAMOUNT (No. 79)—Louis and Conn ready to go; World's biggest dog show at Morrisstown, N. J.; Transports last paralyzed nation for two days ended by Truman.

RKO PATHE (Vol. 17, No. 81)—Louis and Conn in training; Louis to go to New York, Conn will host to a group of veterans; Trains run again as national interest in dog shows increases.

UNIVERSAL (19, No. 100)—Truman takes strong stand on strikes; DDT combats Polio throat; Negro ship to New York races in speed with white ship to New York races in speed with white.

(Released Wednesday, May 29)

MOVETONE (Vol. 28, No. 77)—U. S. Army and Navy ready for Atomic bomb test at Bikini; Strike paralyzes railroad traffic throughout nation; Eisen-
CHECK-UP ON PRODUCT IN WORK

Strike Snags Units Set for Location; Chaplin Is Back in Business After 5-Year Absence from Films; Eagle-Lion Producers Set Up Shop at PRC Studio

The railroad strike cut into picture production, just as it did other phases of American industry. Particularly affected were numerous location sites, with virtually every studio hurt. Location work has taken an upswing of late, and the strike came at a very inopportune time. Even with a resumption of transportation, time and money were lost. Studios also are experiencing considerable difficulties because of the Los Angeles tie-up, with thousands of employees unable to get to work, or if able, past starting time; this hits extra ranks, particularly

20th-Fox Halts "13 Rue M."

Originally set to leave by chartered plane on May 25, 20th's "13 Rue Madeleine" troupe was forced to remain in Hollywood because of the government's restrictions on fuel and use of planes. The picture is scheduled for shooting in the East, the film will probably mark time. James Cagney, Richard Conte and Frank Lattimore are already on the East, awaiting arrival of the cast and crew. "My Darling Clementine" has several more weeks of location work at Monument Valley, Arizona, before returning to the studio, so temporarily, at least, that unit had no travel worries. Pictures shooting on the lot are "The Razo-Edge," "Carnival in Costa Rica" and "You're For Me." The last named was being slated to finish around June 8.

Tentative starting date for "The Late George Apley" is June 3.

Stand Up for RKO's "Katie"

Another studio stymied by the strike was RKO Radio, which was forced to reschedule its release of "Katie For Congress," the company that is trying to finish in time for October voting. The company had been shooting on location at Petaluma, was delayed in returning to the home lot. "Honeymoon" is split into three units, but is not experiencing any delay. Two of the units are near enough to the studio to be free from travel worries, while the third is in Mexico City getting color shots.

Other RKO fliers going are "Best Years of Our Lives" and "The Secret Life of Walter Mitty," both scheduled on the Goldenrod lot; "It's A Wonderful Life," "Nocturne," "Deadlier Than The Male," and Disney's "Song of the South" and "How Dear to My Heart." "Beast the Band," adaptation of George Abbott's musical, is set to roll on June 10.

Para's Location Worries

Paramount was another studio burdened with mental indigestion because of the transportation impasse. A second unit set to go to Aspen, Park, Canada, to shoot "The Barker Walks," was delayed, with more than 135 in the troupe forced to readjust plans. The studio was engaged in filming the strike in its Cecil B. DeMille "Uncounquered" location work. Over 100 crewmen arrived in Pittsburgh on May 22 for shooting in wooded areas around the city. The unit supplements another smaller group dispatched earlier. This 2,500 mile trek is the most ambitious attempt by the studio since the war ended.

Only one picture is shooting at the lot, itself, leaving more than 20 stages dark. The lone film is Bob Hope's starrer, "Where There's Life."

UA's Strike Headaches

United Artists ran into snags because of the strike, with several units in hot water. Sol Lesser's "No Trespassing" company was due to return to the RKO Pathe lot after a month of location work at Sonora, but transportation caused a delay. The picture was set for five weeks work in the studio before completion.

Other UA units on location are the Hopalong Cassidy troupe at Lone Pine and Bogart's "Macomber" group in Lower California.

Still rolling are Crosby's "Abie's Irish Rose," Marxes' "Dishonored Lady," "The Chase," and "Bel Air," all lost several days of shooting because of illness in the cast. Just completed is Comet's "Miss Television." Charlie Chaplin started his first venture in over five years, with himself starred in "Comedy of Murders."

Eagle-Lion at PRC

The PRC lot is changing complexion, with the departure of the older producers and the gradual emergence of the new Pathe Eagle-Lion set-up. Already ensconced on the PRC premises are Bryan Hoy, new Eagle-Lion studio chief; Sam Israel, publicity chief; Aubrey Scheneck, Hoy's executive aide; James Vaughn, production manager; David Stephenson, story department head; Ben Sotoff and Harold Gottlieb, publicity man and others.

Sig Newfield, one of the pioneer producers for PRC, is currently making "Dangerous Men." Sam Newfield is directing. Edgar Ulmer obtained a release from his seven-year contract with PRC, of which he had served four.

Eight Rolling at MGM

The stages at Culver City are humming these days at MGM. Eight films are currently before the cameras. Most recent entry is "Sea of Grass."

Pentagon Building sequences have been the center of attraction on the "Beginning or the End" set. Other MGM films going are "Lady of the Lake," "High Barbecue," "The Mighty McGurk," "Uncle Andy Hardy," and "My Brother Who Talked to Horses."

Director Richard Thorpe is in Michigan scouting locations of his "This Time for Keeps." Location shooting will start shortly in Brooklyn for "It Happened in Brooklyn," with six weeks set aside for the work.

Hal Roach Starts Another

Having completed his first picture, Hal Roach has started another "Here Comes Trouble," Cinemcolor production.

Screen Guild Starts Series

The first of a series of Westerns, starring Russell Hayden, was scheduled to roll for Golden Gate Screen Guild, with William A. Wellman directing. Other David produces, with Robert Eason directing.

"Ramrod" Entering

Enterprise's first picture, "Ramrod," got around the strike by organizing an auto cavalcade for its jaunt to a Zion Park, Utah location. Plans are proceeding at a fast clip for the company's second film, "Arch of Triumph."

Tragedy Upsets S U Schedule

The tragic death of Mrs. David Niven necessitated a postponement of the start of "Magnificent Doll," in which Niven has a leading part. This Skirball-Manning production was slated to go around May 20, originally. Just starting are "Smash," Walter Wagner's production; and Mark Hellinger's "Swing Guy." Hellinger is also doing "The Killers," directed by Robert Siodmak.

Republic Gets a Break

Republic, which does a good deal of location shooting because of its predominance of outdoor features, just managed to edge out from the effects of the strike. No time was lost because units were either already on location or not due to leave for a while. Typical is the Roy Rogers troupe, which had been in Las Vegas for "Heldorado" and which leaves for Oklahoma City to make "Home in Oklahoma."


Noel Coward, Noel Coward

It looks as if Noel Coward may again do a double job of adapting and directing, for Walter Wanger is negotiating with the English playwright for the right to take over "The Ballad and the Source," which will be made from the novel of that title by Rosemonde Gerard. The rumor is that Ingrid Bergman will star in it.
Buys Town for Location

Producer Harry Sherman has purchased the town of Greatfont, in southern Utah, and will use it in a forthcoming picture. The purchase, for an undisclosed price, was made from William Russell, 80-year-old inhabitant of the community and son of one of Greatfont’s founders. In the ’80s the town had a population of 3,500, but now is a ghost town of three inhabitants and the same number of buildings.

According to Sherman, many outdoor scenes for “Ramrod,” the Joel McCrea-Veronica Lake starrer which he is producing for Enterprise, will be filmed there next month. Russell has been given a role in the film.

30 Stars, 15 Directors

On Warner Talent Roster

Warner Bros. talent roster comprises 30 top-ranking actors and actresses, 45 featured players (35 of whom are under stock contracts), and 11 producers, 15 directors, 40 writers and four musical composers, it was revealed last week when the studio added Willy Lindorph, Swedish actress, to its star personnel.

The star list includes: Robert Alda, Lauren Bacall, Bruce Bennett, Jack Benny, Humphrey Bogart, Jack Carson, Dane Clark, Joan Crawford, Bette Davis, Errol Flynn, Sydney Greenstreet, Paul Henreid, Robert Hutton, Andrea King, Joan Leslie, the aforementioned Miss Lindorph, Ida Lupino, Dennis Morgan, Wayne Morris, Janis Paige, Eleanor Parker, Claude Rains, Ronald Reagan, Rosalind Russell, Zachary Scott, Ann Sheridan, Alexis Smith, Barbara Stanwyck, Jane Wyman, Gig Young.


Sign Peggy Wood to Play Dolly Madison’s Mother

When Ginger Rogers goes before the cameras as Dolly Madison in Universal’s “Magnificent Doll” her screen mother will be Peggy Wood, who has starred on the stage more often than in films. Miss Wood was signed last week by Producers Jack Skirball and Bruce Manning. She joins a cast that includes Burgess Meredith as President James Madison and David Niven as Aaron Burr. Frank Borzage is directing and Irving Stone supervising.

At current writing there is some doubt whether Niven will finally appear as Burr because of the recent death of his wife. He is reported as still prostrated by the tragedy, but it is hoped that by the time cameras are ready to turn he will be able to continue his work.

Paramount to Do Musical Of Life in Old Indiana

The current trend of musicals toward the homespun type will be carried right along by Paramount, it became clear this week, when the studio took formal action for purchase of rights to “Gather Ye Rosebuds,” new novel by Jeanette Covert Nolan. The story deals with life in Indiana during the early 1900s.

Danny Dare, Paramount’s leading director at present has penciled in Mary Hatcher for the title feminine role. The composer of the music has not yet been announced.

Two well-known character actors were added to the cast of MGM’s “Lady in the Lake” when Morris Ankrum and Kathleen Gibbons were signed for roles in this Robert Montgomery starrer.

Dennis Morgan and Alexis Smith are to co-starred in Warner’s “And All for One,” a romantic comedy which Charles Hoffman will produce.

John Daly, the stage actor who made his screen debut as the young Welsh coal miner in the picturization of “The Corn Is Green” has signed a long term contract with Vanguard Films.

Frank Wilcox was cast in a top role in “I Cover Big Town,” Pine-Thomas Production for Paramount. He will support Phillip Reed, Hillary Brooke and Robert Lowery who play the regular leads in this “Big Town” series.

Mark Hellinger handed the top feature role in his forthcoming production “Swell Guy” to William Garigan, who joins a cast headed by Sonny Tufts, Ann Blyth and Ruth Warrick. Frank Tuttle will direct this Universal release.

Judy Canova will report to Columbia June 19 to begin work in her third picture for that studio. It will be “Ghost Town,” a musical with a western background.

Susan Hayward goes to RKO to co-star with Robert Young in “They Won’t Believe Me.” Picture will be produced by Joan Harrison, and Jonathan Latimer is presently at work on the screenplay, with filming slated to start in July.

Jack Carson gets the romantic lead opposite Ann Sheridan in “Calamity Jane” which Jerry Wald will produce for Warner.

Ertis O’Kelly, who recently signed a long term MGM contract, has been assigned a featured role in “Uncle Andy Hardy,” starring Mickey Rooney. Willi Goldbeck is directing, Robert Sisk producing.

Clements Riddle has turned in his treatment of E. A. Ellington’s “Maggi July” to Enterprise for star Ginger Rogers. Wolfgang Reinhardt is the producer.

Lynne Roberts is handed the leading role opposite Gene Autry in “Sioux City Sue,” Autry’s first picture for Republic under his new contract. This picture will supersede “Sergeant Gene Autry,” originally scheduled as the cowboy star’s initial film.

Burt Kelly was set as producer of “No Place for a Lady,” original story by Boyce De Gaw and Jerry Hiron, which was bought by Columbia. Jack Henley was assigned to write the screenplay.

Rickey Jordan, recently discovered 18-year-old jazz and rhythm singer, has been signed to a long term RKO contract.

Samuel Goldwyn has assigned Dean White, an ex-navy pilot, to a featured role in “The Best Years of Our Lives.” He was discovered by William Wyler, who is directing the film.

H. B. Warner will appear in an important role in “That Guy, Joe Palooka” Monogram film which stars Leon Errol with Joe Kirkwood, Elyse Knox and Guy Kibbee.

Henry Fonda and Barbara Bel Geddes will co-star in Anatole Litvak’s production, “A Time to Kill,” which Robert and Raymond Hakim will produce for RKO.

Steven Geray, character actor, was chosen for an important role in “The Return of Monte Cristo,” to be produced by Edward Small for Columbia.

Jacqueline de Wit was set by producer-director Wallace Fox for a role in the Universal picture “Wild Beauty,” which is currently in work.

Renée Randall and Jean Marshall, two young Paramount contract players, receive key parts in “The Emperor Waltz” Technicolor picture starring Bing Crosby and Joan Fontaine.

Director Lesley Selander has received a new contract from Republic for another year. He has one more picture to direct under his old agreement.

Jeff Donnell will have the second feminine lead in “It’s Great to Be Young” Columbia musical being produced by Ted Richmond and directed by Del Lord.

June Hawer and Mark Stevens will be co-starred in the Technicolor production “I Wonder Who’s Kissing Her Now,” which Producer George Jessel will make for 20th-Fox.

Coral Wilde will be starred opposite Maureen O’Hara and Linda Dornell in the 20th-FOX Technicolor picture “The Homestretch.” Bruce Humberstone will direct this Robert Bassler production.

### HOLLYWOOD

### STUDIO NEWS & PROGRAM NOTES

**Carson in Romantic Lead With Ann Sheridan; Barbara Bel Geddes’ Screen Debut As Henry Fonda’s Co-Star**

**PRODUCTION AS USUAL.** Hollywood studio space is shorter than butter on the legitimate market, but that doesn’t stop Robert Siodmak, Universal director, from doing business as usual. Rob pitched his office out on the lawn when no inside cubicle was available, and proceeded with production of “The Killers.”
**HOLLYWOOD**

**Anything Else?**

The question of who writes checks to whom always comes up when the same person is both star and producer of a film. But Monogram Producer Jan Grippo has a new complication to add to that now standardized confusion.

Credit sheets for “Ghost Busters” show Grippo, who was for many years a prominent Hollywood producer and also technical advisor for scenes in which Leo Gorcey and the Bowery Boys get involved in a haunted house with a dead magician’s bag of tricks.

And Grippo is also an actors’ agent, who by the rules of Hollywood should collect ten per cent of technical advisor Grippo’s salary check from Producer Grippo.

**Laurents’ ‘Home of Brave’ Bought By Hal Horne Unit**

Arthur Laurents, Screen Writers and producer director for the now-dormant Hal Horne Productions, Inc., has acquired “Home of the Brave,” the Ernest K. Gruelle novel and project long held by producer director Hal Horne, chairman of the board of Story Productions, Inc. Horne said Laurents, working with Stanley E. Kramer, vice-president in charge of production, will adapt his play for the screen.

The play, a success on Broadway, deals with the use of narcotics by psychiatrists to enable a patient to speak freely of his innermost thoughts. Laurents’ concern is that the story, dealing with the war period, would be changed to eliminate that angle and bring it to the present.

**Bogart to Star in ‘Dead Reckoning’ for Columbia**

Humphrey Bogart on-leave from Warners, will star in “Dead Reckoning” for Columbia. John Cromwell, who directed “Since You Went Away,” has been named as director. Sidney Biddell will supervise the screenplay is by Oliver H. P. Garrett from an original story by Biddell and Gerald Adams.

Bogart’s last appearance under the Columbia banner was as the star of “ Sahara,” released two years ago.

**Recording Sound on Wire**

Experiments in the use of wire recording for motion pictures have been started by Warner Bros., under the supervision of Colonel Nathan Levinson, head of the company’s studio sound department.

Although the new system (which calls for recording sound on wire, then transferring it to film) is still in the experimental stage, a production crew has made tests of equipment in connection with “Life With Father.”

**Joel McCrea in Demand**

Milton Sperling and Joseph Bernhard of United States Pictures are trying to get Joel McCrea for the leading male role opposite Teresa Wright in “The Pursued.”

**Will Direct Dorsey**

Tommy and Jimmy Dorsey will be the stars of “The Fabulous Dorseys,” but they will not have first say about the music in the picture, for Producer Charles R. Rogers has signed Louis Frenzel as musical director. It will be a UA release.

**Decoy**

(Continued on Page 47)
New Shorts Programs Will Match, May Exceed, Quantity Released This Year

Major distributors will maintain the flow of short subjects during the season ahead in at least equal quantities with schedules in force for the past several years, it is indicated by early announcements from two of the companies—Paramount and MGM. If other majors follow suit (and it is expected they will) it will mean that more than 360 short subjects—exclusive of newsreels—will be put on the market during the 1946-47 season.

MGM this week announced a short subject lineup for the new season that repeats the current year’s program as to number of releases in each of a total of six series. The program is as follows:

**Two-Red Specials—4:** FitzPatrick Travel-tales—12; MGM Cartoons—16; Pete Smith Specialties—10; J. Haskell Passing Parades—6; MGM Miniatures—6.

Paramount previously had announced a program of 64 shorts, with a new series (to be open for provision to distribute possible high-grade product made by outside producers) accounting for six releases.

In addition to the standard type of short releases, there probably will be at least eight serials of 15 chapters each. Thus while the prospect for the near future is that there will be a limited supply of features offered (in comparison with pre-war schedules, that is) the shorts subjects flow will hold up to all-time high marks for the industry. Counting newsreel issues and chapters of serials as individual releases, the actual quantity of shorts available to theatres during the current season from major sources alone goes well over the 1,000 mark.

While exhibitor opinion is quite emphatic that there is an oversupply of shorts at these figures, the fact remains that the distributors find the consumption of this product sufficient to warrant turning out such a quantity of them.

One class of short which the exhibitors chum is far too abundant is the cartoon, yet the producers keep on making cartoons at a rapid rate and there is little evidence that the product is either neglected by the theatre bookers or unprofitable for the distributors. The all-cartoon shows, now proving so rich a harvest for Saturday morning shows at theatres all around the country, are likely to account for bigger cartoon playdates this year than at any time in history, despite the prevalence of double features and the reduction in feature availabilities.

Duke Ellington Sought By Pol for New Series

George Pal’s new series of musical brevities, in which he combines live action with puppets, is going to feature only top bands, it became clear this week. Pal disclosed that he is now dickering with Duke Ellington, the Sachem of Shashay, for the use of his orchestra in the second of the shorts.

Pal recently signed Louis Armstrong—the man with the trumpet—to star in the first of the new series. This number is getting under way shortly.

RKO’s First Musical

For the first two-reel musical on the RKO Radio short subjects list Glenn Vernon, Harry Harvey, Lee Bonnell and Jason Robards, have been added to the cast which stars Gene Krupa, the drummer fellow. The picture, “Follow That Music,” is scheduled to start rolling on June 4 with Arthur Dreifuss directing.

Holloway Short in Work

“Mr. Wright Goes Wrong,” the first of a two-reel series starring Sterling Holloway, went into production last week on the Columbia lot. The cast also includes Christine McIntyre, Arthur Bryan, Ashley Cowan, Dick Curtis, Emil Sitka, Edna Harris, Fred Kelsey and Helen Dickson. Jules White is the producer.

‘U’ Shooting Welk Band

Universal this month started shooting a musical featurette in which Lawrence Welk and his orchestra are the basis for an entertainment which includes such personalities as Bella Novell, Kenny Stevens, Judy Clark, and the ballroom dancers, Inga and John Zerby. Will Cowan is producing.

Soap Box Derby Glorified

The annual Soap Box Derby, to be held this year in Akron, Ohio, will be presented in all its details—and in Technicolor, no less—by Warner Bros. Jack L. Warner is the man behind the plans to film the event that has boys all over the country at their inventive best. Not only will the final be shown, but trials in various parts of the U.S. will be filmed. Gordon Hollingshead will be the producer of this two-reel subject.
**THE SHOW BUILDER**

**Bugs Bunny a J o i n e r**

Bugs Bunny, Warner Bros.' cartoon star—although he lives only on the screen—has been awarded a life membership in the Magic Masters Society. It was announced last week by the president of the organization, James R. Riley. The society is composed of professional and amateur magicians, and who can say that Bugs is not a magician?

**Four New Stars Added**

**To Columbia Comedy List**

For its 1946-47 two-reel comedy schedule Columbia has come up with four new personalities—new, that is, to buyers of Columbia product. They are Harry Voo Zell, originally a radio announcer, who has gone over to the comedy field; Sterling Holloway, whose first short, "Mr. Wright Goes Wrong," is now before the cameras; Joe De Rita, a night club entertainer at Slipsie Maxie Rosenbloom's joint in Hollywood; and Arthur Bryan, a favorite of the Variety staff.

On the list of holder talent are such standbys as the Three Stooges, Vera Vague Hugh Herbert, Andy Clyde, Eddie Foy, Jr., Gus Schilling, and Richard Lane. All of these stars have been working in various mediums during the past year—with the exception of the Three Stooges, of course. Vera Vague, for instance, has appeared in several feature pictures, and in one of them at least ("Snafu") played a semi-serious role. Hugh Herbert can be counted upon to be eternally busy, for he is also a writer and can do almost anything you want to name around a studio. Eddie Foy, Jr., has been appearing in the stage musical, Victor Herbert's "The Red Mill," in New York.

Joe De Rita, who starts his series for Columbia shortly, has only recently returned from Tokyo.

**Interviewers of Stars**

**Face Camera Themselves**

The people who write about the stars will appear in the series themselves. The first of the Screen Snapshots to be produced by Ralph Staub for Columbia's 28th series of the on-screen correspondents and feature writers, in many cases as well known as many of the stars, will be the subjects for the short.

**SHORTS SHOPPING**

are using shorts right along to win that little extra edge that means the difference between profit and loss at the end of the year. They use the shorts to reach out for new patronage (by pulling in certain groups) with shorts of special appeal—the country club crowd can be reached by a short showing some golf champ; the local choral society members can be interested by a short of a significant musical type; foreign elements will react to a short showing scenes of their native land, etc. and so forth.

"Shorts show all Shows" is to the showman what a smart game is to a bridge player. The dumbest showman in the business can do to a land office business when a big attraction hits his marquee. But just as the smart bridge player, over a period of an evening or several evenings of play, will best the competition, doesn't hold out forever—the smart showman will, at the end of a year, best his less accomplished competition which fails to win those "extra" dollars and patrons that are drawn in by clever booking and proper exploitation of shorts.

There are lots of evidences that shorts producers are keeping their eyes on national events in order to give exhibitors something that will interest the masses of the public. In this connection, we point to Carey Wilson's "Miniature" showing events that fit into the advance interest of the atom bomb tests. MGM will release this short on June 15—a good date to give it "pull" as screen fare of topical interest.

Another film that will be coming along later to tie in with headlines about the annual "soap box derby" held in Akron, Ohio, will be the Warner film that is to be made on this subject. Preliminary scenes will be shot this summer and after the derby there will be a Technicolor short available for the smart showmen to play up.

**So You Want? Series**

**Muses on Holding Wives**

The third of that new and provocative series from Warner Bros., the "So You Want?" one-reelers, is going before the cameras this week. This time it is "So You Want to Keep Your Wife?" Those brave fellows, Richard Bare and Gordon Hollingshead, are shouldering the burden of directing and producing the short, which—if it succeeds—is calculated to end all divorces in America.

**Sunken Treasure Ship**

**Located Off Cuban Coast**

The Santa Rosa, Spanish galloon sunk off the coast of Cuba over 400 years ago, reputed to contain $30,000,000 in gold, was actually contacted by Irvin A. Williamson's treasure-hunting expedition, now filming the MGM Pete Smith Speciality "The Mystery of the Santa Rosa.

Williamson, holder of many diving records, descended Saturday, April 13, and located the sunken bulk lying deep in a coral cave, 150 feet below the surface. The wreck was positively identified as the supposedly gold-laden Santa Rosa.

**'Woman Speaks' Series**

**Now Being Marketed**

A series of short subjects, "Woman Speaks," described as a digest of activities and achievements of women the world over, is being marketed by Film Studios of Chicago, a division of Reesor Industries. Scheduled for release monthly, the one-reel subjects detail women's accomplishments in the world of science, literature, music, sports, social and home activities, the arts, professions and in industry.

Behind the new series are H. A. Spanuth, production chief; Allyn Butterfield, associate producer and director, formerly associated with MGM, RKO Radio, Universal and Republic and organizer of Universal Newsreel; G. L. Reesor, head of financial and executive control, an advisory board composed of women prominent in world affairs, and a staff of cameramen in principal cities here and abroad.

**Forest Conservation Film**

**Gets Canadian Backing**

"Forest Commandos," the Warner Technicolor two-reeler dealing with the hazard of forest fires, is attracting great attention in Canada, where both the public and various publications are getting solidly behind it. For instance, the May issue of New World Illustrated, the Dominion's picture magazine, devotes a three-page layout to "Forest Commandos" and "Devotion" while the May edition of World Film carries six pages concerning "Forest Commandos" and "Saratoga Trunk."

One large commercial organization, the Canadian Pulp and Paper Association, has entered personally into the exploitation.

**U. S. Army in Germany**

Paramount News, determined to cover the operations of the U. S. occupation army in the German zone, has sent cameraman John Dored abroad, Dored, who came from Latvia some years ago and was recently naturalized as an American citizen, sailed from New York last week.

**Bradley to Narrate Short**

Truman Bradley has been engaged by Warner Bros. to narrate "Romance and Dance," a Technicolor subject on fiestas in Mexico.
Tomorrow's Mexico  (Timely)
20th-Fox  March of Time No. 10  20 mins.

This new MOT subject takes in a historical survey of the Mexican invasion of the anticipated tourist rush to south of the border, and in doing so points out that most Americans who have thus far visited Mexico know little or nothing about the country they are supposed to be looking over, but merely go to night clubs and do other things as if they were home. The film then goes on to trace the efforts of various Presidents since Diaz, the dictator, to lift the peons from the abyssal servitude of centuries. The conclusion of the present ruler, Avila Camacho—and the March of Time—is that the illiteracy of the working classes must be eradicated. The program is being carried out at an ever-increasing rate, with the accent on the new youth of the country. Comprehensive and timely, "Tomorrow's Mexico" offers filmgoers much-needed information about our North American neighbor.

Klondike Casonova  (Swell)
Para.  (E5-3)  Popeye Cartoon  8 mins.

Popeye and Olive Oyl are working hard at their Klondike Cafe when who should blow in but Dangerous Dan Bluto, and from then on it is a case of finding out who is the Casonova through a series of furiously fast fights that threaten to have even the Technicolor running over. Of course, when Popeye comes along everything is all right. There is no letdown in the quality of the Popeyes in this one and you can book it with enthusiasm.

Gem of the Ocean  (Excellent)

Filmed by U. S. Navy combat cameramen, this fine short tells the story of the present fortification of Guam. Recaptured only 21 months ago, bomb-devastated Guam is fast becoming a modern armed fortress and a thriving industrial Pacific island. Native scouting parties are shown still on the hunt for relentless Japanese snipers hiding in the hills. However, the work of rebuilding this American possession has gone ahead at record speed. Today Guam presents a modern picture with all the latest equipment and facilities for military, naval and native needs and personnel. Produced in cooperation with the U. S. Navy, this excellent short portrays the interesting story of one of America's important bastions of defense.

In the Wilds  (Good)
Para.  (YS-4)  Speaking of Animals  9 mins.

Backed with excellent wild animal shots that stand up well for their own sake, "In the Wilds" puts amusing words into the mouths of these beasts and birds that are sure to get plenty of laughs. A safe bet to please almost any audience. Jerry Fairbanks is again the producer.

Smart as a Fox  (Excellent)
WB  (2405)  Vitaphone Varieties  10 mins.

Produced in Moscow Kino Studio, U.S.S.R., this is an excellent short on Springtime nature study. It follows the life of a curious fox cub, and the pitfalls that await the young and innocent animals in a great forest. With its mother having been killed by a dog while protecting her young ones, the little fox wanders into the forest. During its meanderings some fine close-ups are shown of animal life in the woods. After a lonely feared night the cub, by sheer instinct, finds his way home to father and brothers. There is a great deal of entertainment in this short, enough to please any audience.

Bargain Counter Attack  (Good)
Para.  (DS-2)  Little Lulu  7 mins.

Little Lulu returns her doll to the department store and starts choosing an item in exchange. The miscellaneous pranks that occur during her selection of a toy drive the floorwalker frantic, and should be familiar to followers of this popular cartoon character. One of Lulu’s pranks results in a flood, on the crest of which Lulu decided to retain the same toy. This entertaining bit of Technicolor nonsense ends with the floorwalker losing sanity and imitating a seal.

Cheese Burglar  (Fair)
Para.  (PS-2)  Noveltoon  7 mins.

Perennial enemies, a cat and a dog have become pals whose mutual desire is the extermination of the mouse. Caught stealing cheese from the refrigerator, Herman is attacked with puppys, the cork bullets causing him some humorous discomfort. Trying psychology, Herman sets the dog against his feline friend. A battle takes place, but the rodent’s plot is discovered when he is overheard by the battlers. Putting on a dead act, the dog and cat lure Herman from his hole and trap him in a wine bottle. Fairly entertaining Technicolor cartoon.

Flicker Flashbacks No. 6  (Entertaining)
RKO  (64,206)  8 mins.

The 1905 Vitagraph production of "Romeo and Juliet" will afford audiences many laughs. Blanche Sweet, in the 1999 Biograph film, "A Quirk of Fate," portrays a sweet young thing (abandoned by her mother 20 years before) about to marry her own father who she does not remember. Just in the nick of time, as usual, mother arrives to save Blanche from a horrible fate. Entertaining as usual, and good for many laughs, this will be a welcome addition to any bill.

Scientifically Stung  (Interesting)
Universal  (1360)  Person-Oddity  9 mins.

The lady has rheumatism, so the Doc lets a bee sting her as a cure. He says it works. Then there are two collectors, one of match boxes, the other of children’s, banks. Thomas Sherbloom is a sculptor in ice. A mounted officer’s horse eats out of his master’s mouth. These oddities should please any audience.

Swingin’ Down the Scale  (Good)
Universal  (1310)  Name-Band Musical 15 mins.

The featured people are Alvin Rex and his band and the King sisters (3). The band is brassy and strident, but full of vim, while the Kings do nicely with "Somewhere Over the Rainbow" and "Whispering." Audiences invited to join them in the latter number. A satisfactory filler that won't make anybody mad—or glad, either.

Equestrian Quiz  (Funny)
MG M (S-759)  Pete Smith  10 mins.

Pete gives horses and the horseys set his own kind of business in this one with the usual results. Pacers, trotters and all kinds of racing animals and apparatus pertaining to horse racing are included in a series of 5 to 10 second quizzes which are informative and funny in Smith’s own style of fun.

Looking at London  (Excellent)
MG M FitzPatrick Travelolk  10 mins.

This is a highly interesting and informative trip through post-war London, showing the city’s great landmarks and some of the battle damage caused by the Blitz. None of this is gratuitous, Traflaga Square, Buckingham Palace, the House of Parliament, St. Paul’s Cathedral are some of the places visited. The Technicolor rendition is particularly effective, as is the narration. Good for any program.

Takin' the Breaks  (All Right)
Universal  (1308)  Name-Band Musical 15 mins.

Russ Morgan and his orchestra (it’s an orchestra because there are strings in it), the Dinning Sisters, Judy Clark (a cute dish), and Barbara Perry make up the bill in this musical short. The result is entertaining, for all show real talent, including Morgan himself, who moons on the trombone, sideswipes the piano, and tries a note or two on his throat. This is a safe bet for any bill.

Riding the Hickories  (Excellent)
Paramount  (RS-8)  Sportlight  9 mins.

This skilling short is angled along the lines of the comfort and accommodations given to skiers nowadays in contrast to the tough, uphill treks that used to be necessary in order to enjoy the downhill race on hickories. It shows the evolution of ski transport uphill with the towrope, the Alpine lift, the Ski-Mobile, the Chair Lift and finally the Aerial Tramway at Franconia, New Hampshire in which ski enthusiasts are waited to the top of a mountain in a closed car with all the comforts of a railroad train and the added pleasure of the mountain scenery. It shows a thrilling run by (Continued on Next Page)
SHORT SUBJECT REVIEWS

(Continued from Page 37)

Shawnen's Trade Review, June 1, 1946

Expert Hans Thorne and two girls down famed Coppermine Trail from the top of Cannon Mountain. Ted Husing narrates.

Treasures from Trash (Good)
MGM Pete Smith Specialty 10 mins.

Smith's subject for this pretense is Harry Lachman's famed "Patio Shop" in Beverly Hills, where really at least the junk heap are transformed into useful and decorative articles for the home, by clever and imaginative workmen. Pete's side, Dave O'Brien tries his band at the alteration business, creating more than a little havoc in his own home.

The Milky Waif (Good)
MGM (W-730) Tom and Jerry 7 mins.

Jerry adopts a homeless mouse who is always hungry. Jerry's search for milk, with the assistance of the not-so-helpful infant butler, brings them in conflict with Tom, whose life is thereby made more miserable even than heretofore. In Technicolor.

Old MacDonald Had a Farm (Very Good)
Para. (PS-3) Noveltoon 7 mins.

"Old MacDonald Had a Farm" is an old song—one of those "house that Jack built" affairs with cumulative woddage that get the singer out of breath. With the aid of the bouncing bones and jingle Technicolor cartoon work this becomes truly hilarious for the listeners. Can be used with any type audience.

College Queen (Limited)
Para. (FFS-3) Musical Parade 20 mins.

This Technicolor musical, despite good production values, two good original musical numbers, and pleasant people to sing them, is somewhat limited in appeal. The plot is that one in use full-length booby-boxer pictures where the "college larks" and girls do nothing but jitterbug and get up shows. Discerning theatre-goers have had trouble enough avoiding the full-length features by using this Featurette over. Play it with an extremely light program that the adults are not likely to attend anyway. The talent shown by the principals, Pat Pleban, Noel Neill and Audrey Young, is adequate but hardly outstanding.

Jasper's Derby (Excellent)

In this Jasper is a wonderful violinist who fast Hungarian music drives old race horse Hi-Octane to frenzied speed. They decide to make one try at the Kentucky Derby. With Jasper as a violin-playing jockey they family win, although when the violin strings break it is necessary to use Hi-Octane's tail for a bow. Technically impressive, and with rich comic imagination, this Technicolor Puppetoon is tops on any program.

No Place Like Home (Illuminating)
RKO Radio—This is America ... 16 mins.

This newest in the This Is America series depicts the problems of those millions of Americans who have no homes at the moment and with little prospect of finding a place to live in the near future. It shows the serious and complicated business that involves government and private agencies, labor, material costs and controls, family and society. Local archaic legal codes and building rules also come into the restrictive picture and present a sobering, graphic presentation of one of America's major problems: how to build or otherwise find homes for those who need them immediately. The short deserves extensive exploitation and should be prominently billed.

Hair Raising Hare (Hilarious)
Warner Bros. (2721) Bugs Bunny 7 mins.

If the creators of Bugs Bunny ever make what they might consider to be a truly masterful picture it will have to go some distance to beat this one. Bugs becomes involved with an evil scientist who plans to feed Bugs to a ghoulish monster—his product of his laboratory—but the resourceful and impish hare takes both the scientist and the monster for an hilarious gallop. It is exasperatingly funny. In Technicolor.

Hollywood Canine Cantata (Funny)
WB (1719) Merrie Melodies 7 mins.

The movie stars' pets, looking like their famous owners, decide to create a cantatun for the members of the R-9 Service. The projected cantata is completed and the service dogs are entertained. Each pet has the voice, talent and appearance of his master, and many laughs result from the canine satires. A merry Technicolor cartoon filled with a goodly share of laughs and entertainment.

Dog Tale (Fizzles)
Universal (1347) Variety View 9 mins.

This is the story of a dog at an Army camp and some of the happenings in his life, which ends when he is run over by a car. Whether this was intended to be funny or sentimental no one could say, but somehow it doesn't come off. The dog is cute, but can not ace—neither can the humans in the reel. Rather slow, but acceptable for a children's show.

Girls and Flowers (Beautiful)

"Girls and Flowers" is among the most aptly titled short seen in a long time, depicting as it does the tulip festival at Holland, Michigan, when the descendants of the original Dutch settlers don the colorful costumes of their ancestors and gild the tulips, so to speak, as tourists from all over the nation make an annual pilgrimage to the lake country. The scene shifts to the Cypress Gardens of Winterhaven, Florida, where the flowers of the tropics are complimented by Florida beauties. Really stunning.

MGm's Atom Release

Timeliness of screen subject matter is a commodity not often available to the average exhibitor, but MGM has determined that theatres are going to be it on the atom bomb test. Set for early July, the test will be well advertised through the release on June 15 of a Carey Wilson Special Miniature, "Bikini—the Atom Island" in one reel. Three hundred prints, twice the usual number, are being prepared. The film shows the transfer of the King of Bikini and his subjects from the doomed island to Rangerik Island, where the Seabees have constructed new homes pieces for the displaced people. It has been whispered that some New York apartment hunters have tried to get in on the deal, but no dice.

A Knight For a Day (Good)
RKO Radio (64,103) Walt Disney 7 mins.

The Blue Knight and Sir Cumference joust for the championship of mediaeval England, with Goofy taking the Blue Knight's place just as the heavily armed lumberjack begins to "have at each other." After bashing each other around, Goofy accidentally wins, and in the process finally gets the Princess, as well. In Technicolor.

Hawaiian Memories (Excellent)

The camera takes audiences on a tour of Hawaii, "the island Paradise," and makes the island live up to the heralding of its Chamber of Commerce. It shows scenes of surf-boarding at Waikiki Beach, native fishes, underwater fishing and body surfing in 20 foot breakers. It also shows native sports, including sugar cane fields, the harvesting of pineapples, etc.

Facing Your Danger (Exciting)
Warner Bros. (2804) Technicolor Adventures 10 mins.

This pictorial story of an adventures trip down the angry waters of the Colorado River in specially built rowboats contains some of the most exciting footage seen on the screen in years. It's real—not artificially staged—which lends added excitement to the scenes of Norman Neville in a tiny rowboat, practically inundated at times, in the roaring rapids of the river. All shots are beautiful, lending additional entertainment value to an excellent, exciting short.

Hush My Mouse. (Good)
Warner Bros. (1720) Merrie Melodies 7 mins.

This is a funny caricature of the characters in Ed Gardner's radio program " Duffy's Tavern," in which such cartooned personalities as Eddie G. Robinson, Artie and Figgidy, thinly disguised members of the cast, appear in the cartooned, Technicolored " Duffy's All-Cat Tavern." Amusing addition for any type of program.

It's All in the Stars (Excellent)
20th-Fox (393) Terrytoon 7 mins.

The opening shows views of the celestial panorama, with closeups of the various planets as they pass each other in their serene, timeless orbits. It changes to views of Gandy Goof and the Cat, who dream about the beautiful world. The Cat goes on a nocturnal adventure and in the goodness of his heart releases a canary who gratefully flies away. But the Cat is accused of eating the canary and just when his troubles seem worst he awakes and blames his grief on the bewildered Goose. In Technicolor.

Bored of Education (Passable)
Para. (DS-3) Little Lulu 7 mins.

Lulu, in a dunce cap because she does not know American history, falls asleep anddreams a rapid review of events from 1492 on, all done in an all-night-stay-awake manner. In all the sequences, Tubby—her nemesis—is the chief character. She wakes up just in time to avoid further mishief from him. This comedy is a passable program-filler, although it might make some of the very young in the audience just as confused as Lulu.
<table>
<thead>
<tr>
<th>COLUMBIA (Continued)</th>
<th>Prod. No.</th>
<th>Westerns (Current 1945-46)</th>
<th>Run</th>
<th>Time Rel.</th>
<th>See</th>
</tr>
</thead>
<tbody>
<tr>
<td>401</td>
<td>Blazing the Western Trail (W.F.)</td>
<td>C. Starratt-Dub Taylor-Tex Harding</td>
<td>.36-.10/18/45</td>
<td>b2/8/45</td>
<td></td>
</tr>
<tr>
<td>7204</td>
<td>Frontier Gunlaw (W.F.)</td>
<td>Charles Starrett-Tex Harding</td>
<td>.58-.1/21/46</td>
<td>b2/15/46</td>
<td></td>
</tr>
<tr>
<td>7205</td>
<td>Treasure of the Rio Grande (W.F.)</td>
<td>Charles Starrett-Tex Harding</td>
<td>.44-.2/21/46</td>
<td>b2/15/46</td>
<td></td>
</tr>
<tr>
<td>7207</td>
<td>Lawless Empire</td>
<td>Charles Starrett-Tex Harding</td>
<td>.58-.11/15/45</td>
<td>b2/15/46</td>
<td></td>
</tr>
<tr>
<td>7208</td>
<td>Stolen Thunder (W.F.)</td>
<td>Charles Starrett-Tex Harding</td>
<td>.56-.11/16/45</td>
<td>b2/15/46</td>
<td></td>
</tr>
<tr>
<td>7209</td>
<td>Texas Panhandle (W.F.)</td>
<td>Charles Starrett-Tex Harding</td>
<td>.56-.12/20/45</td>
<td>b1/12/46</td>
<td></td>
</tr>
<tr>
<td>7210</td>
<td>That Texas Jamboree</td>
<td>Ken Curtis-Jeff Donnell</td>
<td>.5/16/46</td>
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</tr>
<tr>
<td>7211</td>
<td>The Covered Wagon (1949)</td>
<td>Two-Fisted Stranger</td>
<td>.51/50-36</td>
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</tbody>
</table>

**MGM**

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<tr>
<td>5p</td>
<td>Adventure (D.F.F.)</td>
<td>C. Gable-G. Carson</td>
<td>.52-.1/2/46</td>
</tr>
<tr>
<td>15</td>
<td>A Letter For Eve. (C.F.D.)</td>
<td>Marsha Hunt-John Carroll</td>
<td>.38-Jan-Feb</td>
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<tr>
<td>10</td>
<td>That Happened at the Races</td>
<td>Wallace Beery-Margaret O'Brien</td>
<td>.110-Apr-May</td>
</tr>
<tr>
<td>13</td>
<td>Dangerous Partners (M.F.)</td>
<td>James Craig-Sigis Hasso</td>
<td>.76-Oct</td>
</tr>
<tr>
<td>13 Harvey Girls *T (M.F.)</td>
<td>J. Garland-A. Sothern-J. Hodak</td>
<td>101-Jan-Feb</td>
<td>b2/9/45</td>
</tr>
<tr>
<td>13 Hidden Eye (M.F.)</td>
<td>Edward Arnold-Frances Rafferty</td>
<td>127-Feb-Sep</td>
<td>b1/26/45</td>
</tr>
<tr>
<td>13 Hum Sam (D.A.)</td>
<td>William Frawley</td>
<td>95-Apr-May</td>
<td>b2/9/46</td>
</tr>
<tr>
<td>13 Our Great Moment</td>
<td>M. O'Brien-Ed. C. Robinson</td>
<td>106-Sep</td>
<td>b1/21/45</td>
</tr>
<tr>
<td>13 Portrait of Maria (D.F.)</td>
<td>Dolores Del Rio-Pedro Armendariz</td>
<td>76-Jan-Feb</td>
<td>b1/21/45</td>
</tr>
<tr>
<td>13 Revolt of Red Valley</td>
<td>Dorothy Lamour</td>
<td>112-Mar-Apr</td>
<td>b3/9/46</td>
</tr>
<tr>
<td>13 Sailor Takes a Wife (C.I.F.)</td>
<td>Robert Walker-June Allyson</td>
<td>91-Jan-Feb</td>
<td>b1/26/45</td>
</tr>
<tr>
<td>14 She Went to the Races (C.I.F.)</td>
<td>James Craig-Frances Gifford</td>
<td>96-Nov</td>
<td>b10/20/45</td>
</tr>
<tr>
<td>14 The Bachelor From Brooklyn</td>
<td>Montgomery-Wayne</td>
<td>104-Dec</td>
<td>b9/22/45</td>
</tr>
<tr>
<td>15 Two Sisters From Boston (CM.F.)</td>
<td>Kathryn Grayson-June Allyson</td>
<td>112-Apr-Mar</td>
<td>b3/9/46</td>
</tr>
<tr>
<td>15 T.V. H. &amp; A.</td>
<td>A. Sothern-G. Murphy-H. Brooks</td>
<td>89-Jan-Feb</td>
<td>b1/26/45</td>
</tr>
<tr>
<td>15 Young American</td>
<td>Robert Donat-Thora Hird</td>
<td>104-Dec</td>
<td>b9/22/45</td>
</tr>
</tbody>
</table>

**COMING**

- Beginning Or the End... 
- L. Harrington-R. Walker-E. Donnelly...
- Black Sheep
- Betty's Ranch (C.F.)
- Courage of Lassie (T/D)
- Easy to Wed (T/CMA)
- Fast in My Fashion
- Flights (M.F.
- Green Yankee (D.F.)
- Holiday in Mexico (T)
- It Happened In the Lake
- Lady in the Lake
- Last Chance, The (D.F.)
- Murder on the Orient Express
- Mister Jim
- My Brother Who Talked to Horses
- Night Train (C.F.
- Return of Mr. Griggs
- Ten Smart People
- Three Wise Fools...
- You & Me Till the Clouds Roll By

**MONOGRAM**

<table>
<thead>
<tr>
<th>Prod. No.</th>
<th>CURRENT 1945-46</th>
<th>Run</th>
<th>Time Rel.</th>
</tr>
</thead>
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<tr>
<td>407</td>
<td>Sensation Hunters</td>
<td>Doris Merrick-Robert Lowery</td>
<td>64-9/29/45</td>
</tr>
<tr>
<td>415</td>
<td>Shanghai Cub (M.F.)</td>
<td>S. Merrick-F. G. Moreland</td>
<td>64-9/29/45</td>
</tr>
</tbody>
</table>

**CURRENT 1945-46**

- Kay Francis-R. Kelly | R. Richmond-Barbara Reedy | 89-12/29/45 | b11/18/45 |
- Kan Richmond-Tex Harding | J. Talmage-Loring | 71-5/16/45 | b2/12/45 |
- John Carradine-Claudia Drake | 72-2/2/45 | b2/24/46 |
- C. Wrather-G. Swynne | 68-3/2/24/45 | b2/24/45 |
- K. Wilkins | 61-3/2/24/45 | b2/24/45 |
- Cynthia Dehazet-J. Hodak | 65-9/11/45 | b2/2/46 |
- Sidney Tolmer-Benson Ford | 62-2/2/45 | b2/24/46 |
- R. Richmond-Barbara Reedy | 61-5/19/46 | b1/19/46 |
- C. Wrather-G. Swynne | 71-3/24/46 |
- K. C. Packard | 87-12/8/46 | b9/24/45 |
- K. Galloway-Phil Regan | 74-1/31/46 | b1/26/46 |

**Bing Crosby**

- Below the Deadline: Robert Wilcox
- Bombs Away: Leo Gorcey-Hunt Hall
- Boms Away: Decoy
- Don't Gamble With Strangers (M.F.)
- Kane Richmond-Bernadene Hayes | 68-5/22/45 |
SHOWMEN'S TRADE REVIEW, June 1, 1946

MONOGRAPH (Continued)

<table>
<thead>
<tr>
<th>Prod.</th>
<th>COMING</th>
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<tbody>
<tr>
<td>515</td>
<td>Freddie Steps Out.</td>
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<tr>
<td>516</td>
<td>In Fast Company (CD)F.</td>
</tr>
<tr>
<td>517</td>
<td>McCoy (W1F).</td>
</tr>
<tr>
<td>518</td>
<td>Shadows Over Chinatown.</td>
</tr>
</tbody>
</table>

H 

Hand Across the Border. Rep. | Harvey Girls | MGM |
|----|------------------|----|

Gallant Journey. Col. | Gentleman from Texas. | Astor |
|----|------------------|----|

|----|------------------|----|

Genius At Work. EKO | Good Old Man. | Mgm. |
|----|------------------|----|

Q. Col. | Gone With the Wind. | Monogram |
|----|------------------|----|

Gentleman Jackson. Col. | Gone With the Wind. | Monogram |
|----|------------------|----|

Outlaw (W1F). | Gone With the Wind. | Monogram |
|----|------------------|----|

P 

Para. Dick. 46/23/45 | Tom 

Ralph. WB | 42/t/48 |
|----|------------------|

Sidney. PRC | Bing 

b3/23/48 | 98... |
|----|------------------|----|

Jesse. It's | Jane 

b3/27/48 | 53... |
|----|------------------|----|

Leon. It's | Laura 

b3/27/48 | 53... |
|----|------------------|----|

Richard. Love 

b4/25/46 | Jane 

b4/25/46 | 70... |
|----|------------------|----|

Robert. Col. 

b2/2/46 | Robert 

b2/2/46 | 6/8/46 |
|----|------------------|----|

Eddie. A. 

b2/17/45 | Eddie 

b2/17/45 | 62... |
|----|------------------|----|

Sonny. Col. 

b3/2/46 | Sonny 

b3/2/46 | 62... |
|----|------------------|----|

Journey. It 

b2/24/46 | Journey 

b2/24/46 | 62... |
|----|------------------|----|

It's. It 

b2/24/46 | It 

b2/24/46 | 62... |
|----|------------------|----|

Van. Love 

b4/11/46 | Love 

b4/11/46 | 70... |
|----|------------------|----|

Jane. Van 

b4/11/46 | Jane 

b4/11/46 | 70... |
|----|------------------|----|

Eric. DufEY's 

b5/11/46 | Eric 

b5/11/46 | 70... |
|----|------------------|----|

Belita-Barry 

b5/11/46 | Belita 

b5/11/46 | 70... |

b3/24/46 | Barry 

b3/24/46 | 70... |
|----|------------------|----|

Heaven. Let 

b2/10/46 | Heaven 

b2/10/46 | 70... |
|----|------------------|----|

Have It. Asser 

b2/10/46 | Have It 

b2/10/46 | 70... |

RPR 

CURRENT 1944-45 

Ashton Squad (My)A. | F. H. yerton-R. Armstrong | 66... |
|----|------------------|----|

Club Havana (DM)F. | Tom Neal-Margaret Lindsay | 62... |
|----|------------------|----|

Detour (D)A. | Tom Neal-Ann Savage | 66... |
|----|------------------|----|

Duck. T.Johnson-P. Lawlor | Richard Dyer-John James | 66... |
|----|------------------|----|

Danny Boy (D)F. | Robert "Buzzy" Henry-Eva March. | 66... |
|----|------------------|----|

Duchess (D)F. | Robert "Buzzy" Henry-Eva March. | 66... |
|----|------------------|----|

Flying Serpent. The (H)A | Ralph Lewis-George Zucco. | 68... |
|----|------------------|----|

How Do You Do (C)H. | Bert Gordon-Harry Von Zell | 68... |
|----|------------------|----|

Ironclad Ghosts (D)A. | Stewart-Carter-Barton | 68... |
|----|------------------|----|

Man Who Walked Alone (C)F. | Kay Aldridge-Dave O'Brien | 73... |
|----|------------------|----|

Mark of Dijon (D)A. | Eric Von Steirohn-Jeanne Bates | 73... |
|----|------------------|----|

Shadow of Terror (My)A. | Dick Fraser-Grace Gilmor. | 66... |
|----|------------------|----|

Strangler of the Swamp (H)A. | R. La Planche-Robert Barra. | 66... |
|----|------------------|----|

Switz Hostess (CM)F. | Martha Tilton-Charles Collins | 66... |

1946-47 

Kitty. Para. | Kitty. Para. | 41... |
|----|------------------|----|

Katie for Congress. RKO | Katie for Congress. RKO | 41... |
|----|------------------|----|

Kid From Brooklyn. RKO | Kid From Brooklyn. RKO | 41... |
|----|------------------|----|

Killars. The | Killars. The | 41... |
|----|------------------|----|

Kiss & Tell. | Kiss & Tell. | 41... |
|----|------------------|----|

Kitty. Para. | Kitty. Para. | 41... |
|----|------------------|----|

Ladies Man. RKO | Ladies Man. RKO | 41... |
|----|------------------|----|

Lady in the Lake. MGM | Lady in the Lake. MGM | 41... |
|----|------------------|----|

Lady Luck. | Land of the Outlaws. MGM | 41... |
|----|------------------|----|

Lady in the Lake. MGM | Land of the Outlaws. MGM | 41... |
|----|------------------|----|

Lady in the Lake. MGM | Land of the Outlaws. MGM | 41... |
|----|------------------|----|

Laroncy in Her Heart. PRC | Laroncy in Her Heart. PRC | 41... |
|----|------------------|----|

Last Crooked Mile. Rep. | Last Crooked Mile. Rep. | 41... |
|----|------------------|----|

Last Frontier Uprising. Rep. | Last Frontier Uprising. Rep. | 41... |
|----|------------------|----|

Laura. Law Crusaders | Laura. Law Crusaders | 41... |
|----|------------------|----|

Law Crusaders. | Laura. Law Crusaders | 41... |
|----|------------------|----|

Leave Her to Heaven. 20th-Fox | Leave Her to Heaven. 20th-Fox | 41... |
|----|------------------|----|

Let 'Em Have It. Asser | Let 'Em Have It. Asser | 41... |
|----|------------------|----|

EXHIBITION}
SHOWMEN'S TRADE REVIEW,

June

1,

43

1946

REPUBLIC
Titit

Rainbow Over Texas
Range Law

Rep.

Mono.

Edge

Razor's

20th-Fox

UA

Rebecca

Mono.

Red Dragon
Red River Renegades
Rendezvous 24
Rendezvous With Annie
Renegades
Return of Frank James
Return of Mr. Griggs
Return of Rusty
Return of the Vampire
Rhapsody in Blue
Riders of the

Rep.
20tb-Foz
Rep.

MGM
Col.
Col.

WB

Dawn

Mono.

RKO
Rep.
RKO

Univ.

Mono.
Col.

Mono.

PRC
Rep.
Col.

Univ.

Kimaround

CoL

Rustlen of tke Badlands

s

MOM
WB
Rep.
WB

Sailor Takw • Wife
tan Antonio 'T)
Sent* F« Uprising
Saratoga Trunk

(carfaca
Scarlet Street
Scotland Tard Investigator

Sea of Grass
iosrching Wind
Iscrct Life of Walter Mitty
Sscrett of a Sorority Girl
Sanorita Prom the West
Sensation Hunters
Sentimental Journey
Seven Were Saved
Seventh Veil
Shadow of a Woman
Shadow of Terror

Shadow Returns
Shadows of the Range
Shadows Over Chinatown
Stiady Lady
Shahrazad
Shanghai Cobra
She Went to the Races

Shine on Texas

Astor
Univ.
Rep.

Moon

Hacomber
City Kid
Sinbad the Sailor
ling While You Dance
Sing Your Way Home
Singing on the Trail

Harold Diddlebock

Kenny
Gun Man

Sister

Univ.

Univ.

WB

Univ.
Univ.

Univ.

CoL
Univ.
Rep.
Rep.

Univ.
20th-Fox
Rep.
Rep.

CoL
Mono.
Rep.

PRC
Mono.

RKO
Rep.
UA

Rose

Woman

Strikes

Back

Spiral Staircase, The
Stage coach to Denver
Stagecoach to Monterey

Coach

Outlaws

Star From Heaven
State Fair
Step By Step
Stolen Life

Stork Club
Strange Confession
Strange Conquest
Strange Holiday
Strange Mr. Gregory
Stranger From Santa Fe
Strange Journey
Strange Love of Martha Ivers
Strange Triangle
Strange Voyage
Strange Woman
Stranger, The
Strangler of the

Swamp

Suddenly It's Spring
Sunbonnet Sua
Sunset Pass
Sun Valley Cyclone
Suspected Person
Suspense

Swamp

Fire

(H)A

Glass Alibi, The (My)A
the Range 'M (W)F

Home on

Madonna's Secret, The (D)F
Murder in the Music Hall (My)F
Passkey to Danger
Rainbow Over Texas (W)F
Scotland Yard Investigator (D)
Song of Arizona (W)F
Song of Mexico (M)F
Undercover Woman
Valley of the Zombies

Woman Who Came

Back. The (D)A

20th-Fox
Univ.

I.

War

Brides

WUd

Last Frontier Uprising *M
Lonely Hearts Club
Man From Rainbow Valley
My Pal Trigger
Mysterious Mr. Valentine
Night Train to Memphis
521 One Exciting Week

5502

Out California

Way 'M

Pilgrim Lady

Plainsman and the Lady
Rendezvous With Annie
Shine on Texas Moon

Snow

Cinderella

Specter of the Rose (D)A
That Brennan Girl

RKO
Col.
RKO
CoL
UA
RKO

CoL

Spellbound

of Paris

Old Sacramento (W)F
I've Always Loved You 'T
Invisible Informer
Last Crooked MUe

UA

20th-Fox
Univ.
Rep.

Main

Catman

Crime of the Century
Dakota (D) F
French Key (My)A
Gay Blades (C)F
Girls of the Big House (D)A

Inner Circle

20tb-Foz
20th-Foz

Smoky
Smooth As

So Dark the Night
So Goes My Love
Somewhere in the Night
Song for Miss JuUe
Song of Arizona
Song of the Prairie
Song of the Range
Song of Mexico
Song of Old Wyoming
South of the Rio Grande

Could Change (D)F
An Angel Comes to Brooklyn (CM)F
A Strange Impersonation (D)F
Captain Tugboat Annie (CD)F

517 In

PRC
Mono.
Mono.
Mono.

CoL

Silk
Cinderella

A Guy

Ghost Goes

Para.

Sky Devils
Snafu

Spider

Mexicana (CM)F
Sunset in El Dorado {W)F
Swingin' on a Rainbow (CM)F
Tiger Woman (My) A

G.

Mono.
20th-Foz

PRC

The

(CM)F

Angel and the Outlaw
Earl Carroll Sketchbook
Fabulous Suzanne

PRC

Astor

Specter of the

(D)A

Love, Honor and Goodbye

Evelyn Ankers -Richard Fraser
Virginia Bruce-Edward Ashley
Constance Moore-Tito Guizar
Roy Rogers-Dale Evans
Brad Taylor-Jane Frazee

Kane Richmond-Loma Gray

TrafHc in Crime
Under Nevada Skies

555
551
5307
565
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5308
5306
562

Alias Billy the Kid (W)r
Bandits of the Badlands (W)F
Blue Mountain Skies
California Gold Rush (W)r

Cherokee Flash (W)F
Colorado Pioneers

(W)F

Days of Buflalo Bill
El Paso Kid
Gold Mine in the Sky
Guns and Guitars
Marshall of Laredo (W)F

561 Phantom of the Plains (W)r
552 Rough Riders of Cheyenne (W)F
566 Sheriff of Redwood Valley (W)F
567 Sun Valley Cyclone
5305 Under Fiesta Stars
564 Wagon Wheels Westward (W)F

RKO

Rep.
Rep.

PRC

MGM

20th-Fox

RKO

WB

Time

Rel.

Sec

Rlins.

Date

Issue oi

60... 9/15/45
87... 9/15/45
83. .11/15/45
66... 9/20/45
72... 9/1/45
57. .11/15/45
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bl2/8/4»
b9/15/45
...bll/24/45
b9/29/45
b9/l/45
...bl2/2a/45

Allan Lane-Jane FYazee

65. ..1/27/46
70. ..11/27/45
68. ..3/15/46
70. ..11/17/45
Carl Esmont-Lenore Aubert
65. ..4/20/46
Stephanie Bachelor-Michael Browne... 56. ..2/27/46
82. ..12/25/45
John Wayne-Vera Hruba Ralston
Albert Dekker-Evelyn Ankers
67. ..5/18/46
Allan Lane-Jean Rogers
67. ..1/25/46
Lynne Roberts-Richard Powers
68. ..11/2/45
68. .4/27/46
Maris Wrixon-Douglas Fowley
55. ..4/18/46
Monte Hale-Adrian Booth
F. Lederer-A. Rutherford-G. Patrick... 79. ..2/16/46
84. ..4/10/46
Vera Hruba Ralston-W. Marshall
58. ..5/11/46
Stephanie Bachelor- Adele Mara
65. ..5/9/46
Evans
Roy Rogers-Dale
68. ..9/30/45
E. von Stroheim-S. Bachelor
68. ..3/9/46
Roy Rogers-Dale Evans
Adele Mara-Edgar Barrier
57. ..12/28/45
56. .4/11/4S
S. Bachelor-R. Livingston
56. ..5/24/46
Robert Livingston- Adrian Booth
68. ..12/13/49
Nancy Kelly-John Loder

Kaye Dowd-Robert Duke
Brenda Marshall-WiUiam Gargan
Jane Darwell-Edgar Kennedy

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bl/28/4e
....bl2/8/46
b3/a/4«
...bl2/15/4i
b2/23/4e
al2/l/4S
...bll/10/48
b5/25/46
b3/30/4»
....bll/17/45
b5/ll/46
b4/13/4i
b2/23/4e
b2/a3/46
a3/2/46

b5/ll/46
....blO/13/48
b3/«/4e
...bll/a4/«i
....aia/23/4S
....all/10/45
...bia/at/4e

COMING

Para.

Col.

Silver

Spider,

Fatal Witness

1944-45

Current 1945-46
508
503
513
504
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509
502
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518
448
501
447
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515
520
507

MGM

Show-Off

Stage

427
428
431
444
426
430

RKO

MGM

Shock
Shocking Miss Pilgrim
Short Happy Life of Francis

Spanish

CURRENT

MGM

Mono.

She Wolf of London
She Wouldn't Say Yes
She Wrote the Uook
Sheriff of Redwood Valley

Snow

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I

20th-Foz

Rio Grande Raiders
Riverboat Rhythm
River Gang
Roaring Range
Soaring Rangers
Romance of the Rancho
Romance of the West
Rough Riders of the Cheyenne
Rough Ridia' Justice

Sin of

Continued

Col.

Riffraff

Biz

I

No.
Prod.

Conquest ol Cheyenne
Red River Renegades
Rio Grande Raiders
Sante Fe Uprising
Stagecoach to Denver
Vigilantes of

Boomtown

Wayne-G.

Russell-I. Rich
Constance Moore-William Marshal
Barbara Britton-Rudy Vallee
James Ellison -Anna Lee
James Ellison-Ann Gwynne
Adele Mara- William Frawley
Constance Moore-WiUiam Elliott
Catherine McLeod-Philip Dom
Linda Sterling-WUliam Henry
D. Barry-A. Savage-T. Powers
Monte Hale-Adrian Booth
Jane Withers-Jimmy Lydon
Monte Hale-Adrian Booth
...R. Rogers-D. Evans-G. Hayes
William Henry -Linda Sterling
Roy Acufl-Allan Lane-Adele Mara
Al Pearce-Arline Harris
Monte Hale-Aridian Booth
Warren Douglas- Veda Ann Borg
W. EUiott-V. H. Ralston-D. Barry
Eddie Albert-GaU Patrick
R. Rogers-George Hayes-Dale Evans
Lynne Roberts-Charles Drake
Michael Chekhov-Judith Anderson
J.

a5/25/46
a5/25/46

85/4/46
89... 5/31/46

al/2<J/48

a3/16/4l
•1/28/4*

67

aS/J'**
56... 6/15/46

69... 6/8/46

«l/6/4*
a3/2/46

a5/4/4e
a5/25/46

b5/25/46

90

James Dunn-Mona EYeeman
Kane Richmond-Adele Mara
Roy Rogers-Dale Evans
Westerns (Current 1945-46)
Sunset Carson-Peggy Stewart
Sunset Carson-Peggy Stewart
Gene Autry-Smiley Burnett
Wild Bill Elliott-Bobby Blake
Sunset Carson-Linda Stirling
WUd Bill Elliott-Bobby Blake
Sunset Carson-Peggy Stewart
Sunset Carson-Marie Harmon

b4/27/46

a4/27/4*
a5/25/46

Gene Autry
Gene Autry-Smiley Burnette

56.
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56.
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64.
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Wild Bill EUiott-Bobby Blake
Wild BUI EUiott-Bobby Blake
Sunset Carson-Peggy Stewart
Bill EUiott- Alice Fleming
B. Elliott- A. Flemtne-B. Blake
GeneAutry-SmUey Burnette
WUd BUI EUiott-Bobby Blake

58.
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.4/17/46
b4/27/46
.9/14/45 ....blO/13/tt
.12/1/45
.2/4/48
b3/2/46
.12/13/45
b2/2/4e
.11/14/45
bl/6/4»
.2/8/46
.5/22/46
.1/15/46
Reissue
.10/15/45
Reissue
.10/7/45 ....bll/17/4S
.9/7/45
blO/13/46
.11/1/45 ....bll/17/4S
.3/29/46
b4/13/46
.5/10/46
.9/1/45
Reissue
.12/21/45 ....bl/19/41

Westerns (Coming)
Wild Bill Elliott- Alice Fleming
Sunset Carson-Peggy Stewart
Sunset Carson -Peggy Stewart
Allan Lane -Martha Wentworth
Allan Lane-Martha Wentworth
Allan Lane-Martha Wentworth

Para.

Univ.
Univ.
Misc.

Mono.
Mono.
20th-Fox
Para.

20th-Fox

CoL

UA
RKO
PRC

Para.

Mono.

RKO

Rep.

PRC
Mono.
Para.

20TH-FOX
611 And Then There Were None (My)F
Walk In the Sun (D)F
616
Yank in London (D)F
622
620 Behind Green Lights (D)A
604 Captain Eddie (B)F
605 Caribbean Mystery (My)F
610 CoL EfSngham's Raid (CD)F
625 Dark Corner (D)A
617 DoU Face (CM)F
609 DoUy Sisters, The 'T (MC)F
626 Do You Love Me 'T (MC)F
623 Dragonwyck (D)A
612 FaUen Angel (D)A
BOH Hniisp on 92nd Street. The (D)F

A
A

Current 1945-46
Fitzgerald-Hayward-Huston
Dana Andrews-Richard Conte
Anna Neagle-Rex Harrison
Carole Landis-WiUiam Gargan
F. MacMurray-L. Bari

Dunn-Sheila Ryan
C. Coburn-J. Bennett-W. Ejrthe
Lucille BaU-William Bendix
C. Miranda-P. Como-V. Blaine
B. Grable-J. Payne-J. Haver
M. O'Hara-D. Haymes-H. James
G. Tiemey-V. Price-W. Huston
A. Faye-D. Andrews-L. Darnell
W Evthe-L Nolan-S Hasso
J.

97.
117.
107.
64.
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Oct

bl/19/4«
bl2/l/45
b4/27/46
bl/19/46,
b6/23/45
b7/12/45
b9/29/45
b4/6/46
bia/22/45
b8/29/4S
b4/20/46
b2/23/4«
blO/27/45
b9/15/45


UNIVERSAL (Continued)

Prod.
No.
Blacks Angel ...........
Brief Encounter (D) A 
Brute Man .........
Boy On A Date (D) D 
Casey’s Adventures (D) A 
Cuban Pete ..... 
Dead of Night ...... 
Ghost Storys .......... 
Her Adventurous Night 
Inside Job .......... 
Killers, The ......... 
Lover Come Back .... 
Mysterious Mr. M. ....
Notorious Gentlemen (D) A ...........
One For My Baby (D) A ..
Pirates of Monterey “T” 
Rumaround .......... 
Strange Conquest (D) F 
Tangier (D) F ........ 
Wicked Lady (D) A .... 
Wild Beauty ........ 

COMING

O. Douglas-J. Vincent-P. Lorre 
Sela Johnson-Trevor Howard 
Kondo Katsum-T. Jane Adams 
Louis Calhern-B. D.oresign 
Louis Collier-Noah Beery, Jr. 
Denis Arnaz-Ethel Smith 
Douglas-Porter-M. Monica 
Michael Redgrave-Grogee Withers 
A. Gordon-Costa-I. Reynolds 
Dennis O’Reef-W Helen Walker 
Joe Perry-San Bavarian 
A. Curtis-A. Rutherford-P. Foster 
Ava Gardner-Abert Dekker 
Dana Andrews-Monroe-Davies 
G. Brent-L. Ball-V. Zorina 
William Gargan-W. Hilsa 
Richard Martin-Pamela Blake 
Sara Haden-U. Connor 
Joan Davis-Jeff-D. Clark 
Monteze-Rod Cameron-P. Reed 
 keyword词: 1946

WARNER BROS.

CURRENT 1945-46

504 Born for Trouble .... Van Johnson-Payne Emerson .57-.10/6/45 .Release 
512 Burma Victory (Wa) A ........ Documentary 
515 Confidential Agent (D) F ........ Cagney-Ann Sheridan .58-.12/29/45 .Release 
516 Confidential Agent (D) A ....... Cagney-Ann Sheridan .58-.10/10/45 .Release 
517 Devotion (D) A ........... O. de Havilland-L. Lupino .57-.12/20/45 .Release 
518 The Epiphanies (D) A .......... Z. Scott-F. Emerson-D. Clark 
520 It All Came True .............. Humphrey Bogart-Ann Sheridan .97-.9/6/45 .Release 
521 Mildred Pierce (D) F ............ Joan Crawford-Jack Carson .11-.10/20/45 .Release 
522 Mildred Pierce (D) A ............ Stanwyck-Donald O. Levant .56-.11/10/45 .Release 
523 No Time for Comedy ............. James Stewart-Rosalind Russell .94-.12/24/45 .Release 
526 Pride of the Marines (D) F ....... J. Garfield-E. Parker-D. Clark .19-.9/4/45 .Release 
530 Rascal Jack (D) A ............ Errol Flynn-Alexis Smith .10-.12/20/45 .Release 
531 Three Smart (D) A ............ Davis-John-Morgan-R. Shatter .39-.9/1/45 .Release 
532 Three Stooges (D) A ............ Fitzgerald-Greenstreet-Lorre .54-.3/15/46 .Release 
536 Too Young to Know (D) F ......... Joan Leslie-Robert Hutton .59-.12/1/45 .Release 

Appointment in Tokyo (Wa) A .... 
Big Sleep (Wa) A .................. B. Lorre-L. Hargit-L. Randal .57-.12/29/45 .Release 
Cleopatra ............... Cheyenne-Morgan-Jane Wyman 
Clown and Dugger ........... Gary Cooper-L. Palmer .57-.12/29/45 .Release 
Clown and Dugger (D) A ........ Gary Cooper-L. Palmer .57-.12/29/45 .Release 
Deception .............. Bette Davis-Paul Henreid 
Erase Me Never ............ E. Flynn-L. Lupino-G. Young .57-.12/29/45 .Release 
Fugitive ......... Paul Muni-Frank-J. Garfield-O. Levant .57-.12/29/45 .Release 
Justice Is Done ............. James Cagney-W. Powell .57-.12/29/45 .Release 
Never Say Goodbye .............. Errol Flynn-Eleanor Parker 
Night and Day .......... C. Grant-A. Smith-J. Wyman .57-.12/29/45 .Release 
Shadow of a Woman ............ Andrea King-William Prince .57-.9/24/45 .Release 
The Tarnished Angel ............ Cagney-Ann Sheridan .57-.12/29/45 .Release 
The Time, the Place & the Girl “T” ............... D. Morgan-C. Jackson-W. Ramsey .57-.12/29/45 .Release 
Two Guys From Milwaukee ...... D. Morgan-J. Leslie .57-.12/29/45 .Release 
Well, My Carolee ....... H. Bogart-S. Stanwyck-A. Smith .57-.12/29/45 .Release 

MISCELLANEOUS

A Boy, a Girl and a Dog (D) .... 
Harry Davenport-Sherry Moffett .57-.10/4/45 .Release 
Accent on Horror .............. Belle Lugosi-Nat Pendleton .57-.12/29/45 .Release 
Adventure For Two (D) F .............. Laurence Olivier-Penelope Ward .69-.9/15/45 .Release 
Adventure For Two (D) A .............. Laurence Olivier-Penelope Ward .69-.9/15/45 .Release 
Battle for Music (Doc) F ............ London Philharmonic .74-.10/15/45 .Release 
Bella Donna ............. M. Oberon-G. Brent-C. Korvin .57-.12/29/45 .Release 
Caravan (D) A .............. Steward Granger-Jean Kent .57-.12/29/45 .Release 
Caravan (D) F .............. Steward Granger-Jean Kent .57-.12/29/45 .Release 
Cry “T” .............. Frances Rafferty-Larry Olsen .57-.12/29/45 .Release 
Dark Is the Night (D) A .......... Irina Radekoven-Ivan Kuznetso .70-.Art 6-12/45 .Release 
Deep in My Heart ............. Morris Albertson-N. Hale .89-.Art 16-12/45 .Release 
1913 (Hist) .............. Russian Cast .59-.Art 16-12/45 .Release 
Fall of Berlin (Doc) F .............. E. Arntz-E. Ankers .59-.Art 16-12/45 .Release 
Fugitive .......... B. Morgan-J. Stribling-E. Ankers .59-.Art 16-12/45 .Release 
I Know Where I’m Going (D) F ......... Wendy Hillier-Roger Livesay .59-.Art 16-12/45 .Release 
In a Lonely Place (D) A ............ J. Garfield-B. Reigh .59-.Art 16-12/45 .Release 
Love on the Dole (D) A .............. Deborah Kerr-Clifford Evans .59-.Art 16-12/45 .Release 
Open City (D) A .............. T. Keenan-J. McPherson .59-.Art 16-12/45 .Release 
Shadows Over Idaho (D) A ....... Michael Redgrave-Valerie Hobson .100-.Art 12/14/45 .Release 
Years Between (The) (D) A ....... Michael Redgrave-Valerie Hobson .100-.Art 12/14/45 .Release 

SHOWMAN’S TRADE REVIEW, June 1, 1946
Two More Durangos

The Charles Starrett-Smiley Burnett "Durango Kid" westerns, originally scheduled for four releases in the new season, will now grow to five. They will be released Columbia this week. Eileen Gary and Ed Earl Repp have been assigned to write original stories for the two extras. "Big Bend Badman" went into production June 11.

Miss Barrymore Accedes

Ethel Barrymore, who will co-star in RKO Radio's "Katie for Congress," has capitulated to Hollywood. She will take up permanent residence there.

Kordasto Make 'Magic Mountain'

Zoltan Korda will join his brother Alexander Korda to produce Thomas Mann's novel "The Magic Mountain" for the screen, London Film Productions announced this week. Guy Marton, continental writer, will act as co-producer.
NOW being distributed to all subscribers of THE FILM DAILY

THE 1946 FILM YEAR BOOK of more than 1000 pages covers the industry from every angle—Production, Distribution, and Exhibition. Between its covers will be found: A list of more than 20,000 titles of pictures released since 1915—Credits on all pictures released in 1945—Features imported during the past year—The Ten Best Pictures of 1945 with all credits—Serials released since 1920—Short Subject Series and credits for 1944-45—Producers and Distributors—Personnel of Important Companies, Studios, Associations and Labor Organizations—Work of Players, Directors, Authors, Screen Play Writers, Cameramen, Film Editors, Song Writers and Dance Directors—Financial Structures of Motion Picture Companies—Name and addresses of Theater Supply Dealers—A complete section on Special Purpose films—A survey of the Foreign Markets—A complete list of Theaters in the United States, Canada and Alaska—Addresses of Producers, Distributors, Exchanges, Laboratories, Trailer Companies, Insurers, Projection Rooms, Play Brokers, etc.—Motion Picture Publications—Books—The trend in theater building and equipment—Television—And—a thousand and one other important Items of interest and Value

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THE FILM DAILY YEAR BOOK (1946 edition now ready for distribution) and being mailed free to FILM DAILY Subscribers.
REVIEWED IN THIS ISSUE
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Bedelia 20
Janie Gets Married 20
Mister Jim 20
The Runaround 20
Two Smart People 58

PRODUCT GUIDES
Begin on Page 64

Vol. 44 No. 21
JUNE 8, 1946

Entered as second class matter February 20, 1946, 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
IT SHOULD HAPPEN TO A DOG!

How about an Academy Award for Lassie!

The Trade Press is raving about M-G-M's NEW Technicolor Hit!

"COURAGE OF LASSIE"

This review from M. P. Daily is typical:

"The picture is the best of the Lassie jobs to date. Again in Technicolor and a supporting cast of strong names. Better than 'Son of Lassie'."

M-G-M Presents LASSIE in a New Adventure "COURAGE OF LASSIE" • In Technicolor • Elizabeth Taylor • Frank Morgan • Tom Drake • Original Screen Play by Lionel Houser • Directed by Frank M. Wilcox • Produced by Robert Sisk
BEFORE THE ATOM BOMB FALLS ON BIKINI -

M-G-M has an absorbing Short Subject for Sure-fire Extra Revenue!

The eyes of the world are on Bikini. The most publicized event of years of highest interest to your patrons. M-G-M's film shows the dramatic preliminaries. BOOK IT NOW!

Metro-Goldwyn-Mayer presents

A CAREY WILSON SPECIAL MINIATURE
BIKINI - THE ATOM ISLAND
Recently we said that Universal was highly optimistic—so optimistic that it had increased its production budget approximately $10,000,000, and laid plans to enlarge its studios with new buildings and new stages.

Most important of all, it had mobilized some of the best producing, directing and writing talent in the industry to make pictures at and for Universal Studios.

Every movie company has its ups and downs, but with the developments of the past several months and with the added insurance that Universal is taking on every picture—as far as production resources are concerned—we feel more certain than ever that the current and
no downs

forthcoming program from Universal will be marked with all UPS and no downs.

Again and again Universal has proved that properly paced variations of traditional entertainment formulae consistently insure good patronage.

Universal has frequently published its feeling about the necessity for variety in entertainment, and has always endeavored to make every kind of picture that every kind of audience will find entertaining.

We extend our greetings to our thousands of exhibitor-friends who have contributed so much to Universal's success story.

Here's hoping we both continue to entertain the public, to grow, and to prosper.
UNIVERSAL IS PROUD OF ITS NEWSREEL

Universal is proud of its Newsreel, which for more than thirty years has piled up a unique and enviable record in the collection of news, in its editing and in its presentation of it.

We proudly salute the entire Universal Newsreel staff here and abroad for maintaining, year in and year out, that fine standard of news coverage which truly makes the Universal Newsreel a matter of public service.
UNIVERSAL SALUTES ITS PERSONNEL ALL OVER THE WORLD

Truly, commerce has become global and motion pictures, more than ever, are speaking a language of One World.

Seldom in the rush of things do we take time out to acknowledge the fact that many of our employees are literally scattered to the four points of the compass.

It is with the realization that the remote has become the proximate that Universal salutes its foreign legions and extends to them greetings from all their friends in the home office and the studio.
IT'S A FACT THAT
THE OPENING OF
ERNST LUBITSCH'S
"CLUNY BROWN"
AT THE RIVOLI
ON BROADWAY
BEAT
THE BIGGEST
FROM
20TH CENTURY-FOX

"A boxoffice push-over!"
—New York Mirror

"Lubitsch has mined a bonanza!"
—New York Times

"The kind of comedy that comes once in a year!"—Life Magazine

CHARLES BOYER • JENNIFER JONES in ERNST LUBITSCH'S Production of "CLUNY BROWN" with PETER LAWFORD Helen Walker • Reginald Gardiner • Reginald Owen Sir C. Aubrey Smith • Richard Haydn • Margaret Bonnerman • Sara Allgood • Ernest Cossart • Florence Bates • Una O'Connor • Produced and Directed by ERNST LUBITSCH • Screen Play by Samuel Hoffenstein and Elizabeth Reinhardt • Based on the Novel by Margery Sharp
A 20th Century-Fox Film
Danger Signals

One need not be clairvoyant, nor even especially keen-sighted, to observe the danger signals that are flying everywhere as attacks from a motley band of critics lash against the motion picture—and especially the Hollywood motion picture. This matter is becoming altogether too serious for the industry to continue its present seemingly indifferent attitude toward the criticism and the invective issuing from a variety of sources that range from politicians, charging that the screen is being used for political propaganda, to the censors in cities and towns and even the newspaper columnists who are taking pot shots at pictures, but—again, curiously enough—Hollywood pictures in particular.

The flood of mounting jeers at Hollywood pictures overlaps the national boundaries, and we find Hollywood taking a pasting from commentators and even Clergymen in Canada, and from what we read in English newspapers, the critical standard of the American film reviewer seems to be, "if it comes from Hollywood it stinks."

Now Hollywood is far from perfect as a producer of pictures, but every reliable gauge of success emphatically that Hollywood far surpasses every other film-producing source in the world as a creator of popular entertainment via the screen. The box- offices of America, Canada, England—and every other country where Hollywood films get a chance of being shown—say that Hollywood's the tops. So why this current smearing of Hollywood as the source of "phony" and "juvenile" and at the same time "immoral" pictures?

It seems mighty strange that the Hollywood that is so "too, too Juvenile" and "childish," can at the same time be so very subversive of morals and social behavior as is charged by some of the detractors who shout across the borders about "gangsterism" and "horror" and "murder."

And when it comes to this matter of "artistic" treatment (we've read and laughed at that one by the director who said Hollywood was "phony" because they don't show people fishing through the ice frozen over a river somewhere or other, but use borax for snow) when it comes to this precious artistic stuff, where was the technique of lighting, of closeup, of "timing"—of practically every instrument of the art and craft of the motion picture—invented and developed? In Hollywood, of course.

In our news pages you may read what a Congressman has to say as to his observations of how the film industry in the U. S., while having within its ranks the greatest publicity brains and talent in the world, appears to be doing a very poor job of public relations for itself as a whole.

We hope the responsible men in all branches of the industry will read what that Congressman has to say. We hope they will realize that the time is here for action. For a job of meeting this mounting menace of attacks on pictures—and particularly U. S. pictures—as they should be met; which is with some hard-hitting facts about the industry, its artistic achievements, its contributions to mankind, its service to its country and its country's Allies during the war, and its ability as well as willingness to go on serving mankind and society and its country—and countries which are friends of its country—now and in the future as in the past.

Motion Seconded

In New York this week, George Skouras received tribute for his unselfish and very efficacious work in behalf of Greek War Relief, at a luncheon tendered him in honor of his tour of 39 cities to organize agencies for raising funds for the great cause of helping unfortunate in the war-ravaged country of Greece.

We, who have word direct from friends on the spot in cities where George Skouras worked hard and most effectively for the cause he now serves with such unselfish devotion, wish to concur heartily in the expressions of high respect and gratitude to a really swell guy, an able showman and a man who is doing grand work for a very great humanitarian purpose.

Thirteenth Year

Elsewhere in this issue we talk about SHOWMEN'S TRADE REVIEW, its beginnings and the ideas behind it and active in its performance today as thirteen years ago when the paper was established. But this thirteenth birthday, we feel, also should be noted, however briefly, here too.

So we wish again to say Thank You to our many friends in the industry who have favored us by subscribing to the paper and reading it, and the many also who have entrusted the paper with the important task of circulating their messages to all corners of the industry via their advertisements.

We wish, also, to re-affirm that we regard it a duty to adhere to the policy upon which the paper was originally founded and which, we are confident, stands approved and endorsed by the many who are subscribers to it.

"CHICK" LEWIS
'No Politics in Gov't Films'

Arch A. Mercer, OWMM motion picture chief, this week told delegates to the annual convention of Southeastern Theatre Owners Association in Jacksonville, Fla., that the Government has no intention of offering films of a "partisan or propagandistic" nature to the nation's theatres.

"The Government's approach to the use of films in the public theatre," he said, "will be made with great care and through the cooperation in and concert with theatre men and showmen themselves. No film will be offered for exhibition unless the subject is of utmost importance. No film will run in length any longer than the subject itself justifies and no films will be offered which are of a partisan or propagandistic nature."

Speaking of the nation-wide job done by theatres, during the war, Mercer added: "It is interesting to point out that all of the major communications media which participated in the titanic job of informing the American people on the issues of the war program, the motion picture industry was the first to volunteer its complete facilities. Months before any of the other media offered to help, the motion picture industry had its machinery in operation."

Local Checkers, 16-mm Face Fire of Southeastern Meet

SETOA Votes to Join American Theatres Assn.; Retain MPTO Membership

Outspoken criticism of alleged abuses on the part of Confidential Reports in insisting upon using local checkers and the spread of unfair competition in the 16-mm. field formed the principal topics of discussion at a peppy post war meeting of the South Eastern Theatre Owners Association held in Jacksonville, Fla., Monday and Tuesday.

The Association, which represents theatre owners throughout the vast southeastern area, unanimously voted to join the American Theatre Association and elected Mack Jackson of Jacksonville, Fla., to succeed Nat Williams as president.

The local checker controversy exploded early in the second day's proceedings and followed ATA Board Chairman Ted Gamble's reference to possible ATA interest in the matter.

Gamble for Trade Code

Gamble also stated that he favored a code of ethics to be adopted by distributors for their exchanges in both relations with exhibitors.

These two references started much speculation that ATA was going to get into trade practice. Gamble would not elaborate on his remarks stating that whatever stand ATA takes will be made known officially through that organization.

In a closed session after the Gamble talk the storm broke over the local checker question which observers said definitely established this as one of the principal exhibitor grievances. Reports said that exhibitors who claimed they had valid objections to local checkers had written Confidential Reports in protest but that they had received no satisfaction. Speaker after speaker, the majority of whom said they knew they could not prevent checking but that they thought it was good business to have a member of the same community do the checking arose to speak. Some even complained of the personnel of the checkers themselves.

Outcome of the session was a committee appointed to study the matter which reported back with a resolution noting the evils of the local check systems and stressing the possibility that indirect local checkers might be the indirect source of added tax moves and other legislation.

16-mm. Competition Feared

Oscar Lam of Rome, Ga., led off on the subject of 16-mm. film competition. Lam said their competitive threat to 35-mm. was increasing and claimed that there were several sources which offered to furnish complete equipment and features to any one who wanted to run a show.

He was interrupted by Jack Jackson who quoted an exclusive story in Showmen's Trade Review (May 25, p. E-14) on automatic 16-mm. theatres. Jackson said that if this should get under way one man could run the whole show simply by unlocking the doors and sweeping up since all other operation would be automatic. Lam, returning to his subject declared that the best solution to the 16-mm. competitive problem would be for major and independent companies not to make product available indiscriminately. He urged however (Continued on Page 18)

16 mm. Band Reel Films For Dance Hall Shows

A series of 16-mm. package shows featuring dance bands with specialty act "floor shows" were offered to dance halls and taverns in the New York area this week. Sponsors of the shows expect the trend of competition to juke boxes, while exhibitors were inclined to view the development as a potential added counter-attraction to the theatres if successful at bars, grilles and dance halls competing with picture shows.

As described by officials of the Amusement Research Co., Yonkers, N. Y., the titles, titled "Movie Dance" comprise a series of shows featuring dance bands and specialty performers which can be projected on screens 9x12 or 12x24 feet in size. The sponsors believe that pictures showing name dance bands in action can build a popular following for dance halls and offer a greater interest than the juke box renditions of popular tunes.

A representative of the company said that the pictures would be offered in competition to "organized" musicians.

At least one distributor for the system has opened up in the New York area, advertising for franchise holders to join the operation, equipment and the program and in turn solicit locations to be played on a percentage or flat rental basis. The plan calls for each franchise holder to take out one projector, screen and sound system (which he may purchase either from the distributor or outside sources) and 5000 feet of film which has been prepared 16-mm. dance band film. As he increases his locations the franchise holder is expected to take out additional equipment.

An STIR reporter was told that the company would produce its own dance and "floor" show programs to insure adequate product for the franchise holder.

Columbus Houses Drop Servicemen Prices

Theatres in Columbus, Ohio, which had been offering specially reduced prices or free admissions to men and women in uniform discontinued that policy this week.

Simultaneously the majority of neighborhood and suburban run houses raised adult admission prices five cents with children's admissions in many houses increased two cents.

The top neighborhood price is now 45 cents compared with the first run top of 65 cents.

Warriors' in 16-mm. Field

Warner Bros. this week entered the 16-mm. field for Latin-America and the Far East with preparation on the prints starting immediately.

Distribution will be through the regular Warner channels with exhibitors using 35-mm. receiving the assurance that no 16-mm. prints would be sold in competition to them.
Says Hollywood Needs a Good Press Agent

Congressman Sees Lack in Publicity Job for U. S. Film Industry As a Whole

Though the motion picture industry has some of the best advertising and publicity talent in the world at its disposal, it is apparently missing the mark in national and international publicity relations, Congressman F. Edward Hebert (D., La.) declared in Washington this week.

Hebert—former reporter, columnist, motion picture reviewer and city editor of the New Orleans Times at the time that paper broke stories on the world-famous scandals which culminated in the shattering of a political machine and the imprisonment of several of its leaders—told Showmen's Trade Review, that he believed the industry was making "a super colossal mistake which eventually will cost it much."

The international situation in particular has grave aspects, he believed.

"I'm not posing as an authority on the motion picture industry," he said. "I speak only as an ex-newspaperman and as a legislator. When I handled movies for the States I was never at loss for information on pictures or stars. The individual companies did a fine job in keeping the press and me informed about trivelities. But the industry as a whole is doing a very bad job, in my estimation, of keeping the country and the world informed of the truth about itself.

Lost Out on Tax Proposals

"Much of this anti-movie legislation, which ranges from a current craze for city admission taxes to bills for government regulation arises from mistaken impressions of the industry and much of it gets a hearing only because the public at large is at present in a receptive mood toward the industry."

"The situation abroad is even more peculiar. Europeans apparently want Hollywood pictures, but for several reasons they don't get the general feeling of this is understandable. But what is not easy to understand is how some stories get around which belittle or smear Hollywood pictures, without the industry seeming to take any steps to counteract them."

"Let's look at the situation in England, for example. The English and the Americans are in the main on friendly terms. We fought a war together. We need each other now and will continue to need each other through the years ahead. But from what I hear, there seems to be a growing hostility and in some quarters, an openly scornful attitude toward American films."

"This attitude, takes the slant that anything which emanates from Hollywood is slipshod, laughable, inferior—and often immoral. If this arose from soundly critical grounds and demands of artistic perfection that were impartially applied, it would be understandable. But it seems to be a campaign against Hollywood, and if it is allowed to go unchallenged or uncorrected, it may have serious consequences, since it seems to be spreading, even to Canada.

Bad Even When Religious

"In Canada for instance, an official denounced American motion pictures as portraying horror, crime and the like and has little to say about British pictures on the same subject. Such films as 'Going My Way' and 'The Bells of St. Mary's' actually have been attacked. Hollywood is accused of trying to make drunks of its audiences by portraying drink sequences."

"All of this, of course, is in the main untrue. I don't believe that these attacks, rumors and the like if they are part of a campaign, are instituted by any responsible elements of British opinion or British motion picture interests. But as they exist they should be met vigorously by the American industry. And so far as I know, the American industry with all the publicity brains at its disposal, has done little effective fighting back."

Hebert was interested in a Showmen's Trade Review account that a Chicago newspaper had printed a Dutch accusation that theatregoers in Holland could not see American films though they wanted to see them, because excessive rentals were demanded.

"That more or less establishes my point, doesn't it?" he asked. "If I had read that story I would have accepted it as fact. Yet a spokesman for the American industry asserts that it is untrue and accuses a Dutch film monopoly of spreading falsehoods about American films.

Hunts in Foreign Field

"If," he emphasized, "the full and true picture of what is going on in Holland had been made known to the press and the public, it's a ten-to-one shot that this propaganda would not have been printed. And if it were printed, it is almost certain that the same news story would then have carried the American side also."

"American films can meet competition in the open market. They're good and the industry can be proud of the demand that exists for them in Europe. But American films should not be the subject of false rumors and sneers. I believe a united film industry should meet these rumors and force them into the open with the truth."

"It's the same story at home. Whenever some legislation arises that pertains to the industry, some very fine talkers come down to Washington and explain their position to us."

"But the voter at home seldom hears about this. More misconceptions can be fostered in the various congressional districts than anyone would believe. And these misconceptions can come to plague a congressman. What's more, legislation can get well under way before he knows what he's up against, the place to stop it is not only in Washington."

For the same motivepower which brings such legislation to the nation's capital, often bounces back to the various states, emerging there as a sort of unrest against motion pictures which results in censorship bills, taxes and other matters which while they may have their merits, are to the industry's disadvantage.

Tell the Public About It

"The public should be kept advised on these matters. I appreciate the fact that it is comparatively easy to make the leisure hours and the diet of Ingrid Bergman attractive to the public and that it is terribly difficult to make many of these other matters comprehensible. But it should be tried."

Hebert declined to comment on theatre divestiture saying that as long as the subject was being considered in court that it was not in his province to discuss it. He expressed a personal dislike for censorship on the grounds that it is a threat to free communication of ideas and that the purposes for which censorship is established can be better covered by community opinion and laws relating to indecency. About federal admission taxes, he said:

"Right now when so much money is needed to help a war-scared world, I don't believe there is much point in considering tax reductions on admissions. I do think though that a sensible attitude should be taken on these matters and that if everyone rushes to tax an industry which voluntarily and profitably has a high element of risk in it, communities may find out eventually that the old fable about the goose and the golden egg is still good philosophy."

Confirm Lawson Odeon Head

Confirmation of the Hon. J. Earl Lawson, K. C., of Toronto as president and general manager of Canadian Odeon theatres was announced this week following a meeting with Rank Representative John Davis.

Latest CPA Order Hits Theatre Construction, Repairs

The Civilian Production Administration this week aimed a new blow at theatre construction in an order, which includes rigid supervision of even maintenance and repairs.

The agency, in its toughest reading of the construction order, has hit its field offices to reduce the dollar value of their construction authorizations by two thirds "for at least the next 45 days."

Admittedly a crackdown on theatre and other "non-essential construction," the order calls for rigid supervision of all types of building and use of materials. Theatre construction already under way, however, is not governed by the order, although Housing Administrator Wilson Wyatt had requested CPA to recall many authorizations, including those for theatres, previously ordered.

The agency told Showmen's Trade Review that "under no circumstances" would construction of new theatres be approved during the next 45 days. Even materials for repair and maintenance will be difficult to obtain.
Coast Labor Feud Fails
To Halt Film Production

Hollywood's factional labor situation con-
tinued to simmer, seethe and boil this week as the
Conference of Studio Unions and the Los
Angeles Central Labor Council denounced each
other loudly and fought each other silently in
a turbulent jurisdictional struggle which so far
has not impaired studio production schedules.

The main source of the current trouble arises
from difference of opinion as to who should
have jobs as between the International Associa-
tion of Machinists local union and the Cine
Technicians Union Local 2906. The former
was an AFL union which dropped out and re-
mained in the Conference of Studio Unions,
whose president is the several times arrested,
frequently attacked, but undaunted Herbert K.
Sorell. The CSU is an affiliate of the IATSE
and the AFL.

The Los Angeles Central Labor Council, sid-
ing with the Cine Technicians and with other
AFL influence put into effect an order for
members of any job on machinery work done which International Association of
Machinists members were employed. The fol-
lowing statement Central Labor Coun-
cill pointed out this was no strike against the
industry. The International Machinists, the
Motion Picture Painters and Scenic Artists retali-
ated with advertisements charging that the
Council could not call a strike. Meanwhile the
AFL "no handling" order seemed to hold with the
Technicians' Union, refusing to operate ve-
hicles serviced by the International Machinists
and similar incidents occurring at Warners
and MGM.

Sues for Conspiracy

Last week the International Brotherhood of
Electrical Workers filed suit in the Los Angeles
Superior Court in another jurisdictional struggle
calling the IATSE Sound Technicians Local
698 with conspiracy to evade the strike settle-
ment made by the AFL in 1945 and naming
George E. Browne and William Bloff as co-
defendants.

Up to Thursday only six machinists had lost
their jobs due to the Los Angeles Labor Coun-
cill ruling. These six reportedly had appealed to
the National Labor Relations Board. Mean-
while the Council reportedly was moving against
another non-AFL union—the costumers and IA-AFL. Several were said to be deliv-
hering strong protests to Universal and Warners' studious against employment of non-AFL union
members.

Next to Religion...Film

Next to religion, the motion picture plays the
most important part in the lives of a wide cross section of people,
J. J. Fitzgibbon, president of the
Foundation of Players Canadian Corporation
declared at a good will dinner held in
Ottawa, Ontario.

"What people do and the place the mo-
tion picture industry played in com-
unity life, claiming that Famous
Players operation in Ottawa left 16 per
cent of its income in that city.

He declared that over a period of
years religious films had been highly
successful and denied that while some pictures were based on
Roman Catholic themes, that this was
the result of any influence extended over production by the Roman Catholic Church.

Harley Named to 20th-
Fox International Post

Francis L. Harley, 20th Century-Fox's man-
gaging director for Great Britain, this week was
raised to the post of managing director for all
of Europe, Scandinavia, the mid-East and Africa
as far south as the Equator.

In announcing the promotion, 20th-Century-
Fox International President Murray Silverstone
told that Harley had been invited to become a
vice-president of the corporation and that his
unexpired contract had been extended for a
total of seven years.

Harley will headquarters in the 20th-Fox
Champs-Elysees offices in Paris, Silverstone
explained, since the French capital has now be-
come a center for wide activities as a result of
the recently concluded treaty between the gov-
ernments of the United States and France which
reopens France to American motion pictures.

Producers-AFM Sign

Contracts between the motion picture industry
and the American Federation of Musicians em-
bodying raised wages and altered working condi-
tions (SHOWWEN'S TRADE REVIEW, May 4,
p. 8) which had previously been agreed upon,
were reported to have been formally signed this
week according to word from St. Peters-
burg, Fla. It was pointed out that the "no AFM in
motion picture
industry" contract is in
convention. Only modification of the original agreement is
reported to be in wording of the clause by
which producers agreed not to make their films
available for television.

Goldwyn Gets 50% of Studio

Samuel Goldwyn this week signed a lease
starting from November, 1948, which gives him
control of 50 per cent of the property occupied
by the Hollywood studio in which he produces.

The control was acquired through a 20 year
lease with Lady Sylvia Stanley, the former Mrs.
Douglas Fairbanks. Mary Pickford retains her
interest in 30 per cent of the ground on which the studio stands.

RKO Elects Board

The following were elected members of the
RKO board of directors by the annual stock-
holders meeting in Dover, Delaware this week:

Ned E. DePent, Harry M. Durning, Frederick
I., Ehrman, L. Lawrence Green, L. Boyd Hatch,
Floyd B. Raithe, Robert G. Shaw, J. Miller Walker.

Fight Jackson Park Injunction

Attempts to introduce new evidence in their opposition to a requested injunction
which would change Chicago's clearance system were scheduled to be made Friday
in Federal Court in that city by five major distributors and two theatre circuit defendants
in the Jackson Park case.

The defendants—Warner Bros., Vitagraph, Loew's Inc., 20th Century-Fox, Para-
mount, Loew's, RKO, and Warners Theatres—planned to argue that the original
jury verdict which favored the Jackson Park Theatre does not preclude introduction of
new evidence in the injunction seeking sequel and that an injunction should not be
issued "until the adequacy of evidence is considered.

The original case which awarded $300,000 triple punitive damages to the Jackson
Park Theatre which had charged conspiracy against the defendants, was upheld by the
United States Supreme Court in a history making decision.

As a result of this the Jackson Park Theatre returned to court in Chicago seeking
$600,000 additional punitive damages and an injunction which would set aside present
clearance systems, order the defendants to allow Jackson Park Theatre to buy film in
an open market and the theatre circuits to diversify themselves of interests in the Mayfair
and Jeffrey Theatres.

The injunction phase of the hearing was set for Friday. Hearing on the damage
phase of the suit, for which a jury trial has been asked, has not been set.

Vast Potential Market
In Latin America—Hicks

Latin America has a vast market potential for
16-mm. films, Orton D. H. Hicks, head of
Loew's International 16-mm. department told a
conference of Central and South American man-
gers in New York Tuesday.

Hicks pointed out that 19 of the countries in
this area all spoke Spanish thereby reducing
the print preparation problem.

Loew's International President Arthur M.
Loew told the conferences that "all the re-
sources and technical experience gained in the
United States for selling and exploiting MGM's
pictures will be applied" to the Latin American
territories.

Regional Director Sam N. Burger said there
must be no let up in providing the "best in
screen fare" and all possible promotional aid for
both 16 and 35-mm. pictures.

Justice Department
Will Reject Schine Plan

Stating that the Schine-proposed reorganiza-
tion plan for that circuit would not materially
affect the present setup, the Department of
Justice in Washington said this week that it
would refuse to accept this plan now before
federal court. The Department evidently is
seeking to force Schine to dispose of theatres.

The Schine plan calls for realignment of theatres
corporations which would be owned practically
by the same organization as at present but
which would allegedly be independent of central
control.

Video May Make Films

The American Broadcasting
Company will get motion pictures for tele-
vision if it has to make them itself,
President Mark Woods told Showmen's
Trade Review.

Woods, who appeared before the
Federal Communications Commission
in Washington to argue for an ABC
television permit, said he anticipated
"no trouble" in getting motion pictures. He
told the FCC that his company
would spend more than $10,000,000 in
a three-year television development plan,
$2,000,000 of which would be spent in
one year for a New York outlet.
This is the kind of **FUN** that's comin'!

His coat-of-arms was
A WOLF AND A CHISEL... and on her it looked good!

Universal Presents

**GEORGE BRENT**   **LUCILLE BALL**   **VERA ZORINA**

A FESSIER-PAGANO PRODUCTION

with **CHARLES WINNINGER**   **CARL ESMOND**   **RAYMOND WALBURN**   **ELISABETH RISDON**

**LOUISE BEAVERS**   **WALLACE FORD**   **FRANKLIN PANGBORN**

Original Screenplay Written and Produced by Michael Fessier and Ernest Pagano
Directed by **WILLIAM A. SEITER**   Executive Producer: **HOWARD BENEDICT**

A UNIVERSAL PICTURE
Enterprise Will Distribute Six Yearly Through Universal

Pictures Will Be Sold Individually; Will Have Special Sales Manager

Enterprise Pictures this week announced that it had selected Universal to handle world distribution of its product and that each Enterprise production would be sold individually.

The announcement also said that Enterprise was preparing its second block of pictures which would include "The Snake Pit."

Enterprise's decision to select Universal reportedly came after conferences between President Charles Einfeld, Board Chairman David Loew, Vice-President of Sales Pan Blumenthal, the Enterprise directors and participating stars, among whom were: Ginger Rogers, Ingrid Bergman, Barbara Stanwyck, John Garfield, Joel McCrea.

The deal requires Universal to select a special sales manager to take charge of Enterprise product, whose seasonal budget is estimated to reach $13,000,000.

The announcement of the distribution agreement was made both by Universal and Enterprise in separate statements. President Nate J. Blumberg, speaking for Universal said:

"We believe that Universal is adding a progressive and vital producing organization to its family. The men who head Enterprise have proven their ability in every phase of the industry through their long years of experience. We are most enthusiastic in adding to our own pool of six pictures of such great distinction which Enterprise will provide us this season for the advantage of our exhibitor friends. Universal feels fortunate in securing the distribution of the Enterprise product which we will market in the most equitable manner so that all exhibitors will have the opportunity to contract for them."

Assured Wide Distribution

The Enterprise announcement read:

"We have chosen Universal to distribute our product because we believe that company has an outstanding conception of our aim in projecting American pictures in the world market. . . . The alliances and organization they have perfected promise us maximum availability of our pictures to the greatest number of exhibitors in every quarter of the globe."

The six productions announced for the 1946-47 season to be released starting in the early fall are:

Erich Maria Remarque's "Arch of Triumph";
Harry Sherman's production of "Ramrod" now on shooting location at Zion National Park, Utah; Erich Remarque's newest book to be published in the Fall, "The Other Love," starring Barbara Stanwyck, which will start production about Sept. 11, "The Burning Journey"; starring John Garfield; "Maggi July," starring Ginger Rogers; "Coup De Grace," from a novel by Joseph Kessel.

Columbia Sales Heads Meet in Chicago

Columbia's home office executives and division managers met in Chicago Tuesday for a three day sales conference which will review the current season's sales problems. Among those attending were: General Sales Manager A. Montague, Assistant General Sales Manager, Rube Jacletter; Circuit Sales Executives Louis Astor and Louis Weinberg; Short Subject Sales Manager Maurice Grad; Assistant Treasurer Leo Jaffe; Exchange Operations Manager H. C. Kaufman; Accounting Manager Joseph Freedberg; Contract Department Manager Seth Raisler, the following executives assistants—George Josephs, Irving Sherman, Vincent Borelli, and the following district managers—Nat Law, Harry Segal, James Safron, Carl Shallit, B. C. Marcus, R. J. Ingram, J. Underwood, H. E. Weiner.

Fabian Receives Beacon Award for WAC Work

Sid Fabian, president of Fabian Theatres and of the American Theatre Association Tuesday night received the Motion Picture Associates of New York second annual Beacon award for meritorious and patriotic service.

The award, presented at the MPA annual dinner dance at the Waldorf-Astoria, was made on the basis of Fabian's work as chairman of the War Activities Committee Theatre Division. In presenting it, MPA President Fred Schwartz extolled Fabian's hard work and diplomacy during the war years. About 800 attended the affair.

Release 'Green Years' July 4

National release date for "The Green Years" which will be sold as a special has been set by MGM for July 4. Other MGM release dates are: July 18, "Boy's Ranch"; July 25, "Easy to Wed" (Technicolor); Aug. 8, "Courage of Lassie"; Aug. 22, "Faithful in My Fashion"; Aug. 29, "Three Wise Fools."

International Circuit

What may develop into an international theatre circuit where American outlets would play foreign language pictures and stage shows, seemed to be making this think when Sidney Siritzky announced in New York that he would change the policy of his 1200-seat Ambassador Theatre in New York.

The house at present is playing American product, double-billed on subsequent runs. In September it will change to foreign language film house, playing French product upon which Siritzky holds distribution rights as well as Italian and other foreign product, in conjunction with stage shows in the same language as the picture.

Siritzky said he was seeking to expand this possibility into a circuit covering other American cities. At one time he controlled the largest theatre circuit in France.

At present he is operating some of the theatres under the name "Columbia" in the houses in what were occupied territory which, because the German invaders had seized them, are now quested by the French government.

Picture Purchases of Stage Plays Drops in '46

Indications that the motion picture industry may be leasing less heavily on stage plays as a source of screen material was seen in some circles this week as figures published by the New York Times indicate the season ending May 31, 1946, showed a decrease of $1,714,000 paid for plays in comparison with the amount paid for the same period in 1945.

This view gained support as the result of the recent MGM action in closing its play department to the accompaniment of unconfirmed reports that MGM was no longer greatly interested in the stage as a source of screen plays.

Other sources claimed that the decrease in money spent for plays during the 1946 Broadway season was due to the fact that it offered less that appealed to the screen than the 1945 season did.

In 1946 motion pictures spent $2,026,000 for play rights; in 1945 it spent $3,274,000. Top 1946 prices of $300,000 plus 50 per cent of the producer's gross each went to "Dream Girl" and the Pulitzer Prize winning "The State of the Union" both of which are still running.

Pianist Schnabel Sought for 'Fear'

The possibility that Pianist Artur Schnabel would be added to the prospective cast of "Fear," was expressed in New York this week by Director Herman Millakowsky, whose last picture was "Muder in the Music Hall" for Republic. Millakowsky explained that "Fear," based on the Stefan Zweig novel of the same name, would be a drama with music and that he wanted Schnabel to appear as well as play in several musical sequences. Funeral said he had come east to sing Greta Garbo up for a role in the part but was unsuccessful.

United States to Make 6

United States Pictures will make six productions for distribution through Warners during 1946-47, President Joseph Bernhard announced. They are: "Cloak and Dagger," "Furias," "So Goes the Nation," "Distant Drums," "Golden City," "Gentle Soul."
This is the kind of LOVIN' that's comin'!

Universal Presents

GEORGE BRENT  LUCILLE BALL  VERA ZORINA

Lover Come Back

A FESSIER-PAGANO PRODUCTION

with CHARLES WINNINGER  CARL ESMOND  RAYMOND WALBURN  ELISABETH RISDON  LOUISE BEAVERS  WALLACE FORD  FRANKLIN PANGBORN

Original Screenplay Written and Produced by Michael Fessier and Ernest Pagano

Directed by WILLIAM A. SEITER  Executive Producer: HOWARD BENEDICT  A UNIVERSAL PICTURE
PICTURE PEOPLE

Sam Seidelman, who spent 15 years with United Artists as manager of the Latin American Division, dusted off his new desk this week over at PRC where he has been appointed foreign manager.

Story Productions Vice-President Stanley Kramer will head that outfit's west coast division. Arrangements for studios to produce "This Side of Heaven" are now under way. President Armaud S. Deutsch announced before enplaning for Hollywood.

Walt Disney Assistant General Sales Manager Leo F. Samuels is back from a six week trip in Latin America. Business, he says, is booming, but admissions are low compared to other commodity costs.

Film Highlights President Martin Ross reported a deal closed with Universal this week which gives him 50 16-mm. versions of Universal features, including eight in Technicolor.

Equipment in the 16mm. field is still scarce in the east. Warners' International Vice-President Wolfe Cohen, back from a four months tour of China, Burma and India declares. Wolfe says Ceylon alone needs 100 projectors, while India could use 1,000. The Philippines though have a large number of 16-mm. sets in operation.

You have to pay $1,800 in Chinese money (don't be alarmed it's 90 cents American, or less than a Broadway admission) to see a movie in Shanghai, Harro Zeppelin, China Branch Manager for Western Electric of Asia, said on his return to New York last week. Shanghai's 70 houses are doing a land-office business, he added with MGM's "Dragon Seed" hitting the bull's eye.

The traveling Metrottes this week include Howard Dietz due back from the coast June 15, Howard Strickling and Alan F. Cummins.

You just can't keep those Warnerites away from plagues and the like. This time it's Lt. Charles Dixon, who shot "Story of a Dog," the Warner short, who is scheduled to get the Boston Press Photographers plaque.

Francis A. Bateman, formerly Pacific Coast Sales Manager for Republic, has moved over to Screen Guild Productions as western sales manager. Temporarily he will handle the eastern sales division also until an eastern division sales manager is appointed.

RKO's Executive Vice-President Ned Depinet hit on a nice gesture for the company's trade in Tennessee when he sent a souvenir cover bearing the stamp honoring the 105th anniversary of the admission of Tennessee into the union to all exhibitors on the sales promotion list.

Paramount's studio foreign department head Luigi Luraschi is home after three months of surveying France and Italy for the studios.

Universal International this week took on America Aboaf as a home office executive. Prior to 1929 he was a managing director for Paramount in Italy and the Balkans.

RKO Near East General Manager Gregory E. Georgoussy is scheduled to arrive in New York this Saturday to talk it over with home office officials.

Cleveland, Chicago Raise Admissions

Price raising in Cleveland and Chicago were noted this week as the Cleveland houses went up to a night top of 70 cents and a matinee top of 35 cents. Neighborhood houses went up to 35 cents.

In Chicago Essaness Circuit raised the Plaza evening admissions from 35 to 40 cents.

Reeves Studios Move

Reeves Sound Studios were moving this week into their new five floor location in the former Beaux Arts Institute Building in New York this week, President Hazard E. Reeves announced. Executive Vice-President Chester L. Steward will remain in charge of production and recording.

Ferguson Quits Guild

Screen Publicists Guild President Robert S. Ferguson resigned Tuesday. Vice-President Roger Lewis will hold down the Guild presidential post until a special election is called.

Dawson to Help DeBra

Mrs. Marjorie Granger Dawson joined the Motion Picture Association of America last week as assistant to Community Relations Director Arthur DeBra. She is former headmistress of Riverdale Country School.

'Music' for Good Neighbors

A special "good neighbor" version of "Make Mine Music," incorporating sequences with popular Latin American stars is being scheduled by Walt Disney for distribution in Mexico, Central and South America. Among those to be used are Chucho Martinez, Gil, Trio Calaveras, Estelita Rodriguez, Edmundo Santos, Salvador Baguez, Rodolfo Hoyos, Carlos Valadaz.
This is the kind of FEUDIN' that's comin'!

He claimed men were "DIFFERENT."
'Till she went "WOLFIE" on the Town!

Universal Presents

GEORGE BRENT  LUCILLE BALL  VERA ZORINA

Lover Come Back

A FESSIER-PAGANO PRODUCTION

with CHARLES WINNINGER  CARL ESMOND  RAYMOND WALBURN  ELISABETH RISDON
LOUISE BEAVERS  WALLACE FORD  FRANKLIN PANGBORN

Original Screenplay Written and Produced by Michael Fessier and Ernest Pagano
Directed by WILLIAM A. SEITER  Executive Producer: HOWARD BENEDICT
A UNIVERSAL PICTURE
Theatres Weakly Represented on Tax and Other Matters, Gamble Declares

(Continued from Page 10)

that all exhibitors maintain a 16-mm. set up to cooperate with schools and other institutions in visual education.

Several speakers reported that 16-mm., playing small schools of the Parent-Teachers Associations, organizations and the like, as often as three times a week, were offering competing theatres.

Another source said that competition from semi-ten shows could become serious, especially in the south where a long warm period might make such an operation feasible. One such tent, built around a floor of concrete blocks, was reported operating successfully within a short distance of Jacksonville.

Luke Stein of Jacksonville told the convention that all majors had assured him no 16-mm product would be made available to any one within 20 miles of an established theatre but his hearers thought that little protection.

Grabs at Negro Trade

Nat Williams pointed out that 16-mm. shows were digging deeply into the Negro business and warned exhibitors that they must build, remodel and compete for the Negro, or they would lose the smaller film fans, he held. He added that there was a plentiful supply of Negro pictures in 16-mm. which were being distributed in the South.

Williams also said that the promise of some companies not to sell to schools or churches in a competitive way only had the effect of allowing the exhibitor to decide whether he should hurt his business through unfair competition or by making enemies.

Luke Vallyreman, exhibitor organization contact man for the Motion Picture Association told the convention that the only control that could be exercised only had the effect of allowing the exhibitor to decide whether he should hurt his business through unfair competition or by making enemies.

The convention opened Monday with President Nat Williams introducing S.F. Bablak, Charles G. (Chuck) Lewis, Leon Rambarger, Rudy Berger, Walter Brooks, Paul Mooney, Hugh Owner, Ben Strozier and Polly Griffith. Mike Libick, Walter G. Wometco, who spoke in behalf of the Motion Picture Theatre Owners of America and cited the need of competent leadership in the exhibitor field. He said that the PCCITO was the industry for both MPTOA and ATA.

Gamble Speaks on ATA

Gamble, speaking on behalf of ATA minced no words in telling exhibitors that they had not been properly represented in Washington when the amusement tax came up and that due to present conditions they could not expect a tax reduction there for the next 10 years.

He warned that post war problems demanded a strong national exhibitor organization while growing tax demands must be met by strong local and national resistance. In many instances, he told his audience, taxes amount to 20 cents on every dollar taken in at the box office. Censorship, he said, could best be fought by unified local strength.

Gamble's remarks on lack of exhibitor representation in Washington, his approval of a code of ethics and his declaration that ATA will take a strong position against anyone who attempts to speak for exhibitors who are not ex-nudors themselves, caused considerable discussion in the lobbies during convention intermissions.

His appeal to SETOA to join ATA so that "we can all walk down the road together," resulted in unanimous approval of such a move.

A resolution was brought in authorizing SETOAs to join ATA but deciding not to withdraw from MPTOA. The resolution declared that if MPTOA should become inactive, then SETOAs would urge upon ATA to take action on trade practices. Otherwise it would seek affiliation with some other national body which had a trade practice program.

The convention reelected its 28 directors and, in addition, President Jackson elected the following officers:

Vice-Presidents—J. H. Thompson, Hawkinsville, Ga.; M. C. Moore, Jacksonville; Kermit Stengel, Virginia Beach, Va.; Zelma Gilman, Al.; Secretary—J. H. Harrison, Griffin, Al.; Treasurer—Tom Orr, Alcornville, Al. Thanks were extended Luke Stein for his handling of convention details and a resolution expressing regret over the illness of Frank Rogers was adopted. The convention adjourned. Kirsch and MFAA Vice-President Francis Harmon scheduled to speak, sent their regrets.

All ‘Quality’ Kicks Are Checked, Say Checkers

A spokesman for Confidential Reports Chief Irsidor Labin Wednesday declined to comment on the SETOAs resolution concerning local checkers but insisted that whenever complaints are filed about the ‘quality’ of the personnel employed as checkers, they are immediately investigated.

RKO Will Use Credits For French Production

RKO plans to make a series of films in France, using up its frozen credits to cover production costs it was reported in New York this week.

No specific number of pictures were mentioned but the first was to be ‘Golden Silence,’ starring Raimu and directed by Rene Clair. The RKO French production will be in association with Thee Cinema and it is planned to use a narrator’s sound track for foreign language versions instead of dubbing.

Consolidated Sells Stills

Sales of Consolidated Film Industries still department to Film Fokos, Inc., was announced last week by Consolidated’s Fort Lee Resident Manager Arthur J. Miller.

‘Janie’ to Open in N. Y.

Warner’s will premiere ‘Janie Gets Married’ at the New York Strand June 14. Film’s first out of town showing will be at the new Malco in Hot Springs, Ark., June 15.

Set Bondage Showing July 1

Warner’s has set ‘Of Human Bondage’ for national showing on July 1 as one of its 20th Anniversary of Sound Pictures releases.

‘Get the Leap Out’...

Exhibitors must keep on their toes in the present climate. SETOAs President Nat Williams told the convention in Jacksonville this week. Said Williams pithily:

“We have some interesting days ahead of us. The business of keeping theatres modernized, employees and patrons satisfied, film rentals paid and popcorn profits protected becomes more involved every day. It’s no time to sit on our fat and happy fannies and imagine we can solve the problems we face. With 16-mm., ambitious tax law authors, television, those with national ambitions, etc., there are still lots of avenues in which we can get loused up. Maybe there’s still a need for South-eastern!”

PCCITO Trustees Vote Resistance to ATA

The Pacific Coast Conference of Independent Theatre Owners this week took a definite stand against the American Theatre Owners Association (ATA) when the PCC trustees at a meeting in Seattle drew up and adopted a resolution that not only declared against participation in the ATA organization, but also moved to "actively resist" further encroachment of the new group on independent exhibitors in the territory covered by PCC.

In making known its position concerning extension of ATA to the coast, the PCC trustees also voted to place PCC on record as casting its lot with the Conference of Independent Exhibitors Association by ratifying the CIEA constitution, which had been introduced at a meeting in Chicago on May 20.

The resolution against joining ATA follows:

"Whereas the PCCITO was formed to further and maintain the interests of independent exhibitors and their organizations, and whereas, the PCCITO has functioned in this capacity and has consistently represented the independent exhibitors of the Pacific Coast in a progressive manner, and whereas, the trustees of the PCCITO are convinced that it is to the best interest of their members that the PCCITO refrain from participating in the ATA and now be it resolved that the PCCITO shall not partake in the ATA and shall actively resist extension of ATA membership among the independent exhibitors of the territories represented by the individual unit members of PCCITO."

Showtime? Anytime

Time and tide may not wait for any man but the showman who runs the Mt. Carroll Theatre in Mt. Carroll, Ill., doesn’t wait around too long.

Reports from that community indicate a difference of opinion, which usually makes for a horse race, actually making for confusion as 69 local business firms, the Catholic, Baptist and Methodist churches embraced an unofficial daylight saving time. Though eight other firms, the Church of God, the First Lutheran, the AAA, six taverns, a bank and the post office, as well as the city employes, stayed on standard time.

The theatre just extended its operating hours so it could keep up with both schools of thought.
This is the kind of KISSIN' that's comin'!

They're getting their lips together for the GAYEST KISS OF THE YEAR!

Universal Presents

GEORGE BRENT  LUCILLE BALL  VERA ZORINA

A FESSIER-PAGANO PRODUCTION

with CHARLES WINNINGER  CARL ESMOND  RAYMOND WALBURN  ELISABETH RISDON
LOUISE BEAVERS  WALLACE FORD  FRANKLIN PANGBORN

Original Screenplay Written and Produced by Michael Fessier and Ernest Pagano
Directed by WILLIAM A. SEITER  Executive Producer: HOWARD BENEDICT

A UNIVERSAL PICTURE
Drama

**AN ACTION IN ONE PLACE**

**BADMEN ALL.** New York’s Victoria Theatre set up this lovely playlet emphasizing that all the western badmen could be seen in one picture, RKO Radio’s Badmen’s Territory.

**Janie Gets Married**

W.B. Comedy-Drama 89 mins.

**AUDIENCE SLANT:** The further adventures of Janie will click as entertainment of all ages picture.

**BOX-OFFICE SLANT:** The wide audience approval given the previous Janie picture should guarantee a profitable take.

**Cast:** Jean Leslie, Robert Hutton, Edward Arnold, Ann Harding, Robert Benchley, Dorothy Maloney, Hattie McDaniel, Dick Egan, Clare Foley, Donald Meek, Barbara Brown, Margaret Hamilton, Anne Gillis, Ruth Tobeck, William Abrahams, Mel Torme, John Sherritan, Art Kassel, John Wile, Credits: Produced by Alex Gottlieb. Directed by Vincent Sherman. Original screenplay by Agnes Christie Johnson. Based on the characters created by Josephine Benthad and Herschel V. Williams, Jr., in their stage play, "Janie." Director of Photography, Carl Guthrie.

**Plot:** Further adventures of Janie, who marries her sergeant Dick, when he returns from two years of service abroad. Everything is serene until the arrival of an overseas batch of Dick’s buddies—a pretty Wac—and the appearance of a big publisher, bent on purchasing Janie’s father’s newspaper. Climax is Janie’s first dinner party which turns into a violent free-for-all with both families taking part. Peace is restored when the Wac takes over and settles everything.

**Comment:** The Wac returns brings back to the screen, for the enjoyment and general entertainment of the average patrons, the further adventures of Janie. The second and, to date, the last Janie picture, the feature having been released several years ago. Like the original, this is a hilarious comedy with lots of laughter. The picture has been kept intact, which is another reason for the excellence of this sequel, for which course one can find a better comedian than the late Robert Benchley? Regardless of how much amusement one gets from the picture—and there is enough of that to keep one in a constant state of glee throughout the entire scene—Benchley explains marriage to his young son, before the wedding, will long be remembered and carried by word-of-mouth for a greater box-office take. Edward Arnold, Ann Harding and Barbara Brown, who with Benchley comprise the older members of the two families, are all excellent.

**The Runaround**

Universal Comedy 86 mins.

**AUDIENCE SLANT:** (Family) A rough-and-tumble comedy that is calculated to please a families except the romantic drama lovers. It will.

**BOX-OFFICE SLANT:** The cast names have all the power, but the story is escapist in its purest state. The "take your troubles off your mind" angle and the cast, if well exploited, should bring a satisfactory gate. Can take the top spot in the neighborhoods.


**Plot:** Camelot and High leave Crawford’s detective agency and both firms are assigned the job of finding Hinds’ daughter, who has run away to marry a sailor. First one, then the other catch up with Ella Raines and in the process get back from San Francisco to New York, where Ella develops that it is really Hinds’ secretary and so Rod feels free to marry her.

**Comment:** This somewhat zany comedy offers 80 minutes of pure escapist entertainment. It doesn’t make sense, and doesn’t have to. There are fast fights galore to add excitement, an auto wreck, and various other pictorial climaxes that keep things moving right to the end. The surprise twist at the end is a little plug earlier, and to such good effect that the audience will never guess it.

**Mister Jim**

MGM Comedy 92 mins.

**AUDIENCE SLANT:** (Family) They’ll like the kid and the homey touches, although the theme will be too, too, for the more sophisticated patrons.

**BOX-OFFICE SLANT:** Obviously aimed at the small court, the picture being eagerly to morning radio serials, this unpretentious film will draw its quota in the small houses, and can be used on a double bill anywhere except in the artier situations.


**Plot:** Butch, being brought up in an Army camp with the help of Chingwah Lee, faces tragedy when Mother Gifford dies and Daddy Craig takes to drink to ease his sorrow. His main reliance becomes Chingwah, who turns out to be an important personage in Chinese affairs. When Butch’s son sponsoring that people won’t call his daddy a drunk anymore he cuts it out; and when Chingwah suddenly appears in the uniform of a Chinese general Craig asks for, and receives, a detail to China so he can be with his friend. Butch gaily sets out for military school, determined to follow in his father’s footsteps.

**Comment:** This is a cute kid, James Craig and Frances Gifford are marquee names—there you have all of it. A simple, corny story carries this little picture through 92 minutes of cute stuff designed to catch an audience of housewives who oh! and ah! at children who are placed in difficult situations. Actually, Craig and Gifford are somewhat submerged by Butch and Chingwah Lee, who run away with the picture. The latter, indeed, is the real person of the whole piece and he makes the most of it. A bad picture for Craig, incidentally. You know your own audience. If they like the simpler things and the corny situations, like the father throwing the bottle through the window after hearing his son’s prayer, you’ve got a good number here. Butch oozes charm while doing housewives are sure to purr over him; the other children are cute too, especially the "leading lady," Luana Patten, and also the dog. It is too cutesy for a peak-by daily bill except in the more sophisticated situations.

**Bedelia**

(Reviewed in London)

GFD (Eagle Lion) Drama 90 mins.

**AUDIENCE SLANT:** (Adult) Slow moving version of Vera Caspary’s successor to "Laura" will do just where British films are appreciated.

**BOX-OFFICE SLANT:** With a good title, the success of the book by the author of "Laura" and Ian Hunter and Margaret Lockwood for the three can stand alone but is better suited to a dual bill.


**Plot:** Barae forces his presence on Margaret and Hunter, a homespun couple and (Continued on Page 58)
A FESSIER-PAGANO PRODUCTION

with CHARLES WINNINGER  CARL ESMOND  RAYMOND WALBURN  ELISABETH RISDON
LOUISE BEAVERS  WALLACE FORD  FRANKLIN PANGBORN

Original Screenplay Written and Produced by Michael Fessier and Ernest Pagano
Directed by WILLIAM A. SEITER  Executive Producer: HOWARD BENEDICT

A UNIVERSAL PICTURES PRODUCTION
The multiple duties of theatre managers and the many ways in which the less imposing and dominant factors can be overlooked—and thereby take a sizeable bite out of the owner's pocketbook—frequently have been treated in these columns. Several times it has been suggested that managers compile a list of the units of operation that demand daily attention—such as film condition reports, house lighting, rest rooms, uniforms, appearance of staff, etc. and arrange for a daily check from department heads.

I am reluctant to suggest anything that will add to the hydra-headed monster of detail already perched on the desk of a theatre manager but it seems to me that if a fellow can maneuver a system whereby most of the daily curriculum can be condensed into a routine and disposed of with the least expenditure of time such systematizing would be reducing rather than increasing managerial duties. In addition it would leave the manager's mind entirely free of those harassing mental flashbacks as to whether the "these and those" of "this and that" department had been properly cared for and permit of uninterrupted attention to the more important problems.

Making a Key Chart of Details

What I have in mind is one major form prepared to cover either weekly or monthly supervision. This form would outline in detail the exhausting detail of theatre supervision from the booth to the back wall, including closets, dressing rooms, store rooms, etc. It would be a composite of all the reports demanded of the department heads and, by a series of checks and x's, would provide a day-to-day register of what attention was being paid to each unit of the operation. Also it would let him know how rapidly ills were being corrected and needed repairs made since the condition marks would change as the work was performed.

Such a form would show at a glance how long it had been since uniforms were cleaned or repaired, how much attention was being given to keeping the store rooms clean and orderly, how fast corrections were being made in irregularities in any department. A missing report from any department head would be noticed early in the day's work and allow for an immediate "jacking up" of the negligent staff member—a practice that would eliminate any possibility of the employe becoming lax in allotted duties. It would show, by quick comparison, how the general conditions of the operation were being carried out from week to week or month to month, depending on the style of form adopted. With such a form, a constant check on the capabilities of those assigned responsibility, also, would be provided.

Checking Protects the Manager

A daily check of this kind would place responsibility exactly where it belongs and go a long way toward stopping carelessness. For instance: a daily check where the operators themselves were required to sign their names as to the adequacy of supplies on hand, the condition of equipment, the condition of the film being exhibited, the receipt of trailers for coming attractions, etc., would cut down on telegraph expense for missing or late screen service, would place responsibility for film condition and thereby eliminate unjust claims from distributors for film damage. And, at the same time, it would be a constant reminder to the men in the booth of their responsibility for the condition of equipment, careful handling of film, the necessity for protective measures against fire, and the many other details that are so often overlooked.

The advertising and art departments would benefit materially in so many ways that space prohibits enumeration but, for one thing, there would be no last minute requests for missing accessories; no ad missouts in the newspaper and no "Garrison finishes" in getting the fronts in place.

In the cleaning department such a report would put an end to wastage of supplies—provided daily reports of consumption were demanded—as well as force more attention to proper care of the theatre. After all, the cleaning department is seldom manned by other than menial labor and constant reminders of what to do and when and how often to do it are of vital importance. If the head of the work is required to report daily on the attention given to each of the numerous maneuvers and is constantly being checked to determine that work is efficiently performed—and if he has a written report to remind him of each unit—the manager can be certain that his theatre is in condition to receive patrons every morning.

Cashier's Report Important

A report from the cashier—made out each night when her reports are submitted—regarding the supply of tickets on hand and estimating the needs of the following day will enable the removal of these supplies from the safety cabinets and their placement where they will be at hand immediately the occasion demands. A report of this kind will insure longer life to the staff uniforms—the chart will indicate when they were last given attention—and insure that spic and sparkling appearance that does so much to lift the morale of the organization and impress the patrons. It will correct those ragged "hairdos" on the girls, make the boys pay attention to their shoes, finger nails, etc. and as a consequence make them all more conscious of their importance to the establishment and more careful of their conduct to customers.

Saving on Supplies

As far as the engine room is concerned you'd be surprised how much you can save on supplies and how much trouble you can prevent if you are in constant touch with that department and demand daily reports from the engineer. Careful and constant checking is imperative if the heating and cooling of the theatre is to be properly regulated and constant checking of inlets and outlets as well as the moving parts of the equipment is a necessary requirement. And, let me tell you that it won't be done—or at best will only be cursorily examined—unless the management keeps after the department head.

When it comes to the maintenance department I don't need to draw any word pictures to illustrate how such a daily report will keep track of the damaged or unserviceable seats and how quickly they are attended. How, the condition of car-
NOTHING CAUSES

SO MUCH TALK...

SO MUCH BUSINESS...

AS A SCANDAL
Wisconsin Prison Official Tells About Jail Theatre

Because some of our readers have evidenced curiosity about how a theatre in a prison is run, Neil Larsen, business manager of the Wisconsin State Prison at Waupun, Wis., seems that the job is not so greatly different from that of the civilian manager, even to some worry about getting money to pay film rentals. Says Mr. Larsen:

A modern DeVry 35-mm. projector and sound equipment are used, installed in a fireproof room at the prison, in the main mess hall. The machine is operated by one of the prisoners.

The rental of films is arranged through the manager of the Classic Theatre at Waupun, and they are practically the same films shown in the local theatres in the city. With the coming of warmer weather the showing of films is discontinued, as the men are out in the recreation yard and baseball and other games.

The cost of the films is paid for out of the profits of a canteen operated within the prison, all sales in the canteen being restricted to the inmates of the institution and the various farms and camps operated in connection with the state prison.

Some very good films are shown, the manager reports.—Enron's Note: One of the recent films was "The Fallen Angel."

Why Not Take Advantage Of Cooling as Booster?

With the approach of warm weather it may not be long before many showmen will find their cooling systems as an advertising adjunct of the theatre. Those little marquee signs telling the world that your theatre is air-cooled or air-conditioned, with perhaps a bit of frostling as trimming, are mighty inviting to the hot, humid pedestrians whose feet may be curling from the warmth of the sidewalk.

A good cooling system is something to boast about and neglecting to take full advantage of this selling point is an unpardonable managerial sin. Why not plan this summer on a more elaborate ballyhoo? Perhaps a board on either side of the box-office railing the cool delights of your theatre, or maybe a whole panel of regular front would not be too much on this important feature.

Solicits New Mail List

Century Theatres of Brooklyn and Long Island, one of the few circuits in the East which continues to distribute programs in mail, have gone into an intensive campaign to secure new names for mailing lists.

Displays have been run in the theatres to obtain names of patrons not already on file.
Good Checking Takes Off Pressure, Says Jackson

(Continued from Page 22)

pegs, electrical fixtures, display boards, ticket choppers, ticket machines, show cases? Will evidence of approaching need for repairs be observed sufficiently in advance to allow for the solicitation of bids, in the instance of large jobs, or the selection of the proper agency to do the work correctly?

You'll know when to order chair covers, seat covering, brackets, bearings and all of the other parts needed to care for seats well in advance and not be forced to close off certain sections—which always happens when the biggest crowds are jamming the auditorium.

A chart of this kind will do so much for the manager in a half hour each morning—provided he makes the presentation of department heads a "must" each day—that he will have time for the study of future bookings, scheduled compilation, the selection of short subjects, the proper building of coming shows without once demanding that time be taken out to attend this or that trivial duty that "just happened" to be overlooked when the house opened.

He will be free for those "outside" contacts so important to the theatre. He will have time to prepare selling campaigns sufficiently far in advance to allow for the proper solicitation of expected cooperators—without making it necessary for the cooperators to "decide right now" because of the closeness of release. There will be no more "rush acts" given the newspapers on contest material. No more "now or never" setups for the civic clubs. Time will always be available to allow for proper consideration of the theatre's requests for advertising or exploitation cooperation.

Plenty of potential merchant helpers have been made pretty sore at times because of those "rush acts."

Avoiding Theatre Pressure

As I see it, a chart of this kind will enable the manager to actually run the theatre and under the present "hit or miss" systems most theatres are actually running the managers.

While such a chart system requires organization, the manager who lacks the faculty of organizing his help is lost anyhow. It will not eliminate the necessity for his taking time out a couple of times each week to personally see that false or careless reports are being rendered. It will not eliminate his responsibility for seeing to it that no imperfection in operation or equipment is allowed to remain uncorrected. It will not excuse him from personally checking inventories of supplies and carefully observing the size and frequency of requisitioned material.

Nor does such a chart eliminate the necessity for a periodic check of the roof, the upright, the marquee, the billing route, and all the other things not subject to coverage in the daily or weekly checkup.

It would—and will—make his job a lot easier by relieving his mind of the seemingly inconsequential things that others can and should take care of and thereby leave him with uncluttered and untroubled mental powers to cope with the actual problems of the "current and coming" programs at the theatre.

Because of the variety of houses, size, class, communities served, etc. it is impossible for me to set down here any standard outline of the subjects and details the form should carry. Each theatre manager should do that for himself, since he alone is conversant with the units of his particular operation. However, I hope I have succeeded in outlining the material value of such a form or chart to any theatre, and hope to be in receipt of a sample form from one or more readers that can be reproduced on these pages sometime in the future.

Arnold Pressburger presents

GEORGE SANDERS
SIGNE HASSO
CAROLE LANDIS

in

"A SCANDAL IN PARIS"

with
AKIM TAMIROFF
GENE LOCKHART

Alma Kruger • Alan Napier • Jo Ann Marlowe
Vladimir Sokoloff • Directed by DOUGLAS SIRK
Screenplay by Ellis St. Joseph
Produced by ARNOLD PRESSBURGER

SHOWMEN'S TRADE REVIEW, June 8, 1946
Big Ballyhoo and Newspaper Set-up Kicks Off Albany Drive-In Opening

The State Police were out, the Army was out, the fireworks and the shooting, and the bands, and the Mayors and the beautiful girls all combined last week to make the opening of the Fabian-Hellman Drive-In Theatre on the Albany-Schenectady road one of the most glamorous affairs in the history of New York state. This big opening splash was carefully arranged by Larry Cowen, director of publicity for Fabian Upstate Theatres, and his staff, and it took a deal of doing.

Extensively Decorated

The theatre itself on opening night was a flash of flags, bunting, streamers and floodlights, Troop G of the New York State Police augmented local and private police to handle the crowds. Captain Van Markem of the Army recruiting in Albany helped the ballyhoo with a large Army sound truck and a staff of 25 uniformed G.I.'s, all veterans of the war. As the loud-speakers blared martial airs the soldiers kept fit a line of red flares 200 feet long which could be seen for miles.

A heavy newspaper campaign had prepared the public well in advance of the opening.

Daily ads and stories appeared in the Albany Times-Union, Knickerbocker News, Schenectady Gazette, Union Star and the Troy Record. There was a co-operative full page ad in both Albany and Schenectady. Full page co-operative ads hit the Times-Union on Thursday, May 30 and on Sunday, the day after opening, and in Schenectady on Saturday, the day of the opening. A plumb contest has already been announced to run in the Knickerbocker News for the month of June.

3 Mayors Attend

The Mayors of Albany, Schenectady and Troy, attending the opening of the new Drive-In, proclaimed it a great civic improvement. Mayor Ahern of Troy said the new Drive-In was his idea of the finest way of eliminating the parked car menace.

Decoration Day parades were taken advantage of and heralds announcing the opening of the Drive-In were given to the crowds lining the line of march in the three cities of Albany, Schenectady and Troy. A thousand 3-sheets were made up from Schenectady to Albany. These were paid for by a local gasoline station.

The General Electric Station of Schenectady, WGY, broadcast the opening for one week and the Roving Reporter of WOKO also broadcast the opening.

RKO Publicists Essay Lively 'Veil' Campaign

By capitalizing on facts that apparently were publicity weaknesses RKO Metropolitan Theatres' publicists for the direction of Harry Mandel, turned their campaigns in Universal's "The Seventh Veil" into a rousing success. "The Seventh Veil" is a British made film—its two stars were unknown to American audiences. These were the facts that had to be overcome to essay a successful campaign—and that's just what the RKO publicists did.

First, they arranged for a full screening of the picture for music educators and the deans of the leading music schools to emphasize that one of the film's outstanding attractions is music by the London Symphony Orchestra. This was followed by mailing 900 letters to music teachers in New York's schools, informing them of the music to be heard in the picture, and when it would be shown at RKO Theatres. The music schools also received 450 posters for bulletin boards and 10,000 student announcements also were forwarded for distribution. A final letter to music critics on the Metropolitan dailies also was mailed.

Follow U's Lead

Publicists Fred Herkwitz and Vincent Ligurci of the Emde Division and Pat Grosso and Ray Malone of the McDonald Division, followed the lead of Universal's out-of-town campaigns on the picture by arranging for Trans-Atlantic telephone calls to be made by British War Brides to their homes in England and enlisted the cooperation of local daily newspapers such as the Brooklyn Eagle, Bronx Home News, Long Island Press, Long Island Star Journal and the newspapers in White Plains, New Rochelle and Mt. Vernon, all of which had reporters and photographers cover the events. Advance stories and picture breaks plus current stories were carried.

7 Theatres Participate

Telephone calls were made from the manager's office in the theatre on the day before the picture's opening. The theatres that participated in this tie-up included the RKO Fordham, Max Minke, manager; Keith's White Plains, Al Phuehan, manager; Proctor's New Rochelle, William Cooe, manager; Proctor's Mt. Vernon, Baker Shelton, manager; Bushwick, Jack Kies, manager; Richmond Hill, John Heinz, manager; and Keith's Flushing, Leo Koken, manager.

NATIONAL TIEUP—Bill Morton of the RKO Albe, Providence, localized PRC's national tieup with Welch's Grape Juice to the extent that he was able to get 125 windows like this in stores handling the Welch products for the showing of "Wife of Monte Cristo."

'Paradise' Contest Stunt

Big Success in Atlanta

Universal's "Night in Paradise" continues to be the basis of successful contests in key cities with the cooperation of the U. S. Army Recruiting service by which re-enlisting soldiers compete in an essay contest on why they re-enlisted. The latest of the series was put on in Atlanta, Georgia, by Perry Sennor, southern exploiter for Universal and Frank Bicker son, Paramount Theatre manager.

Army Big Help

Through the recruiting service of the Fourth Service Command G.I.'s in the command's seven states were invited to compete in the essay contest with Private L. F. Johnson adjudged winner. Offered a choice of more than 100 local pin-ups as an escort, Johnson turned them all down in favor of his wife, who was driven from Alexander City in an Army car to enjoy the four nights (and days) in paradise as guests of Universal and the theatre. Johnson's choice of his wife instead of a local pin-up queen as escort for the entertainment was the subject of feature stories in Atlanta newspapers.

The Johnsons had a suite at the Ansley Hotel, were dined and danced at the city's leading restaurants and clubs, met Mayor William B. Hartfield and toured the city in a private limousine, escorted by M.P.'s on motorcycles. High point of their frolic was their appearance at the opening of the picture at the Paramount. Reporters and photographers accompanied the pair on their tour.—AT

'Reservations' Ads Start

As part of a comprehensive pre-selling campaign, RKO Radio's advertising department, under the direction of S. Barret McCormick, has launched a large-scale national advertising campaign on Jesse Lasky's "Without Reservations" directed by Mervyn LeRoy and co-starring Claudette Colbert and John Wayne. The schedule includes most of the top publications in the United States and Canada with a total grand circulation of over 31,000,000 copies.
ROBERT & RAYMOND HAKIM
present
GINGER ROGERS
in SAM WOOD'S
Heartbeat
JEAN PIERRE AUMONT
ADOLPHE MENJOU
Melville Cooper • Mikhail Rasumny
Mona Maris • Eduardo Ciannelli
Henry Stephenson
and
BASIL RATHBONE

Produced by Robert & Raymond Hakim • Directed by Sam Wood •
so Neat!
so Sweet!

-SO-O-O-O-
Indiscreet!

Ginger in Paris... running away from her past... stumbles smack into her future... a tall, dark and handsome future!

Adaptation by Morrie Ryskind • Director of Photography, Joseph Valentine, A. S. C.
The Nation's Millions
WILL BE ATTRACTED TO,

Heartbeat
through a national magazine advertising campaign of four-color, full page ads in

LIFE • McCALL'S • LOOK
LIBERTY • TIME • TRUE
STORY • FAN LIST and
CANADIAN MAGAZINES
—Comprehensive coverage bringing one of the brightest and most striking show messages in years to a total of

22,976,270
CIRCULATION
**'Breakfast' Selling Just As Crazy in Harrisburg**

Tom Breneman's "Breakfast in Hollywood" continues on its crazy exploitation way with Bob Slidman, manager of the Senate, Harrisburg, putting on the latest episode by enlisting the city's business men in a tieup with institutions for the blind to supply orchids, nylons hose, beauty kits, ticket for a beauty salon going over, cleaning and glazing a fur coat and a woman's slip as prizes in the now famous crazy hat contest with its accompanying auction. Proceeds from the auctions went to the local and national organizations for the blind.

Newspapers gave considerably more space to the film due to the interest created by the contest and its tieup with charitable institutions. At the first matinee showing Slidman gave an orchid to an 87 year old lady and distributed the other promoted prizes.

**Shows Ingenuity**

Slidman showed considerable ingenuity when a shipment of crazy hats from Breneman and Hedda Hopper did not arrive in time from Hollywood, by concocting as ridiculous set of hats as Miss Hopper ever dreamed up. The hats, auctioned off to women in the audience were composed of electric light bulbs and various articles from the theatre's lost and found department. The hat auction was repeated at the Saturday night show, with the free gift project a feature of every 1:30 matinee performance.

During the film's run, the 11 a.m. broadcast from Hollywood was aired from the theatre, with two local women who have been putting on similar broadcasts in nearby towns, acting the parts at the Senate.—HA

**Radio Laughters for 'Kid'**

Paul Pierce, producer and radio writer, is currently at work on transcriptions for exploiting Samuel Goldwyn's "Kid From Brooklyn" which will include chuckles, giggles and guffaws by famous radio laughers, including Tom Breneman, Baby Snooks (Fanny Brice), Don Wilson, Billie Burke, Jimmy Durante and Garry Moore, William Herbert, Goldwyn's ad and publicity chief supervisors.

**RCA-WB 20th Anniversary of Sound Tieups Will Benefit Warner Films**

RCA-Victor, one of the co-sponsors with Warner Bros., in celebrating the 20th anniversary of sound, will put on one of the biggest promotional campaigns in its history to help publicize the event to the public.

In connection with a special album of Cole Porter music from the Warner musical film, "Night and Day," RCA has arranged for a nation-wide window display contest on the sound anniversary and the picture. The top winners in this competition, which is outlined in detail in a special section of the June issue of Victor Record News, will get a free trip to Hollywood and a visit to the Warner Studios.

Enclosed with each copy of the Cole Porter "Night and Day" album will be a special four-page insert devoted entirely to the sound anniversary, including shots of the Warner studio, RCA equipment, and scenes from "Night and Day."

**Radio Highlight**

A highlight of RCA's radio promotion on the anniversary will be the RCA Hour of Sunday, August 4, over the full NBC network of 144 stations, with the program devoted entirely to the talking picture celebration and to Cole Porter's music.

In addition to the anniversary material that will be published in Victor Record News, a series of articles has been set by RCA for the Victor Record Review, Record Retailing and similar music trade publications. Activity in the retail music field also will include special dealer ads tying in the anniversary and "Night and Day." A streamer and a one-sheet for national distribution are included in this material.

Other RCA advertising in national educational magazines like American School Board Journal, Nation's Schools, School Executive and School Management, will include comments about the talking picture celebration and "Night and Day."

In addition, the RCA public relations staff will cooperate with Warners on various special events, as well as on general publicity.

**WB Sets Ad Campaign For Sound Anniversary**

Twenty-one leading national publications, with an aggregate reader circulation of 150,465,560, will be used by Warner Bros., as part of the advertising campaign to bring the company's Twentieth Anniversary of Sound to the attention of the public, according to Mort Blumenstock, vice-president in charge of advertising and publicity.

This will be the biggest single advertising schedule in the company's history. Full-page ads will appear in Fortune, Redbook, McCall's, Newsweek, Liberty, Scrips, Time, Saturday Evening Post, Ladies' Home Journal, Cosmopolitan, Good Housekeeping, Woman's Home Companion, American, Christian Herald, Photoplay Magazine, Extension, School and College, Life, and Look. Christian Science Monitor also will carry 1,000 lines.

Mentioned in the ad are all the co-sponsors with Warners in the talking picture celebration, including A. T. & T, Western Electric, Bell Telephone Laboratories, Eastman Kodak, RCA-Victor, Society of Motion Picture Engineers, and Thomas A. Edison, Inc. Several of these co-sponsors also have prepared extensive national advertising schedules tied in with the sound anniversary.

**Features Co-op Ad in 'Utopia' Pre-Selling**

Simply by offering the credit line, "Perfections in Fashions—from the Sportsmen's 'Utopia'" to a department store in Richmond, Manager Charles Hubert of the Colonial Theatre set a ¾ page cooperative advertising page in the Times-Dispatch, heralding his opening of Paramount's "Road to Utopia." The ad featured a large photo of Bob Hope wearing a sports jacket, and included an illustration of the record album of songs from the film, as recorded by Bing Crosby. The ad gave prominent credits to the film and the opening at the Colonial.

**Cola Tieup**

Other features of Hubert's campaign included a tieup with Royal Crown Cola by which all trucks of that company servicing Richmond were bumbered with information about the picture; a Decca Record window display; radio plugs a week in advance via a man in the street broadcast and other radio plus a week in advance via a Club program on another station.

**Promotes Sermons**

On one of the very few films for which church cooperation is obtainable, Abe Tietel, World Playhouse, Chicago, screened MGM's "Man's Last Chance" for representatives of churches of all denominations, which resulted in sermons of the film in churches the following Sunday.

**Distributes Fan Photos**

With the backside imprinted with the program for the week, the Palace Theatre, Greenwood, Tenn., distributed color fan photos of Roy Rogers and his horse, Trigger, in connection with the showing of Republic's "Utah."
SELLING THE PICTURE

B & K Easily Handle Record Sinatra Crowd

Loop Managers, Assistants Assigned to Theatre As Aides—Usher Staff Tripled

Frank Sinatra's record-breaking one-week engagement at the Chicago Theatre was treated by the Balaban & Katz theatre operations and advertising-publicity staffs as the company's most extraordinary event in years.

Plans for crowd movement and handling, in anticipation of an all-time record attendance based on 49 shows for the week, were the most detailed ever worked out by David B. Wallerstein, D & K district manager, who has handled such events in the past as the "Northwest Mounted Police" premiere and the "Dolly Sisters" premiere. These plans dovetailed with one of the most intensive exploitation-publicity campaigns Chicago has seen in years. Sinatra was treated throughout as news, not as a theatre-page personality.

Makes Page One

The original booking brought page one announcement stories that same day in Chicago afternoon papers and in morning papers of the next day. Within 24 hours trailers were on the screens of all Balaban & Katz neighborhood theatres, advertising "The House I Live In" and all principal radio news commentators had made announcements of the forthcoming engagement.

Into immediate work went posters for 35 Balaban & Katz theatres including the Loop theatre, a special circuit trailer, special snipes for all candy vending machines, for juke boxes, postcards to dealers, a city-wide tieup with State Street stores on a quickly arranged National Bow Tie week, an intensive tieup with Columbia tieup and radio campaign for stations WIND and WJJD, used extensively by B & K, and other exploitation.

A week later came Sinatra's cancellation on grounds of illness, accompanied by a glimmer of hope that he might still play the date. Then two weeks later, Sinatra confirmed by wire to John Balaban that he would play the engagement and the press again played up the story in its news columns.

Dimout Threatens

On Thursday, May 2, came another setback—the Chicago dimout due to the coal shortage. What Sinatra nor Balaban & Katz knew then whether the playdate could be kept. W. K. Hol-lander and his ad-publicity staff went ahead on the theory that it would, however, and at the height of the dimout, when Sinatra broad-casted from Chicago, obtained from Frankie an announcement that he would play the date, even if diesel generators had to be installed to provide electric power.

Cancellation of the dimout on May 10 the campaign in high gear, with all the city's disc jockeys, principal record stores, 36 theatres, two radio stations, and in cooperation with the Balaban & Katz Chain and the radio campaign as well, handled with press notices and Sinatra himself giving the playdate a final advance plug on Wednesday, May 15.

Meanwhile, special plans for crowd and press handling went into the S-Day minus seven stage. A full week in advance they had been worked out by David B. Wallerstein and the co-managers of the Chicago, Ray Thompson and Charles Nesbit, for every possible contingency. Every Balaban & Katz Loop manager and several top men from neighborhood theatres were assigned to the Chicago for opening day and the week-end. The usher staff was tripled. An outside telephone booth was converted into a fourth box-office.

A detail of 25 traffic policemen was assigned to the theatre, a loudspeaker system was installed.

On opening day this planning kept crowds orderly in spite of a four-hour delay before the first stage show. Sale of tickets began at 6:45 a.m., but first there was a loudspeaker announcement that Sinatra's plane had been delayed and that the crowd would have to wait until 1 p.m. for the first stage show. Many disappointed early arrivals walked away, as did thousands more during the morning.

Wallerstein had Sinatra meet at the airport by a police squad car and a motorcycle escort. The crooner was whisked into the stage door without crowd interference just 25 minutes from the time his plane landed at the airport, 15 miles southwest of the center of the loop. To fill the time gap an extra feature was pressed into service, preceding "Up Goes Maisic," the regular feature.

Newspaper people saw the show from a mezzanine box. Photographers by the score worked, during the show stage show, per the pit; Sinatra, unfazed by delay and lack of sleep, followed his first stage show with a one-hour press conference, asked no favor or quarter, answered all questions.

Opening day the conservative Daily News carried nearly a full page of pictures; other papers were as avid in their coverage.

Tieups included ads by Goldblatt Bros., Lyon and Healy, Hudson Ross & Co., window displays in State Street and Loop stores, a special cocktail party for the disc jockeys, a huge teen-age mass interview for editors of high school papers, and perfect timing with the Chicago Daily News on the "Little Abner Comic Strips." News had Sinatra singing Daisy Mae's "lament on its front page day before Frankie's opening by arrangement with Everett Norlander, managing editor.

First three days of the engagement more people were handled than ever before and without incident.

'Badman's' Ballyhoo Campaign Successful

Area premières on RKO Radio's "Badman's Territory" have been staged via Terry Turner's colorful Pony Express Ballyhoo, consisting of parades and newspaper tieups in Milwaukee, Chicago, Boston and Cincinnati territories with others to be staged soon in Pittsburgh, Minneapolis, St. Paul and Kansas City.

The Pony Express idea, in which real live ponies are given away to youngsters, with the cooperation of participating newspapers, and radio stations, have been preceded by gay youngsters and grownups in each city where the premières have taken place. Newspapers, radio and civic officials have given thorough cooperation in the various campaigns.

Movie Edition of 'Siam'

A popular priced movie edition of "Anna and the King of Siam" has been brought out by the John Day company, publishers of the novel originally, to coincide with 20th Century-Fox's release of the motion picture, providing an additional valuable medium for local exploitation.
SELLING THE PICTURE

Contest, Tieups, Radio in L. A. 'Devotion' Campaign

Recognizing that romance was the motivating theme of Warner Bros. "Devotion," publicists in Los Angeles West Coast Division of Warner Theatres in Los Angeles capitalized on this principal weapon by putting through the medium of radio by holding a private screening of the film for every woman commentator on Los Angeles radio stations. With their wide day-time radio coverage, it was felt that this type of selling would do much to reach women in their own homes with the message that "Devotion" was just what they had been waiting for. Net result of the screening was a jack-pot of excellent plugs on the following programs: Frances Scully, KECA; Miriam Lane, KMPIC; Joan Schaeffer, KFT; Jane Jutson, KFWB; and Marilyn Lew, KXL.

Other Approaches

Other avenues of sales approach used by the publicity crew included the important educational field. With the Bronte Sisters figuring prominently in the film's story, schools in Los Angeles were the two branches of the distribution line-- especially prepared Study Guide. A supply of these brochures was given to the supervisor in charge of Social Studies and Motion Picture Appreciation classes. The Los Angeles Board of Education was particularly cooperative.

Los Angeles Public Library and its 38 branches were also utilized in putting over the "Devotion" message. More than 10,000 book-markets were distributed by librarians which listed Bronte books on one side and advertising copy on the other.

O'Rear Blankets Town With 'Kitty' Windows

"Kitty" smiled at passersby from virtually all the downtown shop windows during the two weeks of her stay at the Colonial, Harrisburg. Jack O'Rear, manager, used a series of window displays, counter ads, and department store tie-ups for promotion, using the interest in the novel as a basis for most of the publicity.

Windows which attracted attention were erected in Murphy's, Green's Five and Ten, Woolworth's, Green's Card Shop, the Penn Book Shop and Green's Card Shop. In addition, indoor displays were placed in the Book Shop, the card shop, and other stores.

One of the largest book sections of a downtown store, Patterson's, ran short of the novels during the campaign, and the display had to be removed.

O'Rear spotted announcements on radio stations WHP, WHGS, and WKO, and arranged with commentators to say a few words about the picture. He placed a standee and cut-out in the lobby two weeks in advance of the run, and during the two week appearance, added a set piece to the marquee, box-office and attached panels to each side of the theatre front.

Attendance was at an unusually high peak through the two weeks, with the first Saturday crowd so heavy O'Rear turned on the cooling system for the first time this season.—HA.

GETS FULL PAGE CO-OP

Winnie Tyers of the Capitol, Niagara Falls, Ont., was in town recently to look over the round-the-clock advertising as the highlight of his campaign on David O. Selznick's "Spellbound," with a streamer head across the top of the page in 72 point type naming the film.

Main and branch libraries also used display cards and stills on bulletin boards in direct tieup with the picture.

One item in the campaign which resulted in country-wide coverage was a "Devotion" contest conducted in 20 community newspapers. Contestants submitted 100 words on situations or incidents which exemplified real devotion. This feature was also placed in the Downtown Shopping News with a circulation of more than 450,000. Contest ran two weeks.

Exploiter's garnered a bank of 14 windows in the J. J. Hagarty store in downtown Los Angeles which displayed costumes and furniture used in the picture. Also displayed in stores of jewelry store windows were glamorous photos of Ida Lupino.

Radio Campaign

In addition to the comprehensive radio campaign which began two weeks in advance, station KFWB featured a nightly 15-minute broadcast featuring theme music from the production. These started two weeks in advance and continued through the engagement. On the night before opening KFWB presented a "Devotion" tribute broadcast with stars Ida Lupino and Arthur Kennedy appearing on the program.

Extra space in newspapers included a special story and picture in Prudence Penny's column in the Examiner featuring English dishes and a specially posed still of Ida Lupino demonstrating a new make-up in Babette's column also in the Examiner.

Utility Aids 'Tomorrow'

Manager Bob Whelan RKO Orpheum, Minneapolis, arranged with the Minneapolis Gas & Light Company to use its 60,000 name mailing list for the distribution of tieup literature on Warner's "One More Tomorrow." By supplying cards carrying a still of Jane Wyman with the line, "Goodbye, noise and trouble. We're changing to a Serve!" the utility company mailed the cards to customers, along with the periodical gas and light bills.

DIFFERENT, BUT ALL GOOD. Here are three treatments of window displays for 20th Century-Fox's "Dragonwyck." They all are of the movie edition of the best seller book and illustrate ideas of some of the country's best window dressers. By clipping this layout and showing it to window display men in other cities, managers and publicity men can suggest a treatment for windows in their own locality. Shown here (1 to 3) a display in the H & S Pogue Company, Cincinnati; the J. C. Penney store in San Francisco and McAlpin's department store, Philadelphia. Cincinnati windows were arranged by Arthur Rudenfeld, RKO district manager and the coast display by Fay Reeder, advertising and publicity director for Fox West Coast Theatres

PRETTY PUSS. This is the way manager Sam Gilman's usherette looked as she paraded the streets of Harrisburg to ballyhoo Loew's cartoon carnival. She attracted plenty of attention, too. Nice?—HA

New 'Cinderella' Angle Worked at Chicago House

A new angle on the "Cinderella Jones" glass slipper stunt was worked by Miss Lucia Perrigo, Warner Bros.' field representative, when she staged an interview with Dr. Harold L. Emlen, head of the Chicago Chiropractors Association, on what hobby socks were doing to their feet with the type of saddle shoes and mocassins now being worn.

Yarn landed in the news columns for nearly half a page with pictures as well as the story and captions calling attention to the film's showing at the Chicago Theatre.

The Search for Cinderella Contest to find the local miss whose feet would fit the glass slippers was conducted via radio with Tommy Bartlett, NBC master of ceremonies, Contest was announced daily for ten days prior to opening.
ALAN LADD
GERALDINE
FITZGERALD

in
"O.S."

with Patric Knowles · John Hoyt
Written and Produced by Richard Maibaum
Directed by Irving Pichel
smashed every house
record in the Gotham Theatre’s 13-year
history—by thousands and thousands of dollars—in
the first weekend* of its Broadway world premiere!

PARAMOUNT
scoops the field with
“the first picture of a new cycle”!
Money Dates for July

With actual war hostilities having long ceased and the efforts of United Nations Representatives progressing comparatively smoothly toward the kind of permanent Peace that makes for untrodden brows in America and the rest of the world, this 4th of July, Independence Day, will be marked with national celebrations, the like of which will have seldom been seen in America. Independence Day is the biggest—the only—big money date in July and showmen should start now to make extensive plans for its celebration and to make theatres the center of such celebrations in each community. The American Legion, Veterans of Foreign Wars, The Army and Navy Union and the American Veterans posts and garrisons in each city will be more than glad to cooperate with theatremen everywhere in the upsurge of Americanism that, more than ever, will be experienced this year. Remember that money is still plentiful, some of it at least expected for new films; that there is plenty of goods available for the jalousies; that the lure of outdoors is always strong at this time and that to offset these factors, plenty of institutional exploitation must be the order of the day to prevent seasonal slumps. Check the month's sectional observances and anniversaries for other possible state and local topics.

National Observation Periods

**JULY 4—INDEPENDENCE DAY.** This will be be a day of ceremony and observance this year, perhaps greater than that of any other day ever before. There will be patriotic editorialists, news stories, merchants, displays, special radio broadcasts in which theatres may take a prominent part. Display the American flag and wherever possible include the flags of the United Nations. Employ red, white and blue bunting in frontons around the marquees. Decorate the lobby with flag clusters. If obtainable in your vicinity, have on display the Declaration of Independence, blow it up to 40 x 60 and make it the center of a special lobby display in advance of your show. Incorporate in the Declaration display in the theatre, "Try to set an essay contest with schools on, "What Independence Day means to me." Book whatever patriotic short subjects may be available. Conferences with exchanges will bring these to light far enough in advance to book them. Plans with the drama groups for a stage celebration and if the weather is good arrange for an old fashioned and memorable 4th of July parade up and down the streets of the theatre. Be careful in arranging for the stage celebration not to put too much stress on the activities of any one group—invite them all. Many attractive patriotic contests and promotions, ar- ranging for speeches be sure that the subject matter has been approved by the proper authorities—make them interesting. PTA and other women's groups might sponsor a special show for youngsters the morning of the 4th (Thursday). During old hours Americanism groups might sponsor a showing of patriotic shorts. A contest among drum and bugle corps on or bands of various societies is always a good bet. Educational exhibits and historical exhibits tracing Americans should be displayed and advertised. Cooperate with the U. S. Army's Recruiting Service for a lobby booth. Use every publicity and advertising method you have at your command to cover the subjects. The Greatest of Us All. Build goodwill with a party for newsboys, for orphans or other underprivileged groups. Smart booking and smart showmanship will ring the bell—it always has. Don't let the Fourth pass without expanding every showmanship effort to make it an institutional and box office success for your own theatre.

**Sectional Observances**

**July 1: Dominions Day in Canada.**

**July 3: Iowa admitted to the Union, 1859.**

**July 16: District of Columbia established, 1790.**

**July 24: Pioneer Day in Utah.**

**July 25: Occupation Day in Puerto Rico.**

**Anniversaries**

**July 4: First road test of auto, 1894.**

**July 4: Nathaniel Hawthorne, born 1804.**

**July 4: First rodeo held in American at Prescott, Arizona, 1888.**

**July 7: Japan invades China, 1937.**

**July 7: Air Mail Service, New York to California—established 1918.**

**July 10: Howard Hughes started (at Brooklyn) fastest round-the-world flight, 1938.**

**July 11: John Quincy Adams, born 1767.**

**July 11: Trumbull Bridge, New York, opened 1836.**

**July 14: Bastille Day—first celebrated in U. S. in 1914.**

**July 14: First World's Fair in U. S., 1853.**

**July 18: United States-Canada St. Lawrence Treaty, 1935.**

**July 26: General of the Armies Douglas MacArthur takes command of American Army in Philippines, 1905.**

**July 26: Postal System, established 1775.**

**July 29: New York ratifies Constitution, 1788.**

**July 28: Beginning of World War I, 1914.**

Those Cartoon Shows in Front as Business-Getters

And still the kiddie cartoon shows continue to score successes. No sooner is one reported than along comes another. Not to be outdone, Michael Stronger, manager of Loew's State, White Plains, decided to stage an Easter Week cartoon carnival featuring 20 Technicolor cartoons. It was a complete sell-out, so he held another on May 4. That, too, brought out the kiddies en masse, many of them with their parents. Those attending the May 4th show were invited to come early to see the two regular features on that day's program.

How to Do It

How did Stronger go about selling his kiddie cartoon shows? Well, he used special trailers two weeks in advance, ran special copy in newspapers, sold tickets in advance (always sell your tickets in advance, otherwise you'll be so mobbed on the morning of the show that the harassed staff will be unable to take care of the crowd), distributed 10,000 heralds, promoted plugs on the local radio station's Quiz Program. He used big lobby boards and arranged for announcements on school bulletin boards.

If you haven't yet held one of those kiddie cartoon shows, better do it now. Take it from Stronger and others who have tried them.

GABLE FOR FREE. Michael Stronger, manager of Loew's White Plains Theatre, set up this impressive Gable-Garson window by supplying inexpensive Gable photographs to Woolworth's Five and Ten to be given away. There are about 20 pictures of Gable and many of Miss Garson, with other MGM players shown.

HIZZONER WELCOMES. Master Sergeant John Gildee, Jr., and Mrs. Gildee are welcomed to New York City by Mayor John O'Dwyer at City Hall. The Gildees came to New York for a "Night In Paradise" as guests of Merle Oberon and Turhan Bey, stars of Universal's "Night In Paradise." The Gildees' tour of New York was a round of entertainment at night clubs, radio broadcasts, etc. Gildee won an essay contest on "Why I re-enlisted in the Army," with the entertainment and trip to New York as first prize. They came to town in an Army jeep from Baltimore when the railroads were on strike.

Colbert 'Dress Contest Wows Them in Hartford

One of the most successful contests of its kind ever sponsored by Loew's Poli Theatre in Hartford, according to Louis Cohen, was the "Design a Dress for Claudette Colbert" event conducted in connection with the Hartford showing of "Tomorrow Is Forever," Planted in the Courant's Parade of Youth section, it attracted more than 750 contestants of all ages and sexes. Twenty prizes of war savings stamps and guest tickets were awarded. Winner was 10-year-old William Witkowsky, an art student at Hartford Public High School.

Radio Broadcast

Also in connection with "Tomorrow," Cohen lined up a half-hour lobby radio broadcast over station WTHF, with local announcer, devoted the entire 30 minutes to getting customer reaction to the film. This promoted broadcast received a great deal of attention and worked out very successfully. Cohen also engineered a display in the Hartford Public Library under the title: "Cohen's Book Make Great Films." Stills from the film were carried over an admiration of "Read the Book; See the Film." Before leaving on a vacation to Philadelphia, Baltimore and Washington, Cohen launched a "Ziegfeld Girl Contest," which was won by Audra Hawkins, 22-year-old Hartford girl, who was given a course in modeling (value $50) at the Celle Modeling School here, and a gold-plated "Z" inlaid with rhinestones. Contest attracted a considerable number of contestants. Runners up received nyxons—HA.

Reisinger's At It Again!

The fifth full page cooperative ad in the same number of weeks has just been set by H. W. Reisinger of Loew's Dayton Theatre with the Home Store. This one shows a five column by eight inch photo of Rhonda Fleming in "Abilene Town," and accompanying copy tells readers that she stars in United Artists' "Abilene Town" coming to Loew's. Nice? Reisinger also just set up a seven by eight inch cooperative on recordings from new films, illustrated by a still of Ann Dvorak in the same film. All for free, too.
A NEW NAME IN
MOTION PICTURES

UNITED WORLD
PICTURES

Watch for 18 important releases through
United World Pictures
SELLING THE PICTURE

WHOOPING IT UP! Republic's dual showing of "In Old Sacramento" and "Along the Navajo Trail" at the Fox Theatre, St. Louis, was heralded by the spectacular ballyhoo (top) of a western stage coach, accompanied by masked outsiders who "yipped" all through the city's streets. Just above is shown the impressive front treatment of the two films by M. L. Plessner, director of publicity for Panchon and Marco.

Spectacular Exploitation Campaign For 'Sacramento' and 'Navajo Trail'

An extensive exploitation campaign highlighted by the proclamation of "Western Motion Picture Week in St. Louis" by the Mayor of St. Louis, and the use of an original Deadwood to Cheyenne horse-drawn stagecoach ballyhoo was employed to publicize the opening of Republic's dual showing of "In Old Sacramento," and "Along the Navajo Trail," at the 5,300 seat, first-run Fox Theatre in St. Louis. The Republic program was promoted as a "Once in a Lifetime—All Out Western Treat" by M. L. Plessner, Director of Publicity for Panchon and Marco.

Calling attention to the fact that St. Louis has always played a leading role in the development of the West, and that motion pictures have devoted many stories to the West, the Mayor's proclamation also declared that "Republic Pictures has become one of the most important producers of these western motion pictures." The Deadwood to Cheyenne horse-drawn stagecoach toured the city with a mounted cowboy escort on the day of the opening, attracting widespread public attention.

Continuous Plug

As part of the campaign mapped by Plessner, a screen over the theatre's orchestra entrance projected continuous plugs for both pictures. A "cow-poke" mounted on an electric steel and wood horse at the foot of the main staircase directed patrons to seats.

Trailers in eight theatres cross-plugged the pictures, and colorful 40x60 displays were utilized in the lobbies of the Missouri, Shubert and St. Louis theatres, as well as the Fox Theatre. Over 25,000 circus-type heralds were distributed to school kids by two boys dressed in cowboy outfits.

Elaborate displays were built into the lobby of the Fox Theatre to herald the program. A huge, compo silhouetted horse and rider rocked in front of a painted Western backdrop displaying the names of the two pictures. A "corral" fence of real timber, mounted longhorns and saddle equipment, and a glowing simulated ranch window supplemented the display.

Store window tie-ins were arranged including western displays in Famous-Barr Department Store and the Newell Store, and a special western book window at Stix, Baer and Fuller.

House Stuff Costumed

All members of the house staff—ushers, cashiers, receptionists, candy girls, treasurers, assistant managers, etc.—were dressed in western period costume.

Special longhorn-decorated showcases in the lobby displayed elaborate western saddles and leatherwork exhibits loaned by The Newell Store. One of them contained a fifteen-hundred ($1,500) silver-dollar-encrusted saddle, a gun belt with gold buckle, and a holster studded with rubies.

Extensive newspaper advertising and radio coverage rounded out the campaign.

Unexpected Rewards for Campaign by Horwitz

It takes a good deal of work by the theatre personnel to put over a stunt like the "Ziegfeld Girl Contest," but everybody usually seems to feel the effort is not wasted, and sometimes extra rewards crop up that are unexpected. There was Loew's Poli-Hartford Theatre, for instance. The staff had their noses to the grind-stone for this one and when they added up the score they found they had not only put over MGM's "Ziegfeld Follies of 1946," but also had greatly advanced the fame of the house itself.

The reason was that, in conducting the contest, a lot of the publicity received really resolved itself into what might be called indirect institutional publicity for the house. The simplest way to explain is to show how Assistant Manager Sam Horwitz inadvertently got into the middle of things. Among other matters, Sam participated in a local "Man on the Street" radio program. The topic discussed was single and double features, but he got in plenty of plugs for the picture, you may be sure. Naturally, he himself had to be identified with the theatre, so that radio listeners actually received a personal tip with the Poli-Hartford.

Press Interview

Then, on the opening day, the first-prize winner, Audra Hawkins, and Sam Horwitz took part in an interview that created considerable interest about the city. Later the Hartford Times broke with a photo on the contest. In the photo were the sponsor (a modeling school), the first, second and third winners, and—Horwitz, and, of course, Sam was on the stage for the presentations.

Now, this may all look as if Sam was hogging the limelight, but actually he was merely doing his important part in putting over the promotion. That he got institutional value on the side for his work was not premeditated.

The "Ziegfeld Follies" campaign in Hartford as a whole was an example of how thoroughly the Loew theatre personnel and the MGM home office had prepared the ground. Outstanding in the campaign were five beauty ad tieups that broke in both local papers during the week and on two Sundays, the distribution of 10,000 heralds and circus cards and 1,000 souvenir programs (you know the Petty girl stuff), and a number of stories about both the picture and the contest that kept the local citizenry interested.

Lobby, Marquee, Trailer

Lobby art, marquee space and a special trailer constituted the selling utilized by Forrest Thompson, Majestic Theatre, Dallas, for the MGM Tom & Jerry cartoon, "Springtime for Thomas."

Railroads in Tieup on Short

One of the most extensive promotional tieups ever made in connection with a short subject has been arranged by Warner Bros. on "All Aboard," Technicolor Adventure Special, with a railroad background.

In addition to more than 20,000 posters being put up in railroad stations throughout the country, the president of every railroad is writing a personal letter to all employees urging them to see the picture at their local theatres.

Public relations departments of the railroads also are designating one of their representatives in each key city to work with the local Warner manager in selling the picture, which has gone into general release.

First report on localizing the tieup comes from Arnold Mills, manager of the Newsreel Theatre, Portland, Ore., who lined up the five biggest railroads operating into that city to put on displays in their downtown ticket offices and to distribute 7500 printed slips announcing the picture's engagement with pay-checks to employees.

Railroad unions also cooperated by announcing the showings at meetings and by posting announcements on bulletin boards.
"I'm Hannah Dembrow...outlaw... and I follow my man..."
in TECHNICOLOR!

The red-blooded story of a red-headed girl

RENEGADES

Evelyn KEYES - Willard PARKER
Larry PARKS - Edgar BUCHANAN

Advertised with full pages in AMERICAN WEEKLY LIFE • PARADE and 52 other national publications

Produced by MICHEL KRAIKE
Directed by GEORGE SHERMAN

Screenplay by Mohra Levy and Francis Edwards Fauntena
**ALBANY**

Update Theatres, Inc. held their annual election of officers on Monday with the following results: President, Joseph Grand, owner of Eagle Theatre, Albany; Treasurer, Sidney Dwork, owner of Cameo Theatre, Schenectady; Secretary, Richard McKay, owner of Sherburne Theatre, Sherburne.

Edward Mullins of United Artists has been visiting various exchanges in town.

Holiday week-enders included Adam Mlinarik, Columbia shipper, to New York; Dorothy Finkelstein, MGM booker, to Buffalo; Martha Hoffman, MGM contract clerk, to New York.

Film row vacationers are Katherine Buckley, RKO secretary, to New York for one week; Lilian Selzer, Warner Bros. Theatres’ clerk, to Wilmington, Delaware, for one week; An- nema Krefeld, Universal inspector, to New York for one week; James McCabe, Warner Bros. shipper, to Detroit for two weeks.

Warner Bros. Charlaine Shirley Murphy, who was married June 1, is honeymooning in Canada.

Visitors along Film Row included Morris Shulman, Clark Mills; Sam Davis, Phoebtaca; Walter Becker, Long Lake; C. Deitche, Schenectady; H. Bernstein, Schenectady; Kingsley Ryan, Ausable Forks; George Thornton, Saugerties; J. Bird, Manchester Depot.

The Universal sales convention is scheduled for June 24-27 at the Waldorf-Astoria, New York City, and branch manager Gene Vogel, together with salesmen Eugene Lowe and head booker Altec, will attend.

Mrs. Ben Smith, wife of the Film Classics salesman, has returned from a two-week trip to Toronto.

Vic Buzo, manager of the American Theatre, Troy, has opened his cottage at Saratoga Lake for the summer season.

Cartoon carnivals held by managers Andy Roy, Stanley Theatre, Farmington, and Sid Sommer, Troy Theatre, Troy last Saturday morning brought thronging youngsters to their doors.

Andy Roy, manager of the Stanley Theatre and president of the Kiwanis Club, Utica, will attend the national Kiwanis Club convention at Atlantic City the middle of June.

**NEW ORLEANS**

Harold Wyckoff is the new head booker at Paramount. He came here from the Atlanta office.

Irving Wormser, divisional sales manager for Film Classics, visited the New Orleans’ branch a few days ago.

The “grandiose salesman,” George Nungesser, and salesman Joe Fahrbacher of Monogram Pictures returned from their respective territories the middle of the week for a two day sales conference with their manager, Henry Glover.

H. J. Ballam, sound engineer of Altec Service Corp., recently installed Voice of The Theatre Speaker system in the Lake Theatre at Mandeville, La.

Mrs. Henry Lazarus has returned after an extensive combined business with pleasure trip in the East and midwest.

The railroad strike of last week did not cause excitement in this film exchange area. It had practically no effect on the usual movement of films, which were delivered in and out on record time due to J. L. Boyer, branch manager of National Screen Service Corp. Mr. Boyer, nominated to control the affairs, called the names of theatres and towns and each of the delivery companies answered when the one could deliver the films to the isolated territories. Within a few hours every theatre was slated to be handled by one of the four delivery services.

Mr. and Mrs. Ed Franek of the Century Theatre, Mobile, Ala., were New Orleans and film row visitors on Tuesday last.

The newly formed Gulf States Film Delivery Service recently started operation. It covers the territory of Mississippi, portions of Alabama and Florida originally covered by Flash Motor Film Delivery Service. It is managed by J. A. Schaffer of that Film Delivery Service.

A. S. Johnstone, International representative of L.A.T.S.E., after a few days rest here from an extended trip through New Orleans territory is on his way again, this time to Pensacola, Fla.

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**OMAHA**

Three Paramount employees were to receive 25-year Club admission and gold watches at a special banquet at the Athletic Club Friday night. Hugh Brady, Paramount drive captain, and George Smith, divisional manager from New York were to attend. The three are Branch Manager Jess McBride, Cashier Julia Leary and George Goldberg, and the Sun Theatre, Omaha.

A. E. Thacker, South Sioux City exhibitor, has sold the Sun Theatre at Wallisburg, Neb., to H. C. Johnson.

Serious illness of mother kept Alice Neal, Warner office manager, at home.

Bob Ballantyne, owner of the theatre equipment company bearing his name, is all smiles about a second grandchild born to Joyce Ballantyne Augstine in Chicago.

Paramount and United Artists exchanges both are lining up summer picnics.

Frank Hollingsworth, Beatrice exhibitor, spent a weekend in Chicago.

Ruth Coren, Paramount stagener who is recovering from an appendectomy, will remain in the hospital and undergo another operation.

Alc Sokof, who heads the Fourth Street Theatre in Sioux City to RKO, will take over operation of the house himself July 1.

Harold Johnson, Universal branch manager, is spending two weeks at his cabin in Minnesota.

Viola Colborn, MGM inspectoress, broke her arm in two places in a fall.

Jerry McGlynn, MGM branch manager who became ill in Des Moines several weeks ago and was taken to a hospital there, is back in Omaha and probably will return to work soon.

Hans Nielson and Lesley Bierians are now running the theatre at Campbell. They took over from W. C. White, new owner of the Utica Theatre.

Joyce Andersen, branch manager’s secretary at United Artists, spent the weekend in Des Moines.

Nathan Schertz is pinch-hitting as a biller at 9th-Fox for Mae Wilahur, who recently broke an arm.

W. H. Trumick, with RKO’s Chicago sales staff, was in town for a visit.

Mrs. Mrs. Anderson, wife of the Paramount screening room operator, is out of the hospital after an operation. Now the son, Jim, goes into the compound arm fracture.

Keith C. Burns, Sioux City veteran, is trying to revive the old O modelo Theatre in his hame city and reopen it as the Family Theatre.

Harry Day, who recently sold his theatre at Darlington, Wis., and formerly had theatres in this territory, was a visitor to the Row.

Phyllis Christensen, RKO stenographer, is spending a vacation with her mother at Walnut, la.

**DES MOINES**

Theatres in Des Moines got by the railroad strike without any serious difficulties, only to run into the Des Moines Register and Tribune curtail an ad campaign, starting with the Monday morning issue following the strike’s end. The paper had only a week’s supply of newspapers and was rushing it on space for at least two or three days until a new shipment arrived. The theatres jumped to radio for spot announcements, while the newspaper carried it in news columns and lists of new titles.

Stanley Mayer, veteran manager of the 20th Century-Fox exchange at Des Moines, is rein-

(Continued on Page 44)
STAMP OF SCREEN SUPREMACY...
Since 1919, to foster the best independent combinations of producer, cast and story, and with superior sales manpower, to offer for distribution, motion pictures for the best possible boxoffice success.
(Continued from Page 41) quishing the return to Gerald Haver, former salesman at Omaha, who will be in charge until September 1 when Mayer returns to duty. Halloran holds the title of assistant manager. Mayer, who was forced to decline a trip to London and Europe awarded recently by his company because of ill health, is planning to make a three-month trip to Canada and northern Minnesota. He will leave in about two weeks.

Hugh Braly, western captain of the 35th Paramount drive; George Smith, western division sales manager; and Ralph C. Libean, district manager held the first meeting of the district at Paramount exchange in Des Moines at which all employees of the exchange attended. Harry Hamburg, Des Moines exchange manager, appointed Ralph Hayden, office manager, and Johnny Murano, head shipper, as captains for the drive.

Julian H. King, manager of King Enterprises in Des Moines and Kansas City, is recovering from an appendectomy in a Des Moines hospital. He became ill while attending a convention in Chicago and was operated upon after reaching Des Moines.

Paul Leatherby has been named office manager and head booker for the Columbia exchange in Des Moines, to succeed the recently appointed salesman, succeeds Bill Barker, who has been transferred to the Omaha branch as a salesman. Herbert Berman, formerly of Omaha, has been appointed salesman for the northeast Iowa territory.

Charles Pershing of East Moline, Ill., has purchased the Lyric Theatre at Preston.

HARRISBURG

Jack O’Rear, manager of the Colonial, suffered actual loss through last week’s flood when the Susquehanna River overflowed its banks here. O’Rear’s summer home, along the river, north of the city, was flooded, but he and his wife had the foresight to remove all their furniture and personal belongings to the upper floor before the flood stage was reached. Damage was principally by water and mud which flowed over the first floor and basement.

Although not suffering any property or personal damage, Gerry Wollaston, State manager, and his family, who had made preparations to remain in the theatres during the flood, since they were unable to reach their homes on the west shore of the Susquehanna. A number of employees of all the city theatres, residents of the other side of the river, also remained in Harrisburg.

State Police have reported the arrest of Robert L. Snyder, a 16-year-old pyromaniac, who, they say, admitted setting fire to a number of establishments, including the Star Theatre on March 24. In Snyder’s confession, given in the presence of the Star’s owner-manager, William L. Whyte, the lad admitted he piled up a lot of rubbish in the rear of the theatre after he had seen the movie and set a match to it. Fortunately, the blaze was discovered before it did much damage. Snyder is held for Grand Jury action in default of $10,000 bail.

The Most Rev. George E. Luech, D.D., J.C.D., Bishop of the Harrisburg Diocese of the Catholic Church, has urged the support of his parishioners in protesting alleged efforts of city movie men to bring “The Outlaw” films for showing.

Two organizations meeting here recently have taken steps to oppose Sunday movies. The Anti-Saloon League, in an executive committee session, passed a resolution protesting against liquor propaganda in movies, against Sunday movies, and against the advertising of liquor on radio programs, while the United Council of Churches of Greater Harrisburg and Dauphin County, in its second annual convocation, agreed to push its program against sales of liquor and Sunday movies.

New at Loew’s Regent is Eleanor Bolt, office secretary, while Julia Napoli has been named to operate the candy counter, newly-installed at the Senator.

The City Council shelved the proposal to obtain sites for veterans’ homes in the area when Mayor Howard E. Milliken announced all activities along that line had been dropped. Bob Siddman, Senator manager, was chairman of the AVC committee leading the campaign for homes.

A movie party at the Seltzer in Palmyra followed a luncheon which was attended by several hundred members of the Schoolboy Patrols of Lebanon Valley.

Ira L. Schifman, manager of the Rialto and National, and Mrs. Schifman, were proud parents at the commencement exercises at William Penn high school, when their daughter, Barbara, was cited for outstanding scholastic honors.

LOS ANGELES

Jerome Salron, Columbia Western district manager, left for Chicago to attend the national convention, which started June 3 at the Ambassador East Hotel, Wayne Ball, branch manager, joined him from Denver, where he was on vacation.

Len Rose, son of Charlie Rose, San Francisco exchangeman and former Angeleno, was in town to promote “Adventures in Music,” which is one of a number of films he is handling.

F. T. Murray, Universal’s chief of branch operations, returned to New York after a two-week visit at the local office.

Lloyd “Sunny” Goad, Exhibitors Service booker, is a popular man these days. “Sunny” recently established a connection with a dairy and thereby supplied Film ROWies with over 300 pounds of butter.

Peter C. Latis and his wife celebrated the birthday of their child, Virginia Georgia, just turned one year. Latis is assistant manager of the Famous Players-Lasky.

Charlie Wolcott, former Columbus booker, is now working with Wayne Bateman at Republic on the booking desk.

Jack Morell of the Projection Equipment & Maintenance Company returned from a three-month illness at the Veterans Hospital in Sawtelle.

Charles Fieldman, Universal district manager, and Foster Blake, branch manager, are back at work following vacations.

Bill Bremer, MGM’s checking department head, returned today on a visit. George Hickey, Pacific Coast district manager, hopped up some sunshine at Palm Springs.

Fox West Coast is re-ouping its first-run theatre at the El Rey as of July 16, with all its sites, the Orpheum and the Hollywood Vogue.

The Los Angeles, Egyptian, Belmont and Wilshire are receiving new equipment and getting a general face-lift, and started new policies on June 4.

Recent visitors to the Row: Tommy Thomas, Riverside, Avalon; Ben Peakey, Lakewood, Lakeview Village; Dave Red, Deluxe; C. A. Simons, Needles; Al Keough, Seville, Chula Vista; Dave Rector, Ebell, Long Beach. Jean McAdams, Ralph Carmichael vacationed with the Harry Rockens at the latter’s “Rancho Lumbago” in Fall Brook. Both men are impracticals of Exhibitors Service.

Martie Hartnek is now secretary to Red Williams at Kroehler Pressback Seats. She is a newcomer to the Row.

On June 14 Paramount will honor four new members of the 25-year Club. Ish White, salesmanager; Chet Roeder and Jack Curly, salesmen; and E. J. Hurley, accounting department, will be feted. There will also be a breakfast for the regional salesman, and Claude Lee, public relations chief, will also be present.

Harvey Coleman, of the Pix and Princess theatres, is back after being ill. Also back at work is Dud Forey, Monogram office manager, who has been on the sick list. Receiving congratulations of a sort is in Keith McCallum, recently returned vet who toils for Exhibitors Service. Keith is the extra-prud pappy of twin girls, Carol Jane and Diane Jean.

ATLANTA

Film Row was virtually deserted last week—everyone who could get away was in Jacksonville, Fla., for the three-day convention of the Southeastern Theatre Owners Association. It was the first gathering of the association in six years.

Robert Benton, Loew’s Theatre’s pretty secretary, is home from the hospital following an operation, but will not return to her post until July.

E. E. Whitaker, former district manager of Georgia Theatres Company, recently released from the Army with the rank of captain, was returned to the firm as manager of the newly-established candy and popcorn department.

D. E. Mayo, home office representative of National Theatres, is now back in Atlanta. Colonel Charlie Kessick, MGM southern division manager, has returned from Chicago.

Emmett Grimsley, city manager of Martin
DOWN IN ARKANSAS. Notables of the industry's theatre branch assembled recently in Little Rock, Arkansas, for the convention of the Arkansas Independent Theatre Owners. Among those present were the film folk you see above: at top (front row)—W. E. Malin, Augusta, Ark.; C. C. Mundo (president of AITO); Leon Bamberger, RKO; Ben Cammack, RKO. (Back row)—O. G. Wren, Little Rock; Paul Myers, McCrorry, Ark.; L. P. Haven, Jr., Forrest City, Ark.; Sam Kirby, Little Rock. In photo immediately above: Robert W. Coyne, American Theatres Association; Mrs. O. W. McCutcheon, Blytheville, Ark.; Si Fabian, president, ATA; Bamberger; Ted Gamble, chairman of the board of ATA.

Theatres in Monroe, Ga., and Mrs. Grimsley, are the parents of a baby girl.

Mrs. Helen Starr, who recently doffed a U. S. Marine uniform, has joined the force at MGM. While here as the guest of Ed Stevens, of Ideal Pictures, Adolph M. Wertheimer, vice-president of the Radiant Manufacturing Corporation, addressed the Film Council of Atlanta.

Merritt Davis, southern division manager, Bill Talley, branch manager, and George Jones, Eddie Foster and Harry Dashiell of the sales department, have returned from the Republic Pictures convention in Chicago.

Film Row visitors included H. Greene, Orr Theatres, Albertville, Ala.; Fred McLendon, McLendon Circuit, Union Springs, Ala.; A. L. Shepherd, Grand Theatre, Waynesboro, Ga.

Dallas

A two-album set of recorded lessons in Spanish were given to Karl Hoblitzelle, Interstate executive, last week by the Dallas Junior Chamber of Commerce for his contribution toward a statewide Spanish-education program in grammar schools. John Stuart, who made the presentation, said the Jaycee drive to raise $5,400 for recording the first master set of lessons was helped by Hoblitzelle. From the master set, 400 Texas schools have purchased impressions for teaching the language to grade school pupils.

The newspaper reenforcement program has hurt theatre advertising throughout the entire southwest, and in a number of Texas theatres have had no advertising whatsoever during the past week. The labor strike caused even worse suspensions, with almost every major newspaper eliminating all display advertising, but its settlement eased the situation somewhat.

As we went to press this week attention here was centered on the meeting to organize a Texas chapter of the American Theatres Association, and Si Fabian, Ted Gamble and Robert Coyne were in town to speak plug the meetings. The interim committee, composed of John Rowley of Robb & Rowley circuit, Henry Reese, who is president of Texas Theatre Owners Inc., Julius Jordan, who is president of the Jefferson circuit, H. A. Cole, president of Texas Allied Theatres, "Rip" Payne, vice-president of R. E. Griffith Theatres, and R. J. O'Donnell, general manager and vice-president of Interstate, had charge of the meeting. Purposes of ATA were explained. Social activities included a 12:30 Tuesday luncheon at the Adolphus hotel.

The big event down at Brady last week was the show put on by Universal on behalf of veteran Bob Shank's new theatre there. It was highlighted by a personal appearance on the part of Yvonne De Carlo. E. W. Olsmith, Dallas universal manager; Al Horwitz, the studio's national publicity manager; and David Susskind and Charles Simonelli of Universal's Hollywood staff were on hand to beat the drums.

Local Film Classics boys are happy with the deal they have made for 84 playdates on the Interstate circuit covering reissues of Goldwyn and Hitchcock films.

Sam Milner, PRC exchange boss here, has announced that Jerry Fry has resigned and been replaced by Ted Malone, former RKO salesman.

T. E. Laird has been appointed branch manager of United Artists' Dallas branch, succeeding Forest F. Wine, who resigned.

BOSTON

Sam Pinanski, the "P" of M and P Theatres, has been made a trustee of the children's hospital, largest hospital in the East for care of crippled and handicapped. Pinanski also is a member of the "Easter Seals" Sales Committee of the Bay State Society for the Crippled and Handicapped.

Louis Krasnow is back in harness again, this time helping the Ideal Theatre at Uplands Corner in Boston.

Uplands Corner Theatre, an M and P owned house, has been completely remodeled with handsome new marquee, new lights, new murals, new seats.

James J. Mage in town looking over his interests here, including Laffmovie, the Tremont and Old South theatres.

James Wynn, division manager for United Artists, is fast recovering from a long illness.

Barbara Bell, daughter of Floyd L. Bell, Boston publicist, will be graduated from Beaver Country Day School this week.

The Variety Club of Boston, under direction of Chief Barker John Dervin, plans a big campaign of entertainment during the summer months. Dervin's committees are arranging picnics, special days at baseball games, and other similar events.

Betty Joan Hill, former motion picture publicist in this area, is now in Paris with the American Red Cross as a nurse. She may remain there for several years.

Captain and Mrs. Lee Ackerman are starting on a nation-wide aviation tour which will take them to every state capital on a mission to shoot several thousand feet of film depicting the glories of United States Capitols and their surroundings.

Geoffrey Whalen, one of the pioneers of the film business in New England and former publisher of "The Playhouse," weekly digest of things theatrical is back from long sojourns in Hollywood.

Charlotte Worthen, former trade paper representative, will be married June 8 to John Brooks Reece, of a socially prominent Boston family. Mr. Worthen was Chairman of the Junior League Provisionals last year.

At 20th Century-Fox Salesman Sig Horowitz is again covering the Vermont, New Hampshire area, Norbert Murray is back on the Maine territory, and Murray Schaeffer has been assigned to the Rhode Island district.

Phil Berler has tendered his resignation to the E. M. Loew Circuit. He plans to leave July first. He has bought into a chain of theatres in the South and plans to move there.

Phil Treadwell, salesman with PRC, was elected to membership of the Motion Picture Salesmen's Association.
**SHOWMEN’S TRADE REVIEW, June 8, 1946**

**REGIONAL NEWSREEL**

(Continued from Page 45)

man’s Club at a meeting last week.

Saul Simons, chairman of the entertainment committee for the Motion Picture Salesman’s Club at a recent meeting in the Hotel Statler, reported on the annual spring dinner given at the Hotel Somerset and also on the donation of $100 to the summer camp fund of the Variety Club.

Arthur Sharby, formerly an exhibitor in New England, has purchased a theatre in New Rochelle, New York.

Jack Gubbins, Kenneth Robbins, Eddie Bradley, Rose Goddess, Catharine Schaefer, and Margaret Signarelli, all employed at the local Paramount exchange, became members of the company’s “25 Year Club.”

John Howard of North Brookfield will be David O. Selznick’s personal representative on the coast, a promotion recently announced.

Frank Kellar, recently out of service, is again back at the post in charge of the advertising sales department.

Another recently discharged service man back on the job is Paul Lowe, who with his brother, Samuel Lowe, Jr., is running the Theatre Candy Company.

Edward Fitzgerald, formerly a booker at the New Haven office, will be a new salaried Ticket Manager at the Paramount, taking the place of Lester Hughes, who will manage the Nordic Theatre in Freeport, Maine.

The engagement of Dorothy Lamkin, booking department at 20th Century-Fox, to Stanley Elkins has been announced.

An arbitration case that involved three theatres the 14-day clearance privilege of the Capital Theatre, Concord, N. H., and the Colonial in Lancaster, N. H., against the 14 Days of Franklin, N. H., was upheld last week, although undue delay in playing product in an effort to await the “Boston break” nullifies the provision.

**PHILADELPHIA**

The Philadelphia newspaper drivers strike wound up over the Memorial Day holiday. By Saturday about 90 per cent of all papers was normal, and the youngsters who were in business for the duration of the strike by buying up papers in quantity and then hawking them for whatever the traffic would bear, were out of business.

And most Philadelphians felt like the woman in the neighborhood store, who was heard to remark: “Well, I’m certainly glad you can get a paper again.”

Bill Humphries, owner of theatres in Lewistown and Catawba, was down at Ocean City for the Memorial Day weekend and is now sporting a beautiful case of red sunburn.

Henry Kahn, manager of the Broadway Theatre, resigned after being with Warner Bros. Theatres many years. His resignation made several managerial switches necessary, among them the move of Sue Phillips from the Savoy to the Broadway; Dominick Luciente from the Alhambra to the Savoia; and Anthony Giracino from the Place to the Alhambra.

Barney Fellman, who was recently discharged from the Army, and before that out-of-town booker for the Stanley Warner Theatres, will not return to Philadelphia. He has told friends that he will enter the retail show business in New York with a brother.

Harry Drissler, formerly with 20th Century-Fox and Monogram, is working an a relief manager in the Lewen Pizar Circuit.

Friends were extending condolences to Her-

**GREAT, BUT ...**

Benjamin A. Cohen (standing) United Nations assistant secretary general tells members of Associated Motion Picture Advertisers that the motion picture is the best medium to acquaint the world with the aims of the United Nations. But, he complained, newsreels had covered only one phase of the UN meetings—the security council while neglecting the executive council and the council of Human Rights. Seated is AMPA President Rutgers Neison.

man Margoles of the Venice Theatre, who lost his father.

Lillian Rosentor of 20th Century-Fox won nylon three weeks in a row in the Andy Smith drive, but she believes in sharing them with the other girls.

J. J. Unger, Paul Lazarus Jr. and Jack Goldfarb were in town with “Caesar and Cleopatra,” which they screened for the executives at the Warner Bros. Theatre office.

In Vineland, N. J., Willard Johnson has moved as manager from the Peoples to the Globe Theatre, with John Boyd moving into the Peoples, coming up from the Virginia in Atlantic City.

Nathan Watkins, after being released from the Army, is installed as manager of the Capitol Theatre in York. George Kemble, former manager, moves to the Rialto Theatre. John Kane at the Rialto moves to the Strand in Gettysburg.

Jacques Kahn, exploitation assistant to Warner exploiter George Fishman, astonished the girls at the Warner Theatre office when he played the piano for them in the Warner Club room. Kahn is a long time artist since such talent has been displayed there.

Pat Notaro, new manager at the Roosevelt Theatre, was transferred from a Warner The-atre in Albany.

Bill Crawley, has been moved as manager of the Imperial Theatre, 2nd St. to the Diamond Theatre, replacing Ray Monroe, resigned.

William Horning has been installed as manager of the Lindley Theatre.

Harry Montgomery, 11 year old son of Ralph Montgomery, projectionist at the Family Theatre, was drowned in the flood of the Perkiomenville Creek Sunday morning. One of a group of boy scouts who were camping, the boy was drowned while two scout masters were trying to save the youngsters. Three of the boys were being taken over the turbulent stream in a boat when the force of the water overturned the craft and threw all five in the water. Each of the men grabbed one of the boys, but the Montgomery youngster was swept to his death.

Thieves, who were apparently looking for something different, removed a $500 motion picture projector head from a machine at the Penn Theatre early Monday morning, according to the manager Albert C. Frangcetto. That was in addition to the $900 they removed from the office safe.

Frank Blum, who was recently in the news in his suit against William Goldman, was the victim of a robbery over the weekend. When the family returned from the shore on Sunday night they saw that the thieves had ransacked the house and taken a 150-pound safe from the second floor, containing nearly $5000 in cash, $600 in negotiable bonds, and jewelry valued at $3000. The robbers had taken the safe through the house, out a second story window, over the lawn, and apparently took it away in a car. Blum is the owner of the Stonehurst Theatre in Upper Darby and the Sedgwick in Germantown.

**COLUMBUS**

Captain Julius B. Knight, son of Harry J. Knight, who operates the Royal, New and Russell neighborhood theatres, has become a partner with his father. Lt. Herbert L. Sullivan, son-in-law of the senior Knight, also has become a partner. The two new partners returned from service just recently.

Bernard Ginley, manager of the Southern, announces that a new RCA sound system has been installed.

Damon Swain is acting as relief manager of the Markham while Manager Charles Fisher is on an Eastern vacation. Fisher expects to come back by way of the Great Snowing.

Ward Farrar, who has been shutting in and out of town ballyhooing the merits of United

**SCTOA BOARD OF DIRECTORS.** Members of the newly elected Board of Directors of Southern California Theatre Owners Association are shown in the group photo above. They are (standing, left to right) Harry Leonard, Harry McWright, Rube Wolf, Ned Calvi, Bernard Leavitt, Paul Williams, Bill Sere, Thornton Sargent, George Boswer; (seated)—Gus Metzger, Mrs. Jenne Dodge, Harry Vinnicof.
Regional Newsreel

Artists pictures, was in town last week in advance of Breakfast in Hollywood. He has been busy renewing local friendships formed here when he was assistant manager of the Ohio.

"Vacation" of Elizabeth Richter, office manager for the J. Real Neth thes, was spent chiefly in Mt. Carmel Hospital, where she underwent a major operation. She has returned to her desk, still hoping that she'll be able to take that delayed vacation later this summer. Carl Rogers, Broad manager, is recovering nicely at home following an appendectomy.

Frank Yassley, district manager of the Eastside Auto Theatre, announces the restaurant built at the theatre is now in full operation.

Charles A. Farrar, Western co-assistant, and Fred Oestreicher, Loew's publicity manager, planed over to Dayton to chat with Bill Reigner, manager of Loew's there, and Ward Farrar, U. S. representative of RCAF. The two flew in the new twin-engined Beechcraft of R. G. Oestreicher, nephew of the Loew press representative and a former Air Corps captain of five year's service.

Rain, which fell every day but a half-dozen during May, has had its effect on local box offices. Practically all theatres report less business. An exception is the Alhambra, which opened June 1 and started the same day with Saturday, June 1 being rainy afternoon and evening.

The Paramount plans a weekly three-day stage attractions for the summer months and will offer only spot stage bookings during the hot months.

Bernard McGrane, Ohio assistant, is vacationing.

Toronto

Lew McKenzie, for many years branch manager at St. John, N. B., for Warner Bros., has resigned and Mickey Koomr has been appointed to succeed him. Komar, booker at Winnipeg, has been succeeded by Barney Bookroeder and added to staff of that office, L. J. Noorie, formerly with Crime Time, is chief booker of Western Theatres Limited, Winnipeg. Recently resigned were Sam Pearlman, Toronto branch manager, and George Altman, veteran Toronto salesman.

H. T. Long, general manager of Hanson 16-mm. Movies Limited, Toronto, is recuperating from an operation in the Western stock hospital and is expected to return to his office around the middle of June when an expansion is to take place with Harry Fainter, former general manager of Canadian Theatres Limited, in charge of a visual-education program.

Paul Maynard, formerly with Alliance Films Limited, Toronto, has organized the Maynard Film Distributing Co. Limited, Toronto, after securing a five-year Canadian franchise for releases of Consolidated Pictures Inc., Hollywood.

Famous Players Canadian Corp., Toronto, has declared a 15c dividend, payable June 30, on its newly-divided common stock shares.

Marcus Loew's Theatres Limited, operating Loew's and the Uptown in Toronto, has declared two dividends for the end of June. One is a one and three-quarter per cent quarterly payment on preferred stock and the other is a 31c dividend on the common.

Famous Players Canadian Corp., has announced plans for the construction of a large theatre on Queen Street in Ottawa and also substantial improvements to the Capitol and Imperial Theatres in that city. Five other theatre projects for the eastern provinces are also promised for the Canadian Capital.

Following the RKO-Radio sales convention in Chicago, Gary Hrach, Canada district manager, made a tour of the company's branches in Western Canada before returning to the Toronto headoffice of RKO Distributing Corp., of Canada.

Harry Hurst, junior manager at Sackatoon, has been transferred to Winnipeg where he is manager of the new Odeon Theatre.


The lovely lassies touring as The Goldwyn Girls were here for the opening of Kaye's "Kid from Brooklyn" last Monday at the Kimo Theatre.

Another town has found out that it hurts to be without a motion picture theatre; this time it's Meriden, Kansas, where the business men have banded together and taken over operation of the theatre, using a portable outfit for showings.

Eight hundred cans of food were contributed at a matinee at the Jolie Theatre in Fort Smith, Arkansas, last week, food going to the Emergoy Food Collection campaign, of which Leeland Hunt was publicly chairman.

ST. LOUIS

The absence of theatre advertising from the St. Louis daily newspapers for several days due to the emergency caused by the railroad strike had very little if any effect upon attendance at the 110 motion picture theatres in St. Louis. Harry C. Arthur, Jr., head of the Fanchon & Marco-St. Louis Amusement Company circuit, said that attendance actually increased during the advertising holiday. During the emergency the theatres utilized radio and other advertising media to replace the advertising lost via the newspapers. The telephones in the theatres were kept busy advising patrons as to current screen offerings.

Jimmy Frisina of Springfield, Ill., associated with the Frisina Amusement Company, and Tony Peluso of Overland, Mo., manager of Fanchon & Marco's Fox Theatre, St. Louis, were among the participants in the Western Open Golf Championship tournament stage at Sunset Country Club, but neither won the top honors. Tony shot a 77 in the first round, the identical total for Frisina.

The PRC Exchange of Ohio, Inc., has been authorized to operate in Missouri as a foreign corporation. Recently it purchased the local PRC Exchange from St. Louis interests, including Mat Schuler, Andy Dietz and Harry C. Arthur, Jr.

The Lexington Theatre building has been purchased by Tom M. Lomph and others from Elizabeth H. Carlton and others for an indicated consideration of $35,000. The one-story brick building includes the 700-seat theatre and two stores. The deal will have no immediate effect upon the operation of the theatre, which is under lease to the present operating interests.

Thomas G. Arthur, son of Harry L. Arthur, Jr., president of Fanchon & Marco, was elected (Continued from Page 50).
Make Way

"JANIE"

Saratoga Trunk

One More Tomorrow

A Stolen Life

Her Kind of Man

TWENTY

OF TALKIN'
ON JUNE 22

GETS MARRIED

NIGHT AND DAY OF HUMAN BONDAGE

TWO GUYS FROM MILWAUKEE

CLOAK AND DAGGER

ANNIVERSARY PICTURES

JACK L. WARNER, Executive Producer
INDIANAPOLIS

Ted Mendelssohn, branch manager for Universal in the territory, has succeeded L. J. McGinley, who has been promoted to the post of special representative for the company in a territory not yet designated. Mendelssohn served in General Motors and was cited for exceptional bravery. At one time he was associated with the Indianapolis Universal branch in the sales department.

Tom McClester, 20th-Fox salesman, was rushed to St. Vincent's Hospital last Thursday morning for an emergency appendectomy. He was stricken while in Terre Haute, and had only returned to his duties about a week ago, recovering from an attack of influenza.

The old, new Theatre, Anderson, Ind., one of the Marcus Enterprises houses, was acquired by the Gregory Circuit of Chicago. The deal became effective June 1.

M. C. McCleaster, Universal accounting department, has resigned to devote her time to household affairs.

Tony Grabowy, head booker and office manager, Universal Pictures, visited relatives in Chicago over the holiday.

Joe Neger, 20th-Fox branch manager, Milwaukeans was a visitor on Filmrow during the week, calling on his many friends.

James (Jim) Keefer, exploiter at 20th-Fox, Cincinnati, was in Indianapolis Friday on business.

Louise Munson, cashier at the Columbia exchange, vacationing with her parents.

Claude McKeen, Warner Bros. branch manager, was in Chicago most of the week on business.

Carl Hartill, Monogram branch manager, was called to Elkhart, Ind., last week by the illness of his brother Alfred.

Mrs. Estelle Nelson, secretary to RKO branch manager Russell Bingler, has returned to her duties after being confined to her home several weeks by a broken shoulder.

Visitors along Filmrow the past week were: Arthur Clark, Bloomington; Charles Bowles, Vine Grove, Ky.; Harry Watts, Knightstown; Mrs. Hilda Long, Sheridan; William Studaker, Logansport; A. McCarty, Pendleton; Bruce Kimmell, Bicknell; Sam Neall, Kokomo; Pete Panagos, Chicago; and D. D. Lee, Rockville.

An auxiliary power plant has been installed in the Strand Theatre at Warsaw, Ind., T. R. Boice, owner, and operates the house.

GUILLSTAN WILTON THEATRE CARPET
JOE HORNSTEIN has it!

HARTFORD

Ernest Emerling, head of publicity and exploitation for Loew's Inc., dropped into town this week to greet members of the Hartford press and get acquainted with local men in the outfit. With him were Harry Shaw of New Haven, division manager for Loew's Inc., and Lou Brown, publicity chief from the same office. Others at the luncheon included Lou Cohen of Loew's Poli; Fred Greenway of Loew's Poli Palace; Charlie Niles, theatre editor of the Times, and H. Viggo Andersen and the Courant. Among recent bookers in town were Al Gorson of United Artists, pushing "A Night in Casablanca," and Abe Bernstein to give what aid he could to "Renegades" for Columbia. "Gilda" is scattering all records at E. M. Loew's Theatre, a house noted for long runs. At this writing the pictures is in its sixth week, has attracted more than 37,000 cash customers and is still lining them up at the box-office day and night. Manager George Landers has "Renegades" all booked in for June 7, but had to give way to public demand.

The Grand Theatre, recently closed by the police for offering barque of too broad a nature, has reopened as a picture house, with a policy of showing moderately British and foreign films. The Grand is still controlled by Al and Belle Dow.

Hollywoodites to ring the box-office bell loudly at the State the past two weekends were Eddie Bracken and Chester Morris. Eddie in particular clicked with local fans during his three-day stay here, and was besieged by autograph seekers every time he ventured out of doors.

CHICAGO

The Anderson circuit, defending a suit brought against it by major film companies for alleged fraudulent reporting on percentage pictures, has engaged the law firm of Kirkland, Fleming, Green, Martin and Ellis as attorneys. Miles Soley represents all the film companies in the case. The Kirkland firm has filed a bill for particular damages.

Walter Lyons has resigned as manager of the B & K Biltmore Theatre to go into other lines of business.

The East circuit, which recently took over the Plaza Theatre from the Golson concerns, is advancing the theatre's admissions scale from 35 to 40 cents evening to conform with the other theatres of the chain.

John Balaban was host for the wedding party at the Sherman Hotel held in connection with the marriage of his daughter, Ida, to Capt. Sherwin Scully last Sunday.

Edie Burnell of the Variety Club has gone into distribution of westerns, having obtained thirteen horse operas which he will distribute through the Capitol Exchange.

Steve Bennis, owner of the Lincoln and Grand theatres in Lincoln, Ill., and the Freeport Theatre in Freeport, is celebrating his 39th anniversary in the business. Steve has the unusual distinction of operating a coal mine near Lincoln so that his theatres are sure to have plenty of coal to keep patrons comfortable.

Hal Stevens, manager for Paramount in the Chicago territory, is going to take the Illinois state bar examination to get the sheepskin he missed 20 years ago down east, when he had to give up his studies because of business conditions.

The Filmmak Company is planning a new theatre trailer service. Irving Mack is now conducting a census of theatre owners in the country to ascertain whether they will support such a service.

Many theatres here are planning special Father's Day programs for June 16.

Judge H. Gibson in the Municipal Court gave Irving Davis, owner of the Nita Theatre, more time to make improvements in the house to conform with the fire and building regulations.

Louis J. Aurelio, for 16 years with the Paramount exchange sales department, is being transferred to the Los Angeles exchange. The boys are giving him a farewell luncheon at the Variety Club.

The Monroe Theatre arbitration case, Wilbur Giffen examiner, has been postponed to June 25 at the request of Attorney M. A. Abrams for the Trim circuit. It is reported that the Oriental Theatre is withdrawing from the action.

Illinois theatres are operating mostly on fast time, this year in greater numbers than ever before, since 713 communities, headed by Chicago, are on daylight time now, with only 26 cities still on standard time.

Seen briefly in Chicago: Barry Fitzgerald, on his way to Ireland to visit his relatives for the first time in ten years; Ben Bloomfield, formerly with B & K, here for a few days; Joseph Burke, A. N. Hunt, Howard Kettling, Benjamin Burns, and Harry M. Lessman were admitted to membership at the last meeting of the Variety Club.

A few birthday dates: Ed Heiber, Universal, June 10; Will DeVry, June 15; Van Nomikos, June 21; Doc Bamford, MGM manager, June 21; Morris G. Leonard of B & K, on June 28.

Sir Cedric Hardwicke, who has been appearing with Katherine Cornell at the Harris Theatre.
CONGRATULATIONS

To “Chick” Lewis and Showmen’s Trade Review on your 13th Anniversary

REPUBLIC PICTURES

producers of
IN OLD SACRAMENTO
SPECTER OF THE ROSE
MY PAL TRIGGER
RENDEZVOUS WITH ANNIE
Pilging up new records in every situation in the country, PRC's greatest boxoffice attraction, "The Wife of Monte Cristo," is continuing at a fast pace inaugurated by the company's "The Enchanted Forest," which is still going strong all over!

Here are some of the sensational results:

**At the world premiere at New York's Globe Theatre, "The Wife of Monte Cristo" held all existing records for opening day, opening weekend and the balance of run.**

In Chicago, the sensational opening week of "The Wife of Monte Cristo" was duplicated during the entire three week run, including four world records.

**Another sensation!**

A holderover at the Mayfair Theatre in Baltimore, where a record-breaking first week for "The Wife of Monte Cristo" resulted in two extra week's holderover!

In Norfolk, "The Wife of Monte Cristo" best house average by a healthy amount.

Albany reports another record-setting week for "The Wife of Monte Cristo," with the play maintaining the same terrific pace for the entire engagement.

In Cincinnati, "The Wife of Monte Cristo" was held over for a second week after a truly sensational opening week.

St. Louis showed another sock holderover at the St. Louis, Missouri Theatre, where the added time was carried by a record-breaking first week for "The Wife of Monte Cristo."

A smashing above-average gross was the accomplishment achieved at the "The Wife of Monte Cristo" at the Warner Paramount Theatre in Youngstown, Ohio.

Seattle—another holderover for a second week after a close-to-record opening week! Much better than average business at Warner's in Memphis!

Paramount Theatre in Newark, N. J., opened to twice average business and in five days "The Wife of Monte Cristo" did well over a normal week's business! The first week's results gained the picture a second week's holderover!

First four days in Dayton, Ohio, exceeded usual grosses for an entire week.

In spite of terrific rainstorms for first two days, "The Wife of Monte Cristo" grosses for five days in Providence, at the RKO Albee, exceed normal house average for a week.

Fabian Strand Theatre in Brooklyn held "The Wife of Monte Cristo" for a second week following a smashing opening week.

In Washington, at the Warner Metroplex Theatre, "The Wife of Monte Cristo" chalked up the mightiest first week in months.

But the news is that it's been going all over the country! New house records—week-ends doing full average weeks' business—S. R. C. consistently on top of the line! "The Wife of Monte Cristo"—PRC's greatest box-office smash to everyone!

And PRC's "The Enchanted Forest" is the Cinderella socketto that's still packing 'em in!

--- Advertisement ---
REGIONAL

Rigg's, A. Eisen, and Jack H. Willard, exchange manager for PRC, is making an extended sales trip through New Mexico.

J. T. Sheffield, former owner the Republic franchise, spent a few days in Denver looking after property interests.

The Denver and Paramount, Denver, are being redecorated. The Mines, Idaho Springs, Colo., has been redecorated.

Western Service and Supply has installed new air conditioning and booth equipment in the Main, Pueblo, Colo.

Jack Rose, STR correspondent, is now a grandson, a situation created when Mr. and Mrs. Paul Rife became the parents of a baby girl, Nancy Jane Rife.


Miss Raye Donnelly of the Alexander Film Co. of Colorado Springs, Colo., who acts in advertising film shorts, won the title as "Miss Colorado Springs" and will be entered in the national Miss America pageant.

NEW YORK

The welfare work carried on by Motion Picture Associates received stimulation last week with the appointment of Dave Levy as chairman of the Welfare Committee, and the assignment of Manrey Miller for hospitalizations in Northern New Jersey, Charles Penner for Manhattan and the Bronx, Harry Furst for Brooklyn, and Larry Morris for Long Island. Fred Schwartz, president of MPA, has meanwhile contacted all branch managers in this district to supply the names of under-privileged children, who will be sent to summer camp for a period of two weeks. A special sum of $10,000 has been set aside for this purpose.

Herb Nassbaum of MGM's legal department returned this week from a trip to Chicago, Minneapolis, St. Paul and Milwaukee.

William Zoellner, former Atlanta manager and now special MGM home office sales representative, leaving this week-end for a vacation at Miami.

At a luncheon meeting of the New York Film Council recently the Hon. James Marshall, Commissioner of Education of the City of New York, headed a panel discussion on the role of the educational film in the United Nations educational program. Other speakers included Eric Haught, president of Films, Inc.; Willard Van Dyke of Associated Film Productions; and Prof. Charles A. Siepmann of New York University.

Sylvia Kossack, head of Columbia's pressbook department since 1929, has resigned her position to return to get her bachelor's degree. Robert Ferguson, currently in the advertising copy department, will take her place.

The managers, assistant managers and relief managers of the Cinema Circuit Corp., headed by Max A. Cohen, rejected as their labor representative the Motion Picture Theatre Operating Managers and Assistant Managers Guild in an election held Tuesday under the supervision of the New York State Labor Board. The election ended the proceedings started six months ago by the Guild to determine the Cinema Circuit employees bargaining agent.

Terry Turner, RKO-Radio exploitation chief, left New York last week-end for a trip that will include visits to Boston, Cincinnati, Chicago, Puling up new records in every situation in the country, PRC's greatest boxoffice attraction, "The Wife of Monte Cristo," is continuing the great pace inaugurated by the company's "The Enchanted Forest," while going strong all over.

Here are some of the sensations:

At the world premiere at New York's Globe Theatre, "The Wife of Monte Cristo" broke all existing records for opening day, opening weekend and the balance of run.

In Chicago, the sensational opening week of "The Wife of Monte Cristo" was duplicated during the entire three week run, including four weekends.

Another sensation holder at the Mayfair Theatre in Baltimore, where a record-breaking first week for "The Wife of Monte Cristo" resulted in two extra weeks' holdover.

In Norfolk, "The Wife of Monte Cristo" beat house average by a healthy amount.

Albany reports another record-breaking opening day for "The Wife of Monte Cristo," with the picture maintaining the same terrific pace for the entire engagement.

In Cincinnati, "The Wife of Monte Cristo" was held over for a second week as a sensational opening week.

St. Louis showed another sock hop in the enormous Missouri Theatre, where added time was earned by a record-first week for "The Wife of Monte Cristo." A smashing above-average gross achievement scored by "The Wife of Monte Cristo" at the Warner Paramount Theatre Youngstown, Ohio.

Seattle—another holdover for a second after a close-to-record opening week!

"Much better than average business at the in, Memphis, Paramount Theatre in Newark, N. J., or to twice average business and in five days of "The Wife of Monte Cristo" did well over a few weeks' business. The first week's regained the picture a second week's holdover!

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"Fabian Strand Theatre in Brooklyn, "The Wife of Monte Cristo" for a second following a smashing opening week.

In Washington, at the Warner M. Theatre, "The Wife of Monte Cristo" up the minute of..."
REGIONAL NEWSREEL

(Continued from Page 53)

Minneapolis and Pittsburgh. Reason is "Badman's Territory."

A seven-pound, five and one-half ounce son, Ray Irwin, was born to Mr. and Mrs. Leonard Beier last week at the Middlesex Hospital, New Brunswick. Beier is a member of Columbia's pressbook department.

Estelle Rabinowitz of RKO's home office is said to be basing under the Floridian sun, taking a well-earned vacation. Yet—if the weather is anything like what we've been having the past two weeks she won't even get sunburned.

Johnnie McKenna, former New Jersey booker at United Artists, was promoted to salesmen for Syracuse, operating out of the Buffalo office.

Two of the girls at United Artists exchange have reached Los Angeles in the first stage of their California vacations. They are Gertrude Dembros, N. J. booker, and Sophie Prince, secretary to District Manager Lefkowitz.

Going and coming at MGM: Tyree Dillard, Jr., liaison between legal and sales, has gone to Maine on vacation, while Pincus Sobel of the legal department is back from a trip to Baltimore.

The daughters of John Cassidy, RKO Theatres, make the family news this week. Sheila, 10, was confirmed, and Joan, six, received her first communion in St. Joan of Arc's Church in Jackson Heights. John is tired, but proud.

Blanche Healy, secretary to UA Branch Manager Jack Ellis, vacationing in Florida.

CLEVELAND

Business on Memorial Day was definitely off. Fine weather, and, incidentally, the first clear week end of May, offered along with togetherness too much competition. Baseball, the races, the amusement parks and the open highways drew the biggest business, leaving only the crumbs of stay-at-homes for the movies. Matines were especially bad, with a slight pick-up in the evening. Same condition prevailed downtown and in the neighborhoods.

Not to be outdone by their patrons, theatre owners also enjoyed the holiday away from the theatres. Nat Wolf, Warner zone manager, used the lawn mower to get into good physical condition. I. J. Schmertz, 20th-Fox branch manager, checked horses at Randall instead of percentages at theatres. Dick Wright, Warner assistant zone manager, went to his new type. He went to see another kind of show—the Mid-American Industrial Exposition held at the Public Hall. The Jay Flames, magazine distributors, enjoyed the day at the races.

Bernard Kranz, RKO district manager, spent the week in Detroit in conference with Detroit branch manager Milton Cohen.

Gordon Campbell has completed his student booking apprenticeship at the RKO exchange and has been appointed to the booking staff of RKO's exchange in Boston.

The mother of Frank di Franko, Universal head shipper, died suddenly last week. Another death in the Universal group was the mother of Emily Pike of the secretarial staff.

Millie Flowers, secretary to MGM office manager Dorsev Brown, expects to be back at her desk next week minus her appendix, which she parted recently at Glenville Hospital.

Back from a gay vacation in Florida and other points south of the Mason and Dixon line are Lou Ratener of the Warner contact department and Bud Friedman of the Warner theatre booking department.

Ed Fisher, Loew theatre publicity director, left over the week-end for a vacation at New Jersey's Deal Beach. Walter Kessler, relief manager, has taken over in his absence.

Dick Scher, Warner assistant zone manager, will divide the next two weeks between Mrs. Wright's family in Tennessee and his family in Indiana polis.

Bernie Ruben and John Urbansky, Jr., who own Imperial Pictures exchange, have acquired 18 cartoon reissues, 7 of them in color, for distribution in this territory.

Theatre admissions in Cleveland continue to climb. The first run downtown affiliated houses, Loew's State, Stillman and Ohio, RKO's Palace and Allen, and Warners' Hippodrome and Lake, have established a new 70 cent top evening price. This is five cents above their previous top. In the neighborhoods the price situation is being treated by zones. Only by agreement of houses within a zone are price changes being effected. Operating under this principle, the Knickerbocker, Hough-97th, Astor and Lexington upped their scale a nickle to 35 cents. There has been no public reaction to the raise in admission price.

Paul Gudanovic is installing a cooling system in his Avalon and Regent theatres in the expectation that summer weather will eventually arrive.

Frank Porozinski closed a deal with Ben Gordon of Ohio Theatre Equipment Company for post-war ball-bearing Mirrophonic projectors, Mirrophonic Mirrophone sound system bases, magazine and other boom accessories to be installed in his Garfield Theatre.

Skyway Theatres, Inc. was incorporated in Columbus during the past week. Harris Berlack, attorney of New York, represented the incorporators, whose identity was not divulged.

WASHINGTON

New members added to the roster of the Variety Club of Washington, Tent No. 11, are: Joseph Borkin, University of Chicago consultant for film, radio and educational; Morton Bramson, Universal Film Exchange; Harry S. Buxbaum, Metro-Goldwyn-Mayer; Harold D. Depkin, Colonial Theatre, Salem, Virginia; Tom Donnelly, drama editor, Washington Daily News; Ralph De Burgo, Wheeler Film Co.; Arnold J. Fine, night club editor, Washington Daily News; Morton Gerber, Lichman Theatres; Mille Hamnitt, Station WWDC; Eugene Kramer, Lichman Theatres; Rick La Feste, director publicity, Station WWDC; Irwin M. Lust, Ben Lust Theatre Supplies; Alfred J. Oeth, sound technician, Paramount News; Robert K. Richards, editorial director, Broadcasting Magazine; Louis T. Rogers, 20th Century Fox; Abraham Samuels, Automobile Devices Co.; Franz M. Westfall, Colonial Theatre, Salem, Virginia; Brock Whillock, Loew's Inc.

Three new Associate Members have also been added to Tent No. 11's roster: Paul Rich, Hickok Mfg. Co.; Milton S. Kronheim, president of Milton S. Kronheim & Son; Bert Sarazan, publicity director, Hecht Co.

Carter T. Barron, Eastern division manager of Loew's, announces the appointment of Martin C. Burnett as his general assistant. Burnett, formerly city manager in St. Louis, has been with Loew's for 20 years.

Dr. Goldberg, MGM Washington exchange sales manager, dropped in to see W. A. Allen's new Bel Air Theatre at Belaire, Maryland. It's the former Argonne, and has been renovated from screen to marquee. Dr. Goldberg reports that the newly-faced up houses comes up to previous views of its attractiveness.

John S. Allen, MGM district manager, celebrated his birthday on June 3; and Elizabeth

(Continued on Page 56)

PARAMOUNT VETERANS. Typical of meetings which have taken place in exchange centers throughout the U. S., is the gathering depicted above, in which veteran Paramount employes received certificates of honorary membership in the 25-year-club of the company. Florence Periman, Alice Enright, Sarah Goldberg, Herman Busch and William Hamm of the Chicago chapter of the Paramount 25-year-club receive certificates from William Hamm.
ON NEWSREEL assignments or production work, when lighting conditions are extremely poor, the natural choice is the high-speed Eastman Super-XX Negative Film, one of the family of Eastman Films, industry favorites for more than fifty years.

EASTMAN KODAK COMPANY, ROCHESTER 4, N. Y.
J. E. BRULATOUR, INC., Distributors
FORT LEE, CHICAGO; HOLLYWOOD

EASTMAN SUPER-XX...when little light is available
REGIONAL NEWSREEL

(Continued from Page 54)

Blackstock, also of MGM, celebrated June 6.
Wade Skinner, secretary to Warner's John J. Payette, has settled his family for the summer months at Colonial Beach.

Harry Bachman, Circle Amusement Co., and George Crouch, assistant general zone manager of Warner Bros., left on June 3 for a two-week vacation. Their destination is Pennsylvania, and they plan to play some golf while there.

Joan Eagles of the MGM billing department spends her Sundays and holidays entertaining the disabled veterans at the Bethesda Naval Hospital.

The Fox Screening Room will be the scene of the following MGM screenings: June 4, "Two Smart People" and "Little Mr. Jim"; June 10, "Three Wise Fools" and "Faithful in My Fashion"; June 25, "But Not Goodbyes"; July 2, "Holiday in Mexico."

Managers of all Warner Bros. theatres in this zone met Wednesday and Thursday to discuss campaign plans for the company's twentieth anniversary of sound. John J. Payette, Washington zone manager, presided at the meeting, which also was addressed by Frank LaFalk, zone advertising and publicity head.

MEMPHIS

M. A. Lightman, president of Malco Theatres, Inc., last week signed a contract for the purchase of a block of warehouse property here, the deal involving about $250,000. Mr. Lightman also last week retired as president of the Little Theatre, a position he had held for four years.

Harold B. Robb, Jr. of the Robb & Rowley Circuit out of Dallas was a Memphis visitor last week.

Dave Groskind has resigned as booker for the Malco Circuit, headquartering out of Memphis, and will join the Flexer-Haberfield Circuit of theatres headed by Dave Flexer of Memphis.

Nat Wyse, 20th Century-Fox salesman, has purchased a new automobile with the result that the Variety Club needle Erie Medical Advice.Medical Advice.

Sol Krawitz, representative of the home office of Warner Bros., has been working at the Memphis exchange during last week.

Nate Reiss of Memphis has purchased the Bruce Theatre at Bruce, Miss., from J. A. Thornton at a price of about $30,000. Thornton only recently completed the theatre, which is modern throughout. Bruce is the timber headquarters for the E. L. Bruce Co. of Memphis, world's largest manufacturers of hardwood flooring.

VANCOUVER

John Allison, Monogram-Eagle-Lion booker has resigned and is succeeded by Don Wilson, formerly with Columbia Pictures here.

Ernest Petch, well-known on the Pacific coast where he managed Famous Players theatres and for the past 11 years with the circuit at Brandon, Manitoba, died last week at the age of 63.

Vancouver girls will appear in Paramount's Technicolor opus, "The Emperor Waltz." They are a group of Hungarian folk-dancers. Producer Charles Brackett signed them on his way to Jasper, Park, Alta. Shooting has already started, the entire company of 150 coming up from Hollywood by special train.

The wife of Bob Jackson, projectionist at the Park Theatre, White Rock, B. C., who is the daughter of Guy Graham, owner of the Park, gave birth to a daughter.

Ken Leach of Calgary has secured a new long-term contract with Famous Players. He controls the Strand, Variety, and Empress theatres there, and has had a working agreement with F. P. for the past 15 years.

Helmer Matson of the F. P. art department is on the sick list with a severe case of blood poisoning. Irene Vouabise, Capitol secretary, is back at her desk after a three-week absence because of illness.

The Odell circuit has not renewed the lease on the Rio Theatre, Victoria, which they operated for the past five years and will concentrate on the new de-luxer under construction. The Rio will be operated by the estate of the late owner and will retain the present staff at least for the present.

Frank Gow, F. P. district manager, has announced that Cliff Dentam, manager of the Dominion, Victoria, will move to the re-constructed Royal Theatre in Victoria.

LITTLE ROCK

C. C. Mundo of Little Rock was re-elected president of the Independent Theatre Owners of Arkansas at a meeting of the organization here last week. Other officers included W. D. Mitchell of Dumas, vice-president, and Sam B. Kirby of Little Rock, secretary-treasurer.

Harry Williams, manager of K. Lee Williams Theatres at Paris, has announced there is soon to be another K. Lee Williams theatre there. The circuit has purchased a downtown bakery building and will begin remodeling it immediately.

Newest additions to the Ozark Enterprises, Inc. staff at Fayetteville, who joined up last Saturday, are Mr. and Mrs. Luther Carter, who have been in show business for some 20 odd years.

Ask The Men Who Screen Them

Nearly ten thousand theatres, independents and chain operated, have shared millions of dollars of revenue from Alexander short length theatre screen advertising over the past quarter century.

We’d like to tell YOU about our Theatre Partner Plan. No obligation. Drop us a card today.

Branch Offices
Principal Cities

Alexander Film Co.
Colorado Springs, Colorado
Thirteenth Anniversary

SPECIAL SECTION
"GOOD LUCK"
Now in Production: Frank Capra’s “It’s A Wonderful Life,” Starring James Stewart and Donna Reed. Produced & Directed by Frank Capra.

Now in Preparation: George Stevens’s “One Big Happy Family,” Romantic Comedy by Joseph Fields. For Production in Early Summer.

Now in Prospect: William Wyler will report to Liberty Films in mid-summer at which time he will announce his first production.

LIBERTY FILMS INC.
Releasing Through RKO-Radio Pictures
It Started Thirteen Years Ago...and I'm Mighty Glad It Did

By "Chick" Lewis

Showmen's Trade Review was born thirteen years ago. It sprang from a rumor. That may be a strange confession for a publisher to make, but it's the truth.

About that time (1933) I was trying to get out of the association business and was considering the possibilities of expanding the three-theatre chain I operated in the Long Island section of New York into a circuit of neighborhood houses. Along with these thoughts was a feeling that bigger exhibitors were needed to do a job to do, that we could do it, and that we were permanent. We were respected by the public. We were considered as standard practices, and we preferred business position, but we never had a service idea in the trade, we had never been rumored, running on a shoestring. We were a small operation and I'm the first to acknowledge how small we were. But we met our bills and we stayed in business. That may have surprised a lot of wise guys, but then wise guys ought to be accustomed by now to being surprised.

And what is more, we were able to make ourselves known in that year's time.

The first to come and seek advertising were independent firms.

Toward the end of the first year we began to think of advertising. We had no advertising solicitors. We just let Harold Kendall, another graduate of the Motion Picture News days, go out and see how the trade felt.

Obviously they felt we were here to stay. Howard Dietsz of MGM telephoned me to come to see him. We discussed the field, the work we had done, and when the talk was over MGM signed on the dotted line—the first of the majors to advertise in Showmen's.

The first year had ended and we entered our second with a good position in the trade.

We owe a lot to a lot—the friends we had in our early days; the friends we have today, the general good will which it has been our privilege to enjoy.

We've developed many new trade features—among them the 13th Frame photos, a news service, a weekly review, the Shop Talk column, the annual trade convention, and the Showmen's annual meeting. We've increased the number of advertisers, we've increased the volume of advertising, we've increased the quality of our publications.

But it wasn't easy. We've had our struggles, but I'm mighty glad for every moment of these thirteen years.

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Speaking of Anniversaries

The Nation Soon Will Resound to a Fanfare In Celebration of the 20th Birthday of Talking Pictures

By Bill Spechtt

Sound burst upon the motion picture industry with the impact of Caravaggio's telescope, and today, some 20 years after, it is pleasant to sit around a table and recall the incidents, funny and almost tragic, which accompanied it. Today, it is even fitting to celebrate that sound has reached another anniversary, that it is now a score of years from the days when Vitaphone short subjects were first announced as a permanent Warner Bros. policy.

For there is no greater tribute to the entire industry than the way it met this revolution in methods and thinking and emerged strengthened to widen the scope of its entertainment.

For it wasn't always cocktails and cherries. The saga of sound is a rough tale and claimed its victims as well as its heroes. The latter included those who staggered under the initial blow and came back with colors flying, the former, those who were vanquished.

If you don't think there have been some changes made, glance over the following list of equipment which was current on the equipment market for sound installations during the late twenties and early thirties:


The picture that sold sound to the industry—and the world—had its world premiere more than a year after the first public presentation of sound. Above, the advertisement for "The Jazz Singer" on premiere day in the New York Herald Tribune, Oct. 6, 1928. (The first public showing of sound pictures—including Warner's "Don Juan," with musical score—was at the Warner Theatre, New York, on Oct. 6, 1926.)


How many of them are in business today? In that answer lies an eloquent story of the grueling years, the years of uncertainty. After the first realization, which followed the premiere of "Don Juan" and the certainty that sound product would be offered regularly in the future, there was a mad scramble for equipment.

And there wasn't the equipment. Exhibitors who felt they had to have the new development or cease being exhibitors turned to other sources than the major manufacturers for any and all sound devices. Companies sprang up to take care of them, threats of patent violations echoed through film circles, and harried exhibitors had to worry over reports that sound or disk was not here to stay or that sound on film would not be ready soon enough to save them the necessity of having to buy two different sets of equipment.

Disk vs. Film Battle

The difficulty was augmented with basic difference in methods. Warner Bros., who pioneered and nursed sound into recognition in the field, were recording on disks. It was their announced intention that a steady diet of sound product would be offered, first by way of Vitaphone shorts and later (in the rush following the success of Al Jolson in "The Singing Fool") with talking pictures. This policy enabled Western Electric to go out and sell equipment to theaters.

What actually had delayed general adoption of sound was the fact that exhibitors were not going to sink money in expensive equipment unless they had some use for it and up to the time of the issuance of the Warner program there never had been sufficient product to warrant the average exhibitors leasing of any sound system.

And as sound spread through the United States, engineers had the opportunity to study it as applied to practical theatre problems and make changes accordingly.

But while the engineers could improve sets, they could not do away with different methods of recording.

Thoughtful producers predicted that the disk

DON JUAN was the first photo- play to use sound—its action unfolding to the musical accompaniment recorded on Vitaphone's synchronized discs.

HELL'S ANGELS, released in 1929, was one of the first pictures to employ sound for melodramatic effect as airplanes screamed earthward to a crashing doom.

FIRST MUSICAL and the daddy of a form of screen entertainment that has since flourished in films was MGM's "Broadway Melody," released early in 1929.

MADAME X, produced in 1929 by MGM, was one of the first talkies to serve as a springboard to screen stardom for a stage actress—Ruth Chatterton.
system was due to pass away in favor of sound-on-film. Disk synchronization offered problems, especially in smaller theatres whose booths might suffer vibrations from passing traffic. The vibrations often caused the arm of the recording pickup to jump a groove and throw off the synchronization. Once this happened the only remedy was to stop, rewind the film, reset the pickup arm and start over again.

Yet Vitaphone had produced such an impression that installations of Vitaphone equipment spread so widely that producers using sound-on-film recording actually had to record on disks as well as film in order to get their product played in many theatres.

And the recording arguments were not limited entirely to the differences of opinion regarding sound-on-film versus disk recording.

Two Factions in Film Camp

The sound-on-film camp split into two groups. Fox-Case, which developed Movietone, used a flashing lamp to record the sound. Western Electric, working on its sound-on-film system, developed a filament type lamp which gave more intense illumination and consequently better recording results. In this system, still in use, the intensity of the light is constant, but the quantity that reaches the film is varied by a light valve.

This light valve consists essentially of a pair of duralumin ribbons, magnetically operated, with a gap which opens and closes in response to sound frequencies. The width or narrowness of the gap controls the amount of light which reaches the sound track.

Modified and vastly improved, the light valve is used in Western Electric recordings today. The Fox-Case flashing lamp passed out of the picture along with disk recording.

Simultaneously RCA Photophone was developing sound-on-film recording methods based on a mirror galvanometer principle. In this system a suspended mirror reflects the light beam onto the sound track. The amount of light which reaches the track is constant but the area covered by the track varies as the mirror oscillates under control of magnetic action in regulated sound frequencies.

It would be pleasant to state that the audience reaction to sound was altogether enthusiastic and unanimous. But the truth is that the early history of sound is not notable for pleasantness.

Laughed in the Wrong Place

Audiences often laughed at the early talkies. Mary Lewis singing "Carry Me Back to Old Virginia"—all seven verses of it—was boomed by an audience of southern gentlemen and their ladies. A manager who put on a Vitaphone vaudeville bill in place of his stage show when union troubles developed over wage scales or something of the sort, had several uncomfortable weeks of explaining to do.

In New York a harassed exhibitor walked into the editorial office of a trade paper and said:

"What can I do to get rid of that sound machine? The customers don't like sound pictures and the rent for the equipment is ruining me."

"Have a fire," wise-cracked a reporter.

"I thought of that," wailed the exhibitor. "But I looked in my contract and it says that I have to pay the bill for repair or replacement."

The suspicion persists these 20 years later that to a great extent sound had to be forced. But once the audience got to accept it as a normal thing and not a freak, and as methods improved, talkies doomed the silent picture to oblivion, or at least to the museums.

Sound Silenced Studios

In production, new problems presented themselves. Stages where formerly the director could swear at the actors and actors could express themselves about directors while carpenters dropped hammers and a sobbing violinist provided mood music for the emoting stars, had to become quiet.

Sound-proof stages had to be constructed. The camera which had been rapidly developing techniques which made it fluid, threatened to be tied down to one spot again while the action moved in front of it.

The difficulty some actors had with learning lines or reading them after they had been memorized, is now forgotten history. New faces with fresh voices appeared to supplant the old.

Stage vs. Screen Technique

Some producers held out in the belief that the people who had been acting before cameras and had a fan following were the best qualified to deal with the new medium. In a measure their judgment was justified, but the Broadway stage began offering Hollywood some of its names. Hollywood soon made them known to the screens of the country and in turn they became movie names with a fan following.

Directors and cameramen, sweating under new conditions, began to develop new techniques.

Fox, with Movietone, made the first outdoor (Continued on Page A-32)

THE FIRST great anti-war picture to reach the screen was a talkie—RKO’s first typically dramatic screen version of “All Quiet on the Western Front.”

A NEW PATTERN for realism in the post-sound era was set by Warner production of “I Am a Fugitive from a Chain Gang” released in 1932.

MIN AND BILL, released in 1930, launched the great Marie Dressler-Wallace Beery starring team, one of the first of the Talkie era.

SNOW WHITE marked a milestone in the post-sound era with the introduction of the feature-length cartoon produced by Walt Disney for RKO release.

Who Sold ‘Talkies’ To Whom?

A reporter—or shall we say, former reporter?—looking back to the days when he covered trade news about the new talkie pictures, might come to the conclusion that while it took showmanship to sell sound to the public, it also took public interest to sell sound to many of our theatremen.

You get what we mean when you consider that:

1. More than two years after the introduction of sound in 1926, a silent picture “The Cossacks,” produced by MGM and released July 1, 1928, was topping the talkie pictures in national grosses because silents were getting wider bookings.

2. More than two and a half years after Vitaphone was introduced, “non-synchronous” (double turnable) phonographs, for adding “sound effects” to pictures, were a big seller throughout the theatre field.

3. More than two years after sound was first presented, exhibitors in scattered parts of the country were reporting that their business had stepped up since their competition had put in “sound,” and it was not uncommon for these exhibitors to declare that “in a few months the novelty of talkies will wear off.”

4. Two years after Vitaphone’s “World Premiere,” the trade generally was beginning to take notice of the box-office pull of talkies versus silents, as the silent version of Warners’ “Tenderloin” flopped badly in comparison to the talkie version.

To a certain extent (in retrospect, we mean) it looks like talkies had to prove themselves the hard way. Certain theatres, hit by the slump in public interest for picture shows, were given “heroic treatment” along in 1928 in the form of sound installations. To the elation (and, if memory serves, also to the surprise of many theatremen) these houses did a comeback. They included the Stillman in Cleveland, which was slated to go dark when sound came along; and the Newman, Kansas City, which actually had been closed as a losing proposition, but was given a prosperous renascence sired by sound.

But if picture theatremen were slow to realize that talkies were here to stay and were not merely a novelty menace to show business, what can be said of the vaudeville mogul who in 1927 issued an edict forbidding artists under contract to Keith-Albee to appear in talkies?

T. K.
**Product Position Regarded**

**Strong as to Quantity and Quality of Films on Hand**

From a quantitative standpoint, the 11 film distributors are as well off as at any time in their history, while from the qualitative angle, the product is vastly superior to anything Hollywood ever has made—according to Hollywood studio moguls.

The latter phase of the current product situation may, indeed, in many exhibitor quarters it will be subject to discount. However, the figures which indicate that there is just as big a backlog of features now as there was at this time last year are—figures.

According to STR booking data, there was a total of 188 features either completed and un-dated for release up to May 31 this year, or in production at that time. The figure matches that for the same period last year.

At the current pace of releasing pictures, that amount of revenue should, the industry feels, provide a comfortable margin of safety should there be a sudden change necessitating an increase in the number of feature releases.

The pictures that will be released during the summer months cover a wide range of subjects and are well provided with “name” appeal. Included among these pictures and principals appearing in them, (listed by companies) are the following:


**PRC**—“Avanche,” Bruce Cabot, Roscoe Karns; “Laceny in Her Heart,” Hugh Beaumont, Cheryl Walker; “Queen of Burlesque,” Evelyn Ankers; “Secrets of a Sorority Girl,” Mary Ware, Rick Vallin.


**No Speed-Up in Releases**

To return to the matter of reserve product, there is no telling how many of the total of 188 pictures which are in that category will be released between now and the end of 1946. Certain it is that a good amount of this will not reach the theaters before next year—and unless there is a tremendous change in the entire complexion of the industry. For there is little noticeable drop in the length of engagement enjoyed by the average good feature in its key city run. This is borne out by the fact that this season, which is the first in four years that the industry is not operating under wartime conditions, there were not so many more releases in the feature classifica- tion (exclusive of the western series product) than in previous seasons of wartime conditions.

From September 1945 to the end of May 1946, the 11 distributor companies released a total of 255 features. This compares with 209 for the same period last year; 236 in 1944 and 285 in 1943.

**Re-Issues to Rescue**

Some of the companies offer re-issues to “service” later run theaters during periods when long runs of the top product at the key theat- ers shows up availabilities.

While the exhibitors look upon these re-issues as merely stop-gaps, the fact seems to be that some of them are doing very smart business. This is particularly so when two older pictures are re-issued as a double-feature attraction.

The greatest in the re-issues (and in pro- duction) backlog are overwhelmingly of the purely entertainment type. Few if any contro- versial subjects are included, and for the most part the pictures are predominantly comedy, with musicals running strong, romance rating next, action pictures of Western flavor very prominently represented, drama and melodrama (while strongly in evidence) for the most part is of the straight theatrical type with only a
Three Plainsman

Freddie "Fabulous That Nocturne," Blue Razor's

Uncle

Shocking

I've Scenic

You're Dick Hart

Memphis," Decoy," Crack-Up,

Fiesta,

Lady Bowery

Danger End," Evelyn Donlevy; Jolson Honor,

Burn,

Charles Wynn; Love," Gifford;

Massey, ville;

John Walker, "Till McMahon; Garson, Out," Hall;

Chinatown," Roland, Barbara Street,

Perils Loretta Mast,

Columbia—Metro-Goldwyn-Mayer Angel," Drew,

Hardy," in Guy, Williams,

Women," Taylor; Jane Peck, Brian Young,

Richard Stanwyck, Esther Bannon.

TRADE Go," Withers, Mickey Sinatra; of Montgomery^ C. Who

Ball,

By," Betty of Toler, Lawford to Brooks,

Louise, Claire Toomey, "The Trouble With Women,


PRL—Between Two Sisters, Nancy Coleman, Phillip Reed; "Melody Roundup," Eddie Dean, Roscoe Ates.


(Continued on Page A-16)
HARRY SHERMAN'S
first production for
ENTERPRISE

'RAMROD'

starring

JOEL McCREA VERONICA LAKE
DONALD CRISP DON DE FORE

with

Arleen Whelan — Preston Foster — Charlie Ruggles
AGAIN Hal Roach LEADS THE LAUGH PARADE with 12 FEATURE COMEDIES in Color for 1946-47 RELEASE
HAL ROACH STUDIOS
SHE DOES TO MEN WHAT THEY'VE BEEN DOING TO WOMEN FOR YEARS!

"DECOY"

THE STORY OF A TWO-TIMING, DOUBLE-CROSSING DAME

A BERNHARD and BRANDT PRODUCTION

starring

JEAN GILLIE and EDWARD NORRIS

with

ROBERT ARMSTRONG
HERBERT RUDLEY
SHELDON LEONARD
MARJORIE WOODWORTH

Directed by Jack Bernhard
Screenplay by Ned Young
Original Story by Stanley Rubin
Produced by Jack Bernhard and Bernard Brandt

for

MONOGRAM
Keep Your Eyes On
MONOGRAM!

"S U S P E N S E"

"JOE PALOOKA, CHAMP"

"DON'T GAMBLE WITH STRANGERS"

"BLACK MARKET BABIES"

"SWING PARADE of 1946"

"SUNBONNET SUE"
SYMBOL OF Leadership

NATIONAL THEATRES
Charles P. Skouras, President

FOX MIDWEST THEATRES
Elmer C. Rhoden, President

FOX INTERMOUNTAIN THEATRES
F. H. Ricketson, President

EVERGREEN STATE THEATRES
Frank L. Newman, President

FOX WISCONSIN THEATRES
Harold J. Fitzgerald, President

FOX MICHIGAN THEATRES
David M. Idzal, President

FOX WEST COAST THEATRES
Charles P. Skouras, President
PINE-THOMAS PRODUCTIONS

for

PARAMOUNT

WILLIAM H. PINE

WILLIAM C. THOMAS
Several minor revolutions have occurred in the exploitation of pictures by theatremen during the past 25 years, Lee L. Goldberg, veteran showman, told Showmen's Trade Review in an exclusive interview.

Goldberg, who is head of Popular Pictures Co., Cincinnati, was Kentucky zone manager of Warner Brothers Theatres during the worst depression years—1931 to 1933.

"In those dark days we had to devise means of enticing patrons into our small town houses," he recalled, "I adopted the idea of a weekly house organ for our 14 theatres, which was localized for each of the towns, which ranged in population from 5,000 to 30,000. This proved a decided success and aroused considerable interest."

Goldberg, a member of Picture Pioneers, recalls the early days of motion pictures when he exploited films for the Hopkins Theatre in Louisville. In those days twelve 36-seat time shows were vogue—the 2,400 seating capacity of the Hopkins made it outstanding.

"Back in 1908, we had no sources on which we could draw for publicity," he said: "Producers, fearing the growing popularity of developing stars, purposely kept their identities a secret. For example, Mary Pickford was too safely designated in my publicity efforts as 'The Little Girl with Curls'; John Bunny, as 'The Pat Comic'; Florence Lawrence, as 'The Imp Girl.'"

Goldberg, who still retains an important interest in the Riviera and Times Theatres in Anderson, Indiana, pointed out that by 1912 producers had their publicity departments fairly well organized. Also, by that time newspapers began to recognize pictures as a more than passing fad, and worthy of a place in their dramatic columns.

"As newspapers became more liberal in their attitude toward the 'picture theatres', (even conceding to print occasional reviews of the films), so did theatre owners realize the benefit of increasing advertising space in the papers," he reminisced. "Likewise, producers began, in a limited way, to exploit their product through national magazines, local newspapers Sunday evening papers, and their then—considered enormous rate of $7.50 per page."

The veteran showman paid tribute to the importance of the trade press.

"Publications like Showmen's Trade Review have been definitely helpful to exhibitors in their numerous and original showmanship hints. In fact, suburban and small-town exhibitors, in particular, can take the campaigns outlined by Showmen's and use them with much success in planning advance campaigns," he declared.

The exploitation-wise veteran added that each exhibitor, according to his location, can tell best which particular medium of advertising he should use. Goldberg used as an example a theatre man in a key city first run, who will use newspapers, radio and billboards, while the subsequent-run or small-town exhibitor depends upon his weekly programs and other means.

He emphasized how exploitation on a large scale was given a big boost by 'Birth of a Nation,' he explained first important road show. It was about that time that Goldberg and Col. Fred Levy of his native Louisville helped start First National Pictures; the company that produced "Birth of a Nation.""

"The immediate success of that company was in large measure due to the smart and unique exploitation planned by two ingeniously showmen," Goldberg said. "They were C. L. Yearley and Earl Hudson, who is at the head of the Paramount Circuit in Detroit today, and still ranks as one of the most capable showmen in this business."

Goldberg also noted the trend toward a greater use of the radio to exploit pictures.

"While the radio will undoubtedly continue to be helpful," he averred, "I still feel the daily newspapers will always be the leading medium of selling pictures to John Public. The value of newspaper reviews, however, is in my opinion a secondary. Often, when certain critics have given poor ratings to particular films, they have been more than necessary."

Goldberg said that he does not know of any commodity that is receiving the smart and shrewed consideration that motion picture are getting today.

"The wisdom of investing in exploitation for films is being reflected by the splendid returns," he exclaimed.

Goldberg, is also interested in exchanges in Cleveland and Indianapolis. During the past years he and Col. Levy have operated first-run houses in Louisville, Lexington, Owensboro and other Kentucky points, as well as Anderson and Huntington, Indiana.

J.G.

Exploitation Now And As It Was Thirteen Years Ago

In common with members of all branches of the film industry, theatremen of the Indianapolis territory have been witness to many changes since the gloomy days of depression. During that period, exhibitors racked their brains for anything to draw crowds and survive. It was the survival of the fittest, and the struggle was a test of courage.

It is recalled that many of the women's organizations came to the rescue by giving matinees, aiding in selling tickets, and in turn receiving a portion of the receipts.

Today, things are different. Exploitation men are doing the work, and they still hold special showings for women's groups. Also, sneak previews now are playing a part in aiding the box-office.

Newspapers too are more generous with space, photographs, and news from Hollywood. Advertising in the daily papers has improved, and more money is spent for space. Advertising space does not govern the amount of free space in the dailies, nor does the size of the producer. From general observation and knowledge, the public demand "movie" chatter, and most dailies have a special page devoted to the theater, giving reviews, and general news about pictures.

Showmen's coverage is appreciated by all distributors and exhibitors. They like the new coverage of individual cities. They read these columns with interest, and are anxious to supply them with news items. News about exhibitors is always welcome. The trade journals have done much to publicize the motion picture, and the motion picture industry.

In this area exhibitor organizations have played an important role. Their activities are widespread and valuable. Their representatives are ever present to prevent the passage of laws which will or might be harmful to the exhibitor.
Memphis Showman Knows His Public And How to Sell 'Em

Heavy wartime attendance at Memphis picture theatres is credited mostly to newcomers to Memphis by Col. Cecil Vogel, manager of Loew's Palace and the only Memphis downtown first-run exhibitor who antedates the depression.

"Memphis was always a poor show town," Colonel Vogel says, "and we here in Memphis didn't really pull out of depression until late in 1941. We did good business, much better than at the depth of the depression, but it still could have been better.

Memphis picture attendance hit its all-time low during the dark days of 1931, 1932 and 1933, of course. It revived considerably about 1935, then eased off again until late 1941, Colonel Vogel points out.

"Memphis always has been a 'stay-at-home' town. I think the very comfort with which Memphians live has had something to do with it. Memphis homes are roomy, much more roomy and comfortable than in the average city."

The greatest thing that ever happened to Memphis show-going in the opinion of Colonel Vogel was the introduction of air-conditioning, a few years before the depression. He believes there would have been no use in keeping any of the Memphis houses open during the depression without it.

"The terrific heat here in summertime used to cut attendance to practically nothing. Now, because of air conditioning, attendance is as good or a little better in Summer—it seems to me—than in the Winter."

Harking back to the depression days, Colonel Vogel chuckles as he recalled how managers worked overtime to keep the houses open. "We used sandwich men, street car cars, billboards, more newspaper advertising than we could afford. We watched the newly born Showman's Trade Review and all the trade magazines for exploitation ideas, and we got a lot of ideas too. There were times when though I wondered why we stayed open. We even chiseled free radio time—which we could do then—and not even that seemed to help much."

Newspaper advertising has increased consistently in Memphis since the worst of the depression, and the share-expense plan on advertising by the distributors has helped to increase the line, Colonel Vogel said.

The Commercial Appeal's Memphis generally is conceded to carry more motion picture line-up than any newspaper in the South, the distributors constantly "upping the ante" on film line-up because of the fact that the paper covers a great part of the Memphis exchange territory. Memphis advertising, they feel, helps the outlying bookings.

With newspaper advertising limited because of the lack of newspaper, radio advertising has greatly increased here. Nearly all the theatres use advertising spots from time to time and the Malco chain, with Elliott Johnson as advertising director, consistently uses spots. Two of the stations have local movie commentators and the Warner has its own commentator on a third station.

As to whether a return to normal peacetime "stay-at-home" habits is to be expected in Memphis, Colonel Vogel would not say. However, his outlook is dark and he apparently feels that constantly expanded exploitation and advertising is necessary to draw people away from their homes.

"You know," he reminded, "what they used to say about Memphis? Memphis, with Holy Week and Easter Week made up three worst weeks in show business."

Omaha Exhibitors Add Radio to Stepped-Up Exploitation

Omaha exhibitors agree that selling the picture is no less important today than it was during the late depression.

Omaha exhibitors remember the depression as the days of closing theatres, bank nights, free dishes and general gloom. In short, said one manager, "anything that was novel we tried."

"Many was the night," recalls William Miskell, Tri-State Theatres district manager, "when we wouldn't take in enough to pay the operator."

Miskell, then manager of the World, recalls that first daily stage shows went, then came the double feature with an attempt to exploit every new bill. After that came bank night, which eventually was outlawed in the state. Miskell admits everything was bad then, but he speaks for most exhibitors here when he adds: "While business is a lot better, we feel there is plenty of room for improvement today."

As one means of trying to pep it up, Tri-States will begin a 13th anniversary contest June 6 and run through Labor Day.

Pinkly McIlvaine, RKO-Brandon's manager, recalls that the depression days were ones in which "we had a good time going to the local newspaper and work out a tie-in such as with the paper's annual milk fund drive. Now the tie-ups with the newspaper are out. Handbills were too. Now ordinances prohibit their distribution on the streets. A number of Omaha theatres had vaudeville acts. This meant personal appearances before local groups as a one-on-one theatre patron, now only one theatre, the Orpheum, brings orchestras or acts to the city.

The theatre operators say there has been a gradual trend to larger newspaper ads. One theatre publicity chief, Louise Cotter, says this is due largely to the use of radio. On free advertising space there has been little change. One theatre is, is for the worse. Art is now confined to the Sunday section. The paper shortage is largely blamed. Higher line-up costs, though, the exhibitors say, have considerably increased theatre advertising budgets.

Omaha exhibitors do note a trend toward more radio advertising. Said Miskell:

"Radio is effective if you repeat it enough and it is strategically placed. It is no good unless you can pick your spots."

McIlvaine says that distributor ad money has largely accounted for the increased radio time. He believes theatres are coming more and more to the radio, but cautions:

"Remember, you can't put a picture of Ginger Rogers on the radio here yet."

Will Singer, one of the country's veterans in the business, points out that it is still the newspaper the whole family sees in the evening after dinner—and talks about, Ralph Blank, who runs the Admiral and is building another deluxe suburban house, says radio results are "difficult to check, but the trend is toward more radio." He believes it is paying dividends for the Admiral.

Increasing exploiter visits are, generally (Continued on Page A-20)
George Raft
GOOD ENTERTAINMENT IS INTERNATIONAL

International Pictures Corporation

Releasing
Edward G. Robinson • Loretta Young • Orson Welles

Completed
Olivia de Havilland • Lew Ayres

In Production
Merle Oberon • George Brent • Charles Korvin • Paul Lukas

BELLA DONNA
Showmanship Activity Booms In Canadian Film Circles

Canada's film business, hampered as it is by taxes and government regulations, is beginning to slow down to normal and exhibitors in the Dominion are once more turning to showmanship to keep the audiences coming into their theatres.

The activity which is springing up, partly due to the fact that many wartime restrictions are being lifted, partly due to the fact that managers, assistant managers and publicity men have come home from the wars, and somewhat due to the fact that the trade realizes it must work for patronage again, is the greatest since some 13 years ago. Then organisations and department stores were two of the leaders in the fight against the depression.

Now they are faced with the necessity of keeping business.

With the advent of the war, which in Canada meant late '39, standard tried and true methods went out the window. The use of billboard ads, to any great extent, was outlawed. At the outset the government clamped restrictions on the use of lights for outside advertising, and showmen naturally took the view that there was little sense using billboards which could not possibly convey a message to the public. This was truer, still during winter months when darkness fell in late afternoon.

But the lighting was not the only feature which prompted showmen to toss this form of advertising overboard. As a measure of co-operation with the governement, they were active, so that the best ad spaces could be used by the National War Finance Committee to further the sales of war bonds, stamps, appeal for clothes, men, and carry patriotic messages asking public cooperation in a thousand and one ways.

In pre-war days when going was toughest for exhibitors in the Montreal area, and after the success of the first of the many successful exploitation schemes was the one used in connection with "Snow White." Originally prepared as a one day stunt, intended to whet the interest, a full two weeks' publicity resulted. Tommy Cleary, of Consolidated Theatres, which controls the five first run houses in Montreal, recalls that "the arrival" of "Snow White and the Seven Dwarfs" in the city literally took the populace by storm and won a corner in its heart that until today, still this is that the film juggling was going on in the houses where it plays. Following is a detail of the stunt:

Montreal having several intermediate railroad stations before the main one is reached in the center of the city, it was decided to gather up seven kids from "Griffithstown," a section noted for its aggressive children are well known throughout the town, and dress them up, fitting on paper-mache heads, and along with a purloined "Snow White," have a short journey to an inconsiderable train and debark with great fanfare at Windsor Station.

There was an official greeting, bands, etc., and they were driven in princely style to the cinema. It caught the public's fancy to such an extent that they were invited here, there and everywhere, including the City Hall and to private parties, clubs and, indeed, everywhere the public came together en masse. It created such feeling that the provincial government was persuaded to allow children under 16 years of age to see special performances. In a province where children still are not permitted to see movies, this privilege still continues for "Snow White."

In the days before 1939 the Canadian theatres enjoyed freedom of the press; they have been cut off for business because of the depressed economy. The boys started for war in that year and operations were contracted but receipts started to climb because money was in circulation. Government restrictions and taxes started to mount in 1941 but business continued on the upgrade. In 1945, hostilities ended, the boys were coming back and business became a little spotty with population shifts and the shutdown of plants. Admission prices remained frozen and are yet under government control, shortages of materials forced theatres to go cold and as a result, but theatres continue busy. Theatre staffs are at full strength.

Theatre exploitation has returned. Newspapers are accepting bigger and better advertising; billboards have returned to favor with the disappearance of the wartime dimout; restrictions on time, printing and engraving have been largely removed—and the tip has gone out from circuit headquarters that managers and exploitation experts can get busy with campaigns with the prospect that the buyers' market is returning—pictures again will have to be sold to the public.

But, perhaps the newspapers cut publicity blurs or eliminated them entirely because of paper shortage and reduced size of publications and there is little left to get for straight exploitation. At the same time, combination pages are re-appearing with publishers more eager for advertising image in the big free ones, too, are finding it more necessary to sell space.

More exploitation has meant increased use of broadcasts, in moderate degree, particularly for contest prizes and spot announcements.

More extensive radio programs are restricted mostly to British films with occasional use of sound tracks in reproduction stunts. Canadian exhibitors appear to place dependence on promotional programs by Hollywood producers which overplay from American networks rather than spend much money for radio advertising within the Dominion. Theatres in smaller Ontario towns use the local stations relatively little, however, whereas in Toronto which frequently are later with runs on account of extended engagements. This fact brings to mind that the fans in smaller localities see many pictures before their Toronto kin are favored. Most first-run attractions run two, three or four weeks because of continued heavy patronage in Toronto theatres.

There has been a feeling among managers that crowds are assured regardless of the offered picture, and this is exemplified in the policy of the War Office because when most everybody and his wife were working, had folding money and formed the habit of frequent theatre attendance for needed diversion from war strain. That view is being dissolved with the realization that promotion is needed to keep them coming, even though a business slump is not yet perceivable throughout the munition towns of mushroom type.

Omaha Then And Now

(Continued from Page A-17)

speaking, an aid to first run houses in Omaha. "Some are considerable help; others might as well stay away," summarizes Misdell. The veterans, says one official, have their contacts built up and help business. But, he adds, many of the newcomers just mean added work for theatre personnel that must go around and introduce them.

Billboards never have made much of a hit with Omaha theatres. Exhibitors say their effect isn't lasting, that locations aren't so good and that many aren't seen by downtown shoppers. Since the police have terrific power to keep and are powers to prevent them from publicity blurs by national advertisers, anyhow, they point out.

Omaha exhibitors generally are optimistic about their business, but they feel the current boom cycle has passed its peak. They are ready to go all out again and fight for more business, they say, and they have made in the past five years and protect themselves against stringent legislation.
Use Of Radio Time Chief
New Advertising Medium

Radio is the principal factor in the changed viewpoint of motion picture advertising within the last decade. This is the consensus of opinion of most exhibitors of the Harrisburg area, both the oldsters and those fairly new in the business.

At first exhibitors were loath to use radio, believing the air shows to be a serious competitor. After a while the movie men realized the value of exploiting their nextest to the other fellow's shows, and took advantage of that situation.

Today an entirely different attitude exists, with radio and movie people the best of friends and cooperating in every way. Local exhibitors declare that their radio tie-ups, offering of passes to lucky customers, nation-wide and local spot announcements, co-op ads and promotions for stars or shows which have been both aired and screened, and similar stunts are invaluable.

Newspaper relations, too, are "very friendly," to quote the majority of showmen. Although during the war the paper shortage cut the allotment of advertising permitted to theatres, the terrific pressure in the years preceding World War II in this phase took care of what otherwise would have been a serious problem. Since the paper supply is increasing in steady but small doses, space to wealthy advertisers, such as the motion picture industry, is available once more.

The double truck idea, a definite "out" during the war, is back in line. First, to take advantage of it locally was Sam Gilman, who capitalized on so much advertising for "Adventures" that in addition to the double truck the ads ran over into another page. Since that other exhibitors have followed suit.

Co-op ads are considerably easier to obtain these days than a decade or more ago, for manufacturers and merchants against realize the value of tying in their local product with nation-wide names of star sand movies.

Bus cards are more widely used these days than formerly, while on the other hand, billboard advertising locally has decreased to almost nothing. Only on a nation-wide campaign is billboard advertising used to any degree, several of the showmen said. An institutionalized ad, such as billboard, is not logical for theatres, as it calls attention to a theatre, but could not be changed often enough to plug individual films. Looking to the near future, the boys in the business feel they will have to get out and do a big job of selling. They feel that twilight is descending on the day of persons buying theatre tickets without even what they will see.

While the help of field exploitation men in putting over big campaigns is vital and a valued force in exploitation, a number of the exhibitors pointed out many times that local tie-ups which bring in local names and products are of great assistance.

One exhibitor pointed out that the public today is so much more informed on the movie stars and on the merits of the pictures through newspaper columns and fan magazines.

"My usherettes can tell me who is divorcing whom, how many husbands and babies such and such a star has, what another eats for breakfast on Sundays, and all sorts of personal data that I wouldn't have the time to study," the theatre manager explained. "The same goes for a large number of the patrons who come to the theatre. They come because they have studied the life and habits of a star, or think they know all about the way the picture was made—as a result of reading columns and fan magazines."

Seek To 'Hold The Line'

Columbus, Ohio, exhibitors are starting on a program of renewed exploitation and promotion, seeking to hold much of the increased patronage and free-spending in recent years brought to their theatres.

One downtown theatre, Loew's Ohio, recently staged a Ziegfeld Follies beauty contest, in co-operation with the Columbus Star and another, RKO Palace, held an essay contest with a new twist in co-operation with the Columbus Daily Dispatch. Both downtown Palace and Ohio have staged such extra-money getters recently as rhumba and samba contests, hobby horse races and presentation of local school and university vocal groups at Easterime and May Day.

Free space in newspapers still is at a premium, caused by the scarcity of newspaper But theatres still get fair space.

Radio is being increasingly used. RKO Matte is broadcast daily over WCOL in a 15-minute program from the Palace lobby. The Ohio has Kay's Inquiring Reporter program broadcast from its lobby daily over WCOL, with the Kay Jewelry Co. as sponsor. The Academy theatres were pioneers among local neighborhood theatres in using regular radio time, having a 15-minute program of records interspersed with announcements broadcast in late afternoons over WCOL.

Billboards are used infrequently. The distributors' field exploitation men have done a great deal to exploit pictures. The world premiere of "Captain Eddie" here last year was an outstanding example of super-effort on the part of these field men.

Speaking of Anniversaries . . .

SMPE Marks 30th Birthday

The Society of Motion Picture Engineers will be thirty years old on July 24th. On that day in 1916 a small group of men incorporated the organization in Washington, D. C., to promote "advancement of the art and science of motion picture engineering and the allied arts and sciences."

For thirty years the Society has done just that. There are committees on Theatre Engineering, Construction and Operation; on Standards; Film Projection Practice; Sound; Cinematography; and Exhibition Exchange Practice; Television, to name a few. The Society also dovels its work with that of related engineering groups, for example, in the American Standards Association, Radio Technical Planning Board, National Fire Protection Association.

The Projection Practice Committee has drawn detailed blue prints for projection rooms, complete down to the last detail for electric wiring and every outlet for electrical connections, which are widely used as guides by theatre architects. The Committee on Standards has set definite rules for screen illumination by means of which any theatre manager can tell whether his screen is as bright as it should be, with only the help of a light meter in the hands of his supply dealer or service man. Recommendations are submitted to manufacturers of theatre equipment, pointing out desirable improvements; for

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SCENIC SLANTS ON CURRENT AND FORTHCOMING FEATURES

Republic

Stars include; Eddie Albert, Faye Marlowe, Gail Patrick, Constance Moore, Vera Vague, Edward Everett Horton, William Elliot, Vera Hruba Ralston, Donald Barry, Roy Rogers, "Gabby" Hayes.

Earl Carroll Sketchbook

My Pal Trigger

Plainsman and the Lady

Rendezvous with Annie

(Continued from Page 1-24)
ROBERT CUMMINGS

Currently Starring
"THE CHASE"
Nero Films

Completed
"THE BRIDE WORE BOOTS"
Paramount Pictures

In Preparation
"DREAM PUSS"
Hal Wallis Productions

"STRAY LAMB"
Cagney Productions
Nero Pictures, Inc.

SEYMOUR NEBENZAL

Producer

★

"THE CHASE"

released through

United Artists
The Success Formula as Revealed by the Record

Thirteen years of reporting the news, ideas and opinions of showmen as to the most profitable means of making a motion picture showplace profitable, should, at least, furnish a fair yardstick of measurement for the evaluation of specific policies and methods for successful theatre operation in the United States.

Grant that premise, and you will agree with us that it cannot be profitable for a practical theatreman to join STR in a review of the high spots of successful showmanship as recorded in the pages of this journal during the past 13 years.

Before launching into this flash-back recording of what has gone on in theatres around the country, understand the management of men who have won outstanding position in their profession as showmen, we warn you that any such review is bound to reveal vast numbers of scenes and incidents that are tremendously familiar. So, if you find this flash-back bringing you visions of scenes that are very familiar, just remember that not in showmanship any more than in any other business, does the wholly original, never-before-born idea occur except as a most extraordinary exception. In words, the things that sell tickets at the theatre's box-office today, are the blood brothers of the things that were done in various guises, adaptations, or, if you will, reincarnations employed by the industry from the earliest days of film shows right up to the present.

As a starting point for this flash-back, let's have a look at that element of showmanship, which is so closely associated with all the great motion picture showmen of which we have record—the Tony Sudtekums, the Karl Hoblitzzelles, the A. H. Blanks, the Shousas Brothers . . . all of these standouts have been men who have shown a tremendously strong "social instinct," particularly as regards the communities in which they live and operate businesses.

To a less spectacular degree, many of the very good (but not so sensationally successful as those mentioned above) showmen have been fellows who worked for the movements and causes which are close to their own communities. In other words, it is the "civic" or community spirit which unquestionably stamps a man as outstanding in the showmanship profession, for it is he who has a flair for the leadership which gives him stature and prestige in his community; it is he who has demonstrated the ability to make a "go" of things that require real leadership, executive talent, the vision and energy for administration.

It is only natural, therefore, that we consider first the:

Civic and Community Tieup

The theatreman who makes his townsmen conscious of the fact that his theatre is an institution, not merely a place of amusement, is doing far more than establishing a basis for immediate profit and the facilities for widest exploitation of his future shows. He is getting insurance that will protect him and his business in the event that some local politician proposes unfair taxes or restrictive measures against the theatre. For some reason, the blemishes launch an attack on the "movies."

It is the conviction of many leading theatre owners and circuit executives that the most important duty of the manager or person in charge of a theatre is the public relations work done in behalf of making the community conscious of the theatre's standing as an important agency

for the circulation of important information (as witness the attitude of high government officials regarding the use of the motion picture screen for information about the war and war measures) as well as a cultural force which has exercised the greatest influence for wider appreciation of good music, literature, history, biography, great events and great men and women of our civilization.

Quite naturally the theatre manager who really understands his motion pictures takes great pride in the prominence and prestige of his enterprise. His is the only business in town whose merchandise has interest for all classes and ages. The bank, the department store, the insurance firm cannot make that claim.

Community Will Reciprocate

The theatreman who builds his theatre to its rightful place of dominance will find co-operation freely given him by city officials, school authorities, business and civilian, social, educational, religious groups. For the theatre's part in the community is of major, not minor importance.

The picture theatre to be successful should be regarded as the center of community life. For it is at the theatre that wholesome recreation as well as important information concerning the nation can be obtained (the war proved that).

The manager of the theatre is in reality the point of contact between the public comprising the community, and entire motion picture industry—one of the greatest industries in the world. He is the representative of the great studios, the talent of leading artists.

The theatre can do a great amount of good for every cause of benefit to the community, and the showman's job to lend his own efforts and resources to any drive or campaign close to the welfare of the community business and social life.

Many Avenues of Approach

Some of the practical and many simple civic activities which have been used with success by theatres are the following:

SONG FESTIVAL. Idea is to hold a community sing in front of the theatre, sponsored by Y.M.C.A. local club, or other organization to get things started. Naturally, it's in connection with a musical which has more numbers known to the crowd.

CRIPPLES AND ORPHANS. Special party for crippled children, orphans, or other kids in institutions goes 100 per cent, with picture in proper vein. Many houses make this a yearly or semi-annual event.

SCHOOLS. A school and newspaper tieup is regarded as "solid" by veteran showmen. One favorite idea is for school officials to conduct a competition in several classes at different age levels. Pupils are told what the picture will be before it plays at theatre. Essays are written either in close or outside school hours on "what the picture meant to me." Announcements are made in school assemblies, and final award is presented in theatre.

If the attraction deals with matters of history or other subjects regularly studied there is a chance for a school tieup. Example: Students get special admission price and gain credits from
'Public Service' Code Stressed by Showmen

the school for writing short reports on historical event or characters dealt with in the film.

TEACHERS AND LIBRARIANS. Educators can be made the most important audience for cooperation. This is obtained by various means. For example: a special morning screening for teachers and librarians, and P.T.A. heads, with stills and other material provided for classes. Most districts.

BOY SCOUTS. Local troops of Boy Scouts and Sea Scouts can be depended upon to help out in most anything. In return, showmen have staged such events as a Boy Scout Night, or a tug-of-war contest held on stage or in front of theatre.

CHURCHES. It is not so often possible to get tieups with churches, but many theatres have developed good teamwork from churches on particular pictures. One angle, is for the theatre to place placards in lobby advising patrons to go to church in return for which churches pick this up in sermons and mention the picture.

MUSIC APPRECIATION: If the community holds a music appreciation week there is a practical opportunity to tie in. If that's not possible there are plenty of shorts featuring famous musicians. Also there are old features with opera stars such as Tibbett, Moore, Swarthout, and Ritz Stevens. Showmen employing this angle make it a point to let the local music societies know what they are doing.

NAME TIEUPS. If not already done, there's a sure-fire reaction if a picture whose star's name is same as that of local resident is exploited by sending photos of both to the local newspaper, with copy on attraction attached.

VACATION TIME. Getting off to a good start is important for summertime business. One idea that smart showmen have used is to stage some stunt that ties up with the school. An example is a "health" stunt. Each child is to cooperate 100 per cent in following rules of dental hygiene. Board and parents pass on attraction, and so lend their endorsement to whole affair.

BOOK CLUBS. Offering use of the theatre for morning meetings of Book Clubs always results in audience pull when members discuss novel soon to appear at theatre in film form.

BOY CHOIRS. Leaders of boy choirs will cooperate if they feel a given picture has application to them or their choir. Most likely, however, is patriotic tieup—bons, Red Cross, etc.

AMATEUR HOUSE STAFF. Teachers of commercial courses at high schools and Boy Scout officials have cooperated when the theatre offered to use three or four honor students from time to time as part of house staff. They were given opportunity to perform various kinds of theatre work.

Work With Fellow Merchants

Second only to the civic tieup, is merchant cooperation as a means of successful showmanship. Many localities have carried picture business from the depression following World War I right up to the flood-tide of big theatre attendance during World War II. Some of the most important factors for theatremen to keep in mind is that "he's a sucker if he sells his own show short.

That's another way of expressing the principle that the theatremen who gets active cooperation from merchants as well as civic groups in his town is the fellow who believes his show is the greatest thing on earth. That way, these showmen declare, the theatremen can really sell showmen and civic leaders on the value of a tieup, and having sold the idea, can then get the maximum of cooperation.

Some of the many merchant ideas which have been most successful for theatres are covered in the following notes gleaned from the columns of "Selling the Picture" reports published during the past 13 years by STR.

NATIONAL TIEUPS. One of the most obvious angles for merchant cooperation is the national tieup set by distributors' exploitation departments for a particular picture. When there is such a tieup, the showman's proposals to merchants are on a strictly business basis. He is not seeking favors when he offers the merchant the opportunity to tie in with the theatre in his newspaper advertising. Indeed, the theatremen is offering the merchant contact with the best potential customers in his whole trading area. The weekly attendance record will show the merchant the number of customers to whom he can introduce his wares through a theatre tieup. In consideration of the amount of advertising the merchant will realize, he should be required to make more than the usual effort involved in putting in a window display. He should play up the tieup on his delivery wagon, if such are used in his business, in his direct-by-mail advertising, in mention by employees when they visit customers, in his newspaper advertising.

Repeating a Good Thing

One thing should be constantly borne in mind by the showman in connection with these merchant tieups. This is that there is in every tieup a potential repeat at least once each year on the particular angle used. The prosperous theatres in many cities and towns have at least one annual tieup that produces results each year—gets better every year because it takes on the impressiveness of tradition, an annual event.

CO-OP PAGES. They are one of the most satisfying tieups to be had, and the chances are they can be repeated more often than most theatremen think possible.

RESTAURANTS. Restaurant owners often cooperate with theatres at regular intervals in running a dish or sandwich after a star or picture.

SHOE STORES: A modern Cinderella stunt was used very successfully by theatres all around the country for the Warner picture, "Cinderella Jones." It was a national tieup, but the basic idea is as old as picture business.

NEWSPAPERS. Cards tackled to back, sides—or both—of newsstand gives a theatre central position. Usually passes will do the trick.

MILK COMPANIES. Almost always ready for cooperation, the milk companies offer one of the best methods for exploitation, especially in the smaller city. Cooperative newspaper advertising signs on their trucks, cards in windows of their dealers, distribution of heralds by deliverymen, various contests.

FLORISTS: Besides the possibility of holding out-of-season flower show in lobby, there is a chance for stunts like sending bouquets to local sorority houses. In this case regular florist's card carries a truck signature which is title tieup.

DRUG AND CANDY STORES. It's good business for soda fountains to name sundae, frappes, or sherbets after stars or pictures.

(Continued on Page A-28)
SKOURAS THEATRES

Corporation

1501 BROADWAY, NEW YORK CITY
Jimmy Durante
Motion Picture Advertising
Marches On; Current Press
Book Material Outstanding

By Merlin Lewis

Advertising men in the home offices of the distributor companies continually ask why so many theatres still insist upon making up their own type of advertisements when the press books of today provide a brand of copy, illustration and layout that is completely "professional" from the standpoint of technique and is the result of a great deal of analysis by show-wise specialists working to develop the most potent line of approach for the sale of the particular picture.

Well, when one looks over the mass of advertising used by theatres, one is not a little inclined to wonder if the home-office advertising men aren't right, and that for a general average, perhaps, it would be better if the theatres used the distributor-planned advertising instead of working up their own.

Of course, there is great difference between this theatre and that one. There are special situations for which no outsider, no matter how expert, could design and execute the precise kind of advertisement which would suit right down to the ground the particular and individualistic character of these exceptional theatres.

(We refer—using an extreme example—to the Radio City Music Hall in New York and like exceptions.)

To give the home-office ad men their due, it must be said that there is today an exceptionally fine brand of work done on advertising that is prepared for the press books.

In the average over the country, it is admitted by impartial and competent judges that motion picture advertising has grown up.

The average motion picture advertisement no longer states, in grandiloquent manner, that anything is the greatest this or that ever conceived. Its phrases are short, snappy—to the point—and they sell. The illustrations are carefully selected to attract attention. The type is chosen to fit the mood of the ads. The entire campaign follows a definite theme, shrewdly chosen to put forth the film's attributes in their best light. No advertising campaign can do any more than this but, of course, some do it better than others.

'Different' Situations

The New York Music Hall's ads, are examples of high technical skill. They are put together by an advertising agency, by the way, and have followed the same style since they started to appear when the Music Hall first opened its doors. The ads are distinctive, can immediately be found on any advertising page and are written, laid out and illustrated in such a manner that they definitely do a fine job of institutional selling, in addition to telling newspaper readers about the merits of the film and stage show currently being shown.

Another example of theatre advertising that is doing a swell job is that being used by Loew's Theatres in New York City. This is in the form of a directory of theatres playing the same film just indicated with a signature cut surrounding a larger, illustrated ad. Plenty of white space surrounds this bank of advertising with marginal cartoons and notes pointing up one feature or another applying only to the individual theatre affected. This form of advertising was started by Loew's a few years ago when it was decided to do away with direct mail in the form of programs and other informational pieces and spend the entire budget in New York's newspapers. Brooklyn and Queens theatre advertising appears only in the Brooklyn editions of the newspapers at a much cheaper rate than the general run of paper would cost. Loew's type of newspaper advertising has been so successful it has been copied in one form or another by other chains in the Metropolitan area.

Just recently this writer had reason to go through the files of New York City newspapers for the year of 1926 when sound was just coming to the fore. So far as general layout is concerned, theatre ads for that period showed little difference from those being produced these days.

However, the copy writers were not too fussy about the kind of copy used. Largely the ad writers of 1926 were given to making extravagant claims of excellence that no moving picture could possibly live up to—yet on one advertisement page every motion picture advertised was the "best," the "greatest," etc. Obviously too, they laid a great deal of accent on sex angles (something that continues to be done today, but a little bit smoother) with illustrations that would not be approved by the Production Code examiners today. They were not blatantly offensive but they did overstep the bounds of "good taste" to say the very least.

An interesting phase of the advertising of 1928 was the reference to sound—talking, etc. Remember when a film was advertised as 50 per cent talking and sound—or 100 per cent All-Talking, All Music, in bigger billing than the star got? And when a star's first talking picture came out as "Garbo Talks!!"? The film business was in a nifty phase at the time that few people knew anything about, but the advertising boys with their practical slant on things theatrical really did an excellent job—just as they are doing today.

Press books for films made in the early '20s would be considered completely inadequate today. The show business of the imagination evident in even run-of-the-mill campaigns today. Currently for instance, the competent advertising departments of the film companies supply ads in all sizes, including 14-line delineations designed to best attract as much attention as possible, even with the use of such small space. Years ago there were just a few large ads put together, nicely done it was true, but serviceable only for theatres with large advertising budgets. Today every size is presented for ease.

Interesting too, in the growth and progress of motion picture advertising is the increasing use of teasers. That form used in the motion picture business is not a real teaser, in the true sense of the word, nor of the same form used as teasers in commercial advertising. does not detract from its effectiveness.

Commercial teaser advertising, seldom used anymore, follows a true teaser theory. For instance, advertising space might just state simply, "Mrs. Jones will be here soon." Or, more conventionally, just plain "Mrs. Jones." Just that and nothing more. As the campaign progresses information is gradually added to the teasers so that when full display space is bought all information necessary to complete the campaign is contained in the final form.

In motion picture teaser advertising considerably more information is given in all ads. For instance, when MGM started its campaign on
may be omitted without appreciable harm but that they definitely do a job of arousing curiosity has been widely established. That they set up an acceptability for succeeding advertising is perhaps their greatest value.

One additional phase of advertising, and a most important one, has been added to press books through the years. Each press book these days contains script for 30, 50 and 60 second commercial announcements. In addition, transcriptions are supplied for most of the bigger productions. And when television comes into more general use, the advertising boys in the motion picture business will be sure to find out some way in which it can be adapted to their own use.

The Forthcoming Attractions

(Continued from Page A-9)


SMPE Celebrates Birthday

(Continued from Page A-21)

example, on such details as altering the tolerances between magazine rollers in the motion picture projectors.

Technical questions come to the Society from all parts of the country and all corners of the world. In most cases Harry Smith, Jr., executive secretary, or Boyce Nemic, engineering secretary, can find the answer in the files of the SMPE Journal. The work needed to provide the answer has already been done, as a rule. When this is not the case the matter is referred to the Chairman of the appropriate Society committee for investigation or advice.

Committees have studied every phase of the technology of the industry, devised improvements, set up standards by which still further improvements in advertising could be measured. At the meetings of the Society they expose their results to the comment—the not always favorable comment—of their fellow experts.

This work is done by members without compensation and largely on their own time. Many travel long distances at their own cost to attend the Society's meetings. And most of the expenses of the organization are defrayed out of the members' dues.

The motion picture industry proper has offered almost no financial aid to Allied industries—film manufacturers, equipment manufacturers, and so on—contribute to some extent as sustaining members. Nevertheless, 1946 figures up to March 31 show that $16,900 of the Society's 1946 income came from sustaining members and $32,837 from the dues of individual members, and this is fair and away the best showing the sustaining members have made since the organization was founded.

Donald E. Hyland, President of the Society, credits Eric Johnston with having succeeded in some small degree in persuading motion picture producers that SMPE's contributions to the technology of the industry are of outstanding importance. In spite of this, however, support offered by the allied industries runs, year for year, six to twenty times as great as that contributed by producing companies, and year by year falls far short of support contributed by the membership in individual dues, taking no account at all of their time, skill and labor.

The Society plans a large expansion of its services to the industry, the financial background for this expanded effort being principally the growth in number of individual members. With the near future, certain standards will be published in pamphlet form, and these will be increased to fifty by the end of the year. Many other services and investigations will be carried forward on a largely increased scale, subject only to financial limitations. The engineers contribute their work, skill and time. The industry benefits thereby; they don't particularly; but engineers are neither that way; they like results.

Aaron Nadell
SCOTT R. DUNLAP
PRODUCER

"ROMANCE OF THE RANCHO"
"THE GAY CAVALIER"

Starring Gilbert Roland as "The Cisco Kid"

In Preparation

"TRAIL TO THE KLONDIKE"

For MONOGRAM

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KING BROTHERS
Maurice Franklin

Producers Of

MONOGRAM'S Million Dollar Smash

"SUSPENSE"

Hailed by Jimmy Fidler
as "A Must-See Film!"

Winner of Louella Parsons' "Citation of Merit" in Cosmopolitan Magazine

"A Recommended Selection" in Redbook
JEFFREY BERNERD
PRODUCER

"DON'T GAMBLE WITH STRANGERS"
"BLACK MARKET BABIES"

In Preparation

"BLACK GOLD" Cinecolor Special

For MONOGRAM

SAM KATZMAN
PRODUCER

"THE TEEN-AGERS" Series

Now in Release

"JUNIOR PROM" "FREDDIE STEPS OUT"

Featuring Freddie Stewart — June Preisser
And Big Name Bands

For MONOGRAM
Celebrating Sound
(Continued from Page A-7)

sound picture with the production of "In Old Arizona."
MGM brought color and sound together for the first time in a series of Gus Edwards rev-
vues and introduced the musicals they continue to offer with "Broadway Melody." The same company permitted a glamorous actress to dar-
ingly discard her glamour and appear battered and beaten by life as they made "Mme. X" with Ruth Chatterton.
Warners, which had started things with "Don Juan," assured their future with Al Jolson's "The Singing Fool" and "The Jazz Singer," turned out the first all-talking with "Lights of New York." They also pioneered to bring Shakespeare to the Screen with "A Midsummer Night's Dream."
Howard Hughes offered what is probably the first use of sound psychologically to create ter-
ror with the screaming sounds of crashing planes as a dramatic complement to the glamour of the late Jean Harlow in "Hell's Angels."
Warners, pioneering again, turned to society. Impressed by a true story in a de-
tective magazine, they negotiated with its au-
thor, a fugitive from the law and produced "I am a Fugitive from a Chain Gang," a realis-
tic study of a shocking penal system.
Columbia, with tongue in cheek and a couple

War Built Prestige

The work done by theatres in war activities has given them a prestige they never before enjoyed in Washing-
ton. Surveys of the territory to see what changes had come in the Capital City territory during the past 13 years show that on the whole it was a stable community, little affected by depression and finally booming with the tremendous expansion of govern-
mental offices in pre-war and war days.

But the coordination of all theatres in bond drives, Red Cross drives and other promotional activities connected with the war spotlighted theatres as community centers instead of mere

places where audiences spent a few hours a week.

Speaking of Anniversaries...
30th Anniversary
GRAND THEATRE
Highmore, South Dakota
Mon-Tues-Wed, June 3-5, 1946

"You never know tomorrow's coming so live it. That's what we are trying to make more of girls. If you enjoy-
non making but keep your eyes on the main thing of making a living. Remember the time you
have gone through. The theatre is your home and if you don't like the manager, remember there's another one waiting for you.

Among the many theatres currently celebrating anni-
versaries with befitting showmanship and fanfare, are the Rialto, Joliet, Illinois, and the Grand, Highmore, South Dakota — advertisements for which are reproduced above. Both advertisements, incidentally, were full-page displays.

The management of the Grand, as will be seen in the advertise-
ments, is credited to a patron who invited to see a show as guests at any performances during the three

nights of the anniversary program headed by "The Stork Club." That's doing things on the grand scale, and Manager

Warren H. Tomter of the Grand Theatre is in the industry's spotlight for his handling of the 30th anniversary of the

house.

The celebration at the Rialto in Joliet was sponsored to some extent by Columbia Pictures, as shown by the adver-
tisement. Just how effective these anniversary celebrations are for pointing up the "show angles" of a theatre is emphasized by some of the copy in the advertisement, which stresses the fact that the Rialto is one of the outstanding theatres of the country — with its modern equipment, spacious foyers and rest rooms, distinctive decoration and furnishings. Also, and not insignificantly, the mention which the celebration directed to the Rialto brought pub-
licity of a decided "goodwill" brand, reminding of certain
details that have local flavor and appeal. For example, a story about the anniversary published in the Joliet Herald-
News, mentioned the fact that Roy Rogan, who was house manager when the Rialto opened, is now district manager
for the Great States Theatres, which circuit operates the

Rialto.
Program Exchange Members Give Tips on Effective Showselling Via Theatre House Organs

By Ralph Colman

The success of a theatre program chiefly depends primarily on the ingenuity and creative talents of those charged with responsibility for its preparation and distribution. Situational change and other factors, dictate the style of program. A "homey" tabloid-type house organ, for example, so appropriate for many average communities, would prove unsuitable for a "class" or "art" theatre in the swank section of a big city. But once the showman knows his patrons, knows the type of advertising that will appeal most strongly to them, he is in a position to design and prepare a program that will maintain maximum readership.

From the inception of STR's Program Exchange in 1938, literally thousands of programs reaching the editor's desk have revealed several different types of house organ construction, yet all appropriate for their particular situations. Some of these types of program content are detailed here.

A Southern exhibitor who inaugurated a four-page tabloid theatre newspaper nearly a decade ago found that within five years the program mailing list increased from 400 to nearly 3000. Such a jump indicates that this particular exhibitor struck the jackpot in giving residents of his area a good and valued the type of program they wanted.

Cost of printing the tabloid, exclusive of cuts, was absorbed through the solicitation of merchant advertisers at 30 cents per inch for spot insertion and 25 cents per inch on a contract basis. Besides being sent to former residents of the city who moved to other sections of the country, the tabloid was also distributed at "giveaway" stands in the theatre lobbies, hotels and other public buildings.

Newspaper Procedure

Following regular newspaper procedure, a circulation manager supervised distribution of every issue. Arrangements were made with Western Union to deliver a copy of the program to anyone who phoned for it. Although this service cost the theatre five cents per call, this was deducted from the pay of the delivery boy if he failed to make the delivery. Thus accurate distribution could be assured for the next month's calendar, as it was distributed on the first 15 days of the second month (example: June). The calendars had to be held throughout that month to be eligible for use during the first 15 days of the second month (example: July). Thus no single month's calendar could be held for longer than 45 days. Of the total number distributed "prize" programs, the manager got back one-fourth to one-third.

Since the calendar plus five cents offered was good only for the second month, patrons had no knowledge of the attractions to play on those dates. When they inquired, the manager urged them to watch for the next month's calendar, as it would name the attractions they could see.

The program was a resourceful exhibitor who was printed in his own office on a Rotoviron Machine, requiring no cuts or mats. Anything that could be photographed could be printed. Scene cuts and copy were called from press books and placed on layout sheets, while certain other copy and borders were done by hand. Dummy sheets were then sent to a nearby city to be photostated on to metal stock. Weekly cost for 2000 copies at that time was $9.58.

Editorial Policy

Program contents, of course, are guided by the type of publication, its particular audience, the budget permitted for its production, availability of engraving and printing services, etc. But the material is limitless. For example:

Production stills from coming attractions featured in the inside spread.

For the theatre that can afford it, cuts made from stills often appear nearer and more attractive than scene mats. This is especially true where a high grade "slick" paper is used.

Letters to the Editor. Many programs feature letters from patrons. Themed "Cheers and Jeers," "Brickbats and Bouquets," etc. In this department, the movie patron airs his likes and dislikes. As an inducement to send in letters, one manager offered four tickets for the best one, and two tickets each to the next four runners-up.

Human Interest. Personal mention, local events, quiz columns, human interest, institutional stories about the theatre, interesting news of coming attractions—these are features of proved reader-appeal.

Program for Students. A metropolitan theatre chain issued a small newspaper for distribution only to school students. It contained material on coming attractions, a picture-of-the-month selection, a biography of a movie star, a cartoon feature, a list of recommended books to be read in conjunction with certain historical features.

Patrons' Birthdays. A Hoosier manager never forgot to wish his patrons happy birthday in a special corner of his program set aside for that purpose. And he sent his "Happy Birthday" cards inviting him to be his guests at one of the performances. A list of birthdays can be obtained by providing cards in the lobby for patrons to fill out.

Contest Idea. Cash prizes to patrons for the best letters on—whether they liked—but did they like it? Thus people would be asked what their ideal improvements were, and what suggestions they'd make for its improvement is a good means of building interest in the program.

Cooperative Ads. Whether you pay for your programs or heralds, or whether you offset their cost with cooperative advertising, depends on just how promotional you are. It depends, too, on just how you are billed by your local merchants.

Personalized Messages

Invitation Tour of Theatre. A personal note extending an invitation to patrons is personally conducted by the manager on a tour of the city, so that they might see its behind-the-scenes operation has been highly successful as a program feature and also as a good will builder for the theatre.

Find Your Name. A large number of Program Exchange members list names of patrons picked at random in their programs. On calling at the theatre with a copy of the program and proof of their identity, these patrons receive guest tickets.

Hollywood Style News. Scanning the press beautifully for fashion information, obtain not a few from a cooperative newspaper editor, an enterprising showman can feature a fashion layout in his program.

Movie Star Contest. Many theatres have conducted a weekly movie star contest. Each week the photograph of a star was published. The reader is asked to (1) name the star pictured, (2) name at least five of her (or his) pictures, (3) state whether she (or he) was married, (4) name her real name, (5) name the most recent picture, (6) name the next picture in which she (or he) would be seen at that theatre.

Star Photos. Whenever an important star is on screen in the picture, star photos may be used as a program, with the week's or month's attraction and dates listed on the back. A con-thra fan collecting a complete list of the star photos receives a guest ticket. Naturally, the assortment of photos on one particular star should be held down so as to make it a "rarity."
Greetings from
Walter Lantz
and his gang

WALTER LANTZ
TECHNICOLOR CARTUNES

Released through Universal

M & P THEATRES

M. J. MULLIN    SAMUEL PINANSKI

FRANK RYAN
Director

Universal Pictures
The Technicolor Tradition
for 30 years

One Policy
One Management
Consistent High Quality

TECHNICOLOR MOTION PICTURE CORPORATION
HERBERT T. KALMUS, President and General Manager
DUDLEY NICHOLS

Producer - Director
RKO

"Sister Kenny"
Starring Rosalind Russell
and Alexander Knox

Voted "Best Studio Announcer"
and Second Best "Master of Ceremonies"......1945 Fame Award.

HARRY VON ZELL
with
Eddie Cantor—NBC
Dinah Shore—NBC
Joan Davis — CBS

Now With Bob Hope in Paramount's
"WHERE THERE'S LIFE"

And Making 2-Reel Columbia Comedy Shorts
Best Wishes From—

HARRIS AMUSEMENT COMPANIES

— of —

Pittsburgh, Pa.
World's Oldest Theatre Organization

Founded By

THE LATE SENATOR

JOHN P. HARRIS

Who Opened The World's First All Motion Picture Theatre

Greetings From—

JOHN H. HARRIS
JAMES G. BALMER
GEORGE W. EBY
JOHN McGREEVEY
KENNETH HOEL
GEORGE HARRISON

And All Harris Managers
BEST WISHES FROM

Randforce Amusement Corp.

Samuel Rinzler  Louis Frisch
Harold Rinzler  Emanuel Frisch

CENTURY THEATRES

BROOKLYN
LONG ISLAND
WILLIAM A. SEITER

In Release
“Little Giant”
Universal

In Preparation
“Lesson in Love”
Universal
Alfred Bloomingdale
RKO

Jack Gross
RKO

NAT HOLT
RKO

Martin Mooney
TOM MCKNIGHT

Universal Pictures

ROY WILLIAM NEILL

Producer-Director

Universal Pictures

ARTHUR Q. BRYAN

Dr. Gamble

with Fibber McGee & Molly
"Chick"

Congratulations on your Thirteenth Anniversary

FABIAN THEATRES

Si Fabian

Sam Rosen

Congratulations!

ROXY THEATRE

7th AVENUE and 50th STREET
NEW YORK CITY, N. Y.
Art Linkletter

“PEOPLE ARE FUNNY” NBC
“GE HOUSE PARTY” CBS

Appearing In

“PEOPLE ARE FUNNY”
Pine-Thomas Production
Paramount Pictures

RAYBOND THEATRES
1501 BROADWAY

David Weinstock
Benjamin Weinstock

Emanuel Hertzig
J. Joshua Goldberg
Speaking of Anniversaries

Ten-Year Palship of Radio and Theatre Celebrated in Baltimore

SALUTE TO AIR SHOW. William K. Saxton, Loew’s theatres, Baltimore, and Charles Purcell, of radio station WCAO in Baltimore, pose beside the huge birthday cake set up in the lobby of Loew’s Century as a feature of the party last week celebrating the 10th birthday of a radio program suggested by Saxton and which has flourished for 10 years under the co-sponsorship of Loew’s theatres and the station.

Billy Saxton, Loew’s manager in Baltimore, made a suggestion ten years ago to radio station WCAO in his city and the result of it is a program that has flourished ever since then as one of the most popular of the local air shows. Last week, Saxton and his pal Charles Purcell of the radio station, cut themselves a piece of cake at a party celebrating the event.

The air show fathered by Saxton and put on with success by WCAO is co-sponsored by Loew’s Theatres and the radio station. The program is broadcast each evening at midnight and features a half-hour organ recital and narration of sentimental verse.

The theatre has one man doing the narrating during the entire time of each broadcast. The program has been on the air with no expense to theatre, the radio station supplying the organist and maintenance of the organ at the Parkway Theatre, whence the nightly broadcasts emanate.

On May 31 there was a celebration for the show, with a special anniversary program emanating from the Century Theatre immediately following the final show of the night.

Two weeks in advance of the special show, several times during the day and night, there were spot announcements concerning the forthcoming event sent out by WCAO. A huge birthday cake was placed in the lobby of the Century, and the anniversary show was witnessed by a gala crowd invited to witness the broadcast.
Speaking of Anniversaries

Broadway Recalls Jimmy Durante's Show Debut Some Thirty Years Ago

Guest of Honor at Party Thrown by MGM at Scene Of His Early Triumphs

Broadway toasted Jimmy Durante Wednesday night at a party thrown in his honor at the old "Silver Slipper," night club, now the "Golden Slipper" dance hall. The party will long be remembered by celebrities—and others—who attended the affair which was marked by nostalgic flashbacks to the early Durante expressions of vocal and dramatic artistry. The Schnozzola was celebrating, as well as being celebrated for, his thirtieth anniversary on Broadway, and the event took on special significance—to say nothing of gusto—when Jimmy's former partners, Clayton and Jackson, came back to do encore that recreated the turbulent days of the 20's, before the Silver Slipper became the Golden Slipper.

'Club Durante' No Less

The old joint became the Club Durante for that evening under the aegis of MGM and a host of Broadway personalities of note. Since the days that were recreated by the reunion of the great team of Clayton, Jackson, Jimmy and the Schnozzola has gone on to great triumphs as an exponent of the art of drama, opera, comedy, pantomime, bel canto and off-key singing to boot. All this and Hollywood, too!

On the program performed by the old team were such numbers as "Wood," "Jimmy, the Well-Dressed Man," "Inka Dinka Do," "Um-briago," "Fugitive from Esquire" and others.

Among the famous of Broadway who R.S.V.P.'d in the affirmative to invitations from Herbert Crocker, Metro's publicity manager, to attend the soiree were: Ethel Merman, Milton Berle, Xavier Cugat, Ben Blue, Fred Allen, Eddie Duchin, Lucille Ball, Desi Arnaz, Jack Dempsey, Lew Parker, Dolores Gray, Mitzi Green, Joan McCracken, Paul Douglas, Judy Holliday, Betty Garrett, Jules Munshin, Frank Fay, John Raitt, Harry Hershfield, Gertrude Lawrence, Carol Bruce, Charles Portis, Eddie Foy, Jr., Ralph Bellamy, Ruth Hussey, Kay Bolger, Paul Draper, Alfred Lunt and Lynn Fontanne and many others.

Jimmy arrived in New York from Hollywood to attend the party and also the opening of his newest film, "Two Sisters From Boston" at the Capitol the following day—a coincidence some skeptics said MGM more than fated arranged.

Poll Shows Need of Small Theatre To Cultivate Movie-Going Habit

Tomorrow's First Run Fan Is Today's Neighborhood Patron, Showmen Point Out

Movie going is a habit developed in childhood which is apt to take a beating unless the small theatre with an admission price within the means of children remains in business.

This is the consensus of opinion shown in an area survey conducted by Showmen's Trade Review, which included, in addition to polling exhibitors, interviews with individuals in various age groups attending first run and subsequent run houses.

Those 'Formative' Years

In an overwhelming number of instances, these individuals questioned agreed that they went to the movies now because they had started the habit as children. Asked what had caused them to start going, they agreed almost wholly that special children's admissions and shows had put the price of a ticket within their allowances.

Exhibitors queried on the same subject were apt to agree. They acknowledged the importance of child audiences, even though comparatively few of them seem to be making an aim for that attendance at the box office.

Saturday Bills a Problem

They point out that Saturday matinees with special reduced prices are very difficult to put on, either because of picture rentals, playing time or other commitments which either make it impossible or unsound for them to make a special reduction for children.

Several were frank enough to say that they did not believe the children could afford to pay (Continued on Page 59)
**New Theatres**

Halfton, Texas—W. T. Clemmons has opened his new Coral Theatre here; it being his second house. He also owns the Harlem Theatre in Marshall.—(Ua).

Pascagoula, La.—Fred E. Williams and Ben L. Brogdon have started a fire that they hope to open their new theatre for colored patrons, *The Star,* about June 15. It will have a seating capacity of 360. The equipment was furnished by Delta Theatre Supply, with the exception of chairs, which were purchased from the American Desk Company.—OR.

Mandeville, La.—Sid Fuhrman’s new Lake Theatre, in this Lake Pontchartrain resort, opened late in May to the plaudits of an audience that included many film personages of the New Orleans exchanges. The projection equipment, of the most advanced type, was installed by the Hodges Supply Company of New Orleans.—OR.

Albany, N. Y.—The opening of the Fabian-Hellman Drive-In, stop 21, Albany-Schenectady road, after being postponed due to recent heavy rains, took place this week. The black-top asphalt ground covering was laid despite the weather conditions, tarpaulins being used to protect the new theatre. The theatre was constructed by Harry Hellman, pioneer in this type of outdoor auditorium in New York.—AL.

Sterling, Ill.—John and George Farral are starting to build a new 400-seat theatre here. Concrete block and brick will be used in the construction of the house.—CHI.

Wells, Nev.—Plans for a new theatre were laid last week by George C. Goble who owns the Nevada theatre.

Salisbury, Md.—Chesapeake Theatres, a subsidiary of the Schine interests, plans to build a theatre here and to rebuild the Arcade which was destroyed by fire.

Columbus, O.—Permit for a $100,000 two-story theatre and auditorium at 156-159 E. Livingston Avenue, Driving Park, has been granted to the Livingston Enterprise Inc. by the city building department. Contractor on the project, which is under way, is Mulligan-Cee Co., 490 Huntington Pl.

Kewanee, Ill.—The Waneke Theatre on South Main Street has been opened by Leland and Walter Norton and Paul Bramlett. The same group opened theatres in theaters in Galesburg, Meredosia, and Sullivan, Ill.—STL.

Columbus, Ohio—Construction is proceeding satisfactorily on the new Equipe Theatre, located on East Broad Street at Chestfield Road in the Bexley-Eastmoor district. Walls are nearly completed and the roof is expected to be started soon. It will be a 1,000-seater of latest design.—COI.

Fall Creek, Wis.—A new theatre constructed in what was formerly the American Legion Hall opened late last month, the latter part of May, Ernest Punches of Eau Claire is managing the new house.—MIL.

Poulney, Va.—Rufus White will open his new theatre, the Playhouse, this month, it has been announced. The new house will have a seating capacity of 500.—AL.

Greensburg, Ky.—The Franklin Theatre, a new 450-seater, opened last week by William Hinds.—IND.

Cloveutdor, B. C.—A building contract for the new $25,000 theatre here was awarded last week by the Cloverdal Theatre Company. A fireproof structure seating 450, will be located on the Pacific Highway. Toffey also operates the Ladder Theatre.—VAN.

**BOX OFFICE SLANTS**

**Bodalia**

(Continued from Page 20)

to the embarrassment of the wife who poses as the penniless widow of a painter, becomes friendly with the husband. Before they leave, Hunter invites him to his home. When ../...

**Two Smart People**

MGM

Comedy Drama

92 mins.

AUDIENCE SLANT: (Adult) This is smart and it's sophisticated—so much so that some may not be missed by average audiences. It holds interest throughout, however, and should find ready acceptance at the boxoffice.

BOX-OFFICE SLANT: Whatever attraction value is contained in the names of John Hodik, Lucille Ball and Lloyd Nolan in each situation will mark the measure of this picture's success. It has a good exploitable angle in the foods and recipes discussed during the action.

Cast: Lucille Ball, John Hodik, Lloyd Nolan, Hage, Haas, Leoploit Urset, Blasik Cook, Jr., Lloyd Currin, Vaseil Crowstott, David Braga. Credits: Directed by Italo Durante. Produced by R.C. Wheelwright. Screenplay by Ethel Hill and Leslie Charteris from a story by Ralph Whitheill and Allen Kenward. Musical score, George Baxem. Photography, Karl Freund. Script: Plot: John Hodik, swindler and Lucille Ball, ditto, outsmart each other in a couple of deals and come up with a double-cross. They find each other interesting in more ways than one. Lloyd Nolan, New York detective, locates Hodik and prepares to take him back to New York. It's all to do with the man's experience at Sing Sing prison, but he has $500,000 in stolen bonds hidden. He and Lucille fall in love. She takes him on a "vacation" under the watchful but indigent eyes of Nolan. Hodik gives up the bonds, heads for Sing Sing and Lucille goes west to get them back. The two are all set to form a new team. They look forward to meeting again in five years, after each has paid his "debt to society."

Comment: The screenplay by Ethel Hill and Leslie Charteris is the tip-off that this would be a quietly knotty story. It is just that and has the same appealing production values, good direction and excellent performances in difficult roles by John Hodik, Lucille Ball (who, by the way, is probably the most in-demand star of the week now in filmm) Lloyd Nolan and Ethel Cook, Jr. The dialogue is smart—ultra clever at times and delivered with the necessary tongue-in-cheek attitude. The film has only been done believably by fine, experienced actors under an able director. While the picture is, despite a little Hollywoodish frill, very enjoy-

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**NEWSREEL SYNOPSIS**

(Released Saturday, June 8)

**MOVETONE** (Vol. 28, No. 80)—General Eisenhower has message for U. S. on D-Day Anniversary; Sup-
pport from Spain; Spanish King and Queen, Herman Frank, Nazi overlord of Czecoslovakia, now known as war criminal, presented his first wife with a diplomex to his daughter; N. Y. Police outing for emergency workers and their families; Push to get the United Nations; Manhattan tickets to N. Y. theatre; Chicago Indian tribe back down wild banana; Assault wins Belmont Stakes.

**NEWS OF THE DAY** (Vol. 17, No. 278)—Vengeance and Blood: Director, Chicago Indians Indian for first time; Negro in Harlem of Famed; Junior members of Police Athletic League for 発; President Truman speaks for "little fellows" of Amer-

**UNIVERSAL** (Vol. 19, No. 58)—Eisenhower says we must back United; President Truman and daughteranne, Police Athletie League, for 發; toe-thrower to the Judo; 50 miles speedway; Two years after D-Day.

**REO PATHE** (Vol. 17, No. 83)—Robson wins Indianapolis race; Director of Lido hanged; Eisen-

**PARAMOUNT** (No. 81)—Assault number one home of the year; First pictures of wild tribes in the; First pictures of wild tribes in Panama; Duke and Duchess return to Rivieres; 500 miles speedway; Two years after D-Day.

**PARAMOUNT** (Vol. 17, No. 279)—Coal strike settled; farmers protest; 5th Fleet ends maneuvers; Homecoming from Guam; Assistance from Malaysia; Booker T. Washington honored as educator; Henry Ford said that all-projects will be a "great network of projects;" Bill Dickey named as manager of N. Y. Yankees; Mr. and Mrs. George Davis of Tuxes, New York, with their twenty children.

**NEWS OF THE DAY** (Vol. 17, No. 277)—Soft coal strike ends; Hoover reports on food crisis; U. S. loan to France; "Noah's Ark" salts with animals slated for the atom bomb test; 45 ships of Eighth Fleet in New Haven; Football games close to the right side of the news; Coeds answer slur on beauty.

**PARAMOUNT** (No. 80)—West Pointers honor 50-year-man; U.S.S. Bim_WARNAL with animals for atom bomb test; UNRAA in action; Public gets buses by Suburban until the emergency; Greatest lighting system in baseball turned on at Yankee Stadium; Egypt's new capital.

**EISENHOWER** (Vol. 17, No. 87)—Coal strike settled; Earl CUlton; Eads; Lido ball old-timer; Negro edu-

**UNIVERSAL** (Vol. 19, No. 570)—Coal strike settled; Earl CUlton; Eads; Lido ball old-timer; Negro edu-

**UNIVERSAL** (Vol. 19, No. 188)—Ceremonies in New York as first Negro is placed in Hall of Fame; GTT denounces strikes by colored; Howard "O" conducts annual festival in Washington. Negro Journalist makes survey in L.A.; Tulsa has church "built on faith;" Nation stopped by passenger and freight strike.
the prices they now had in effect, but they saw no solution to that problem. They claimed that the tremendous rush to London during the war era, which
by shifting populations, placed an emphasis on first
runs, has caused producer and distributor alike to bump up the cost of subsequent runs and the importance of the child audience.

All agree that loss of child trade will cause the industry to lose a large segment of its reg-
ular box office patronage either by permitting the movie-going habit to languish for lack of
cultivation among the youngsters growing up.

Two important factors appear to be cause for
concern among those exhibitors who expressed
strong interest in the long-range value of large
numbers of theatres serving small as well as
large communities.

These are the fear that emphasis on first-
runs as a result of the big profits to a producer
attracting at those bookings in his selection of
screen material may cause a serious shortage of the “family type” of story and production
that is so important in making movie fame
among the masses who live in small communi-

Rental Secondary

The second is that the distributors are be-
coming little interested in these small outlying
theatres because there is not a very large
margin of profit in the individual account under
present standards of income to the picture
companies.

In the large, long-range sense, these exhibi-
tors declared, the small theatre is vastly im-
portant to the industry.

Competition from other sources as a means of
cutting down production going picture habits
is acknowledged but no general agreement on
its importance is noticed. Radio is considered
competitive although the exhibition exhibitor could
occasion when he was positive that a radio
program had hurt his business on an overall
basis. Television is considered a possible source
of added income.

But it was almost unanimous on the impor-
tance of children trade and of the smaller city and
community theatres which served as in-
tubators for the movie-going habit.

See Evidence of More Box-Office
Consciousness at Rank Studios

With at least fifteen million dollars frozen in
British productions at the moment, it would
appear that J. Arthur Rank is taking greater
interest in his studio ventures and checking up
on his investments. Production singled out for
special attention is the James Mason starrer,
"Odd Man Out" which Carol Reed is directing for
Two Cities.

Since "Caesar and Cleopatra" has only been
shown publicly at the Odeon, Marble Arch, it
can be anticipated that he will see little of the
six millions invested until early 1947. "Man of
Two Worlds," "Matter of Life and Death" (both
Technicolor subjects), "Carmen," "Met a
Dark Stranger," "The Way We Live" have been
a long time in production at Denham.

It is possibly significant that John Davis
accredited with being the brightest young man
in British cinema operation should have been
appointed to a key position with Two Cities.
The brightness of qualities of several Rank
pictures have been noted and it is noted that
such subjects as "Tawny Piglet," "Canterbury
Tale" have had no American releases set.

It is interesting to note that the same space
at Denham is being rented to 20th Century-Fox
for the production of a new thriller with William

Ballyhoo Played Down

I saw an occasional lone still in a shop win-
dow with a spot of copy and a couple of ex-cite
stamps but came across no real exploitation
stunt campaigns. I notice a window devoted to
ded to Eagle Lion product.

Being hauled in a Naples club by a Colonel
with "Jack, what the hell do you think you
are doing?" Cita found that the austere exter-
ior covered none other than Philip Sessor
who was at one time Hugh Findlay's assistant
at Sheikh's Bush. From then on I bumped
him wherever I went. Whether it was
Rome, Milan or Capri, Philip always seemed
to be there and he proved very useful as he
knew his way around.

Phillip has been running the British Forces
Radio network in Italy and from all reports has
been doing a grand job.

Driving up through the country I was im-
pressed by the people's obvious interest in films.
Even the smallest communities have cinemas but
I could not help wondering why commercial
16-mm. had not developed in this market.

Pascal in Caesar's House

In Rome I saw an unforgettable sight and
for a few seconds I thought that I was back
at Denham. Before a few of the buildings of the
Caesars stood the one and only Gabriel Pascal.
I hoped to meet him later at his hotel but
when I called he had moved on to Capri.

There was a good deal of speculation regard-
ing his plans as the news had just been received
of how the studio workers wanted him "con-
tactable" so that he shall not repeat "Caesar and
Cleopatra." It was said that he had told
friends that his next film will not be a Shaw
subject anyway but based on the works of a
French classical author.

Italian Films for Export

I believe that he may make his next picture
in Italy. There are a number of rich Italians
who consider that their films should be shown
throughout the world. You may remember
that shortly before the war Mussolini personally
decided that he shall not repeat "Caesar and
Cleopatra." It was said that he had told
friends that his next film will not be a Shaw
subject anyway but based on the works of a
French classical author.
CHECK-UP ON PRODUCT IN WORK

Producers Cut Around Obstacles of Space Shortage To Give Studios Peak Production As 55 Features Roll; Independents Prominent Factors in Activity

Production is going at full blast despite obstacles caused by the shortage of studio space, inability to obtain government building permits and delays in shooting connections of 55 films which are currently before the cameras.

Metro-Goldwyn-Mayer, RKO Radio, United Artists, Universal and Warners all have a half-dozen or more pictures rolling, and the other organizations are almost as busy.

RKO Radio Tops With 11

RKO Radio, most active of all lots, has 11 pictures in production, which is tops for any studio for some time. "Honeymoon," the Shirley Temple vehicle, is the senior of the group, having been in production about two-and-a-half months.

Most recent starters are "Riffraff," marking Fellrath's first directorial assignment for RKO, and the musical, "The Band." "Riffraff" stars Pat O'Brien, Walter Slezak and Anne Jeffreys; Van Holt is producing.

Other RKO efforts in progress are Goldwyn's "Best Years of Our Lives" and The Secret of Walter Mitty." Liberty's, "It's a Wonderful Life"; "Nocturne"; "Deadlier Than the Male"; "Katie For Congress"; and Walt Disney's "Song of the South" and "How Dear to My Heart." Next feature to go is "That Girl From Memphis," Western drama taken from Wilbur Daniel Steele's book. Picture, slated to start June 15, has an Arizona locale in the 1870's.

Henry Fonda and Jane Greer have been announced for the cast up to date.

No Change of Pace at PRC

At PRC, the old setup is still functioning and it appears likely that the moderate-budget films will continue to roll for at least a month before the Eagle-Lion units actually start camera work. Director Sam Newfield finished "Dangerous Men," Buster Crabbe-Al St. John western, on May 31, and Sig Neufeld, producer of the series, put another in operation on June 5, the seventh of the series.

Virtually all of the former PRC department has gone to Gene Autry with the company. Latest resignations came from Norman Cook, production manager; Betty Pigel, casting director, and Karl Hajos, musical director.

87-Days for Bogart

Columbia is humming these days with five films rolling, including the Humphrey Bogart vehicle, "Dead Reckoning" which has a shooting schedule of 87 days, topping the length of any non-musical produced by the studio since "Lost Horizon." This, an important time, incidentally, does not include shooting by an airborne second unit.

A trio of musicals, "Down to Earth," "Thrill of a carc" and "It's Great to Be Young" all are moving along. Final shots, necessitated by a holdup in production caused by foggy weather, have been completed to all intents and purposes for "Gallant Journey."'

Sam Katzman, who has been making serials for Columbia, signed a contract to produce features independently, also. Katzman has been producing "Teen-Age" group for Monogram. William Castle, director, had his option lifted. Gerald Mohr, ex-Broadway star, was inked to a two-picture-a-year deal to have the lead in the "Lone Wolf" series.

Launch 'Man from Utah'


Six in Work at Universal

Helping to swell the total of Hollywood's output considerably is Universal, with an even half-dozen pictures in production. Carl Compton was added to the cast of Walter Wanger's "Smash-up," playing the part of a psychiatrist who saves the marriage of Susan Hayward and Lee Bowman in the Dorothy Parker story. Mark Hellinger is producing two of his own independent releases, "The Killers," which has been rolling for more than a month, and "Swell Guy," which just started.

Latest starter is "White Tie and Tails," being directed by Charles Barton. Co-stars are Dan Duryea, Ella Raines and William Bendix, with Duryea doing a departure from his usual roles, as a suave, well-educated butler who advises his employers on proper styles.

Still rolling, also, are "Pirates of Monterey" and "Magnificent Doll." Just completed are "Wild Beauty" and "Michigan Kid."

A serial, "Mysterious Mr. M." is under way, with some time to go before completion.

UA Units Hold Pace

United Artists is maintaining its accelerated production pace with six units currently at work. Seymour Neubert's "The Chase" company recently finished more than a week of night shooting, reproducing exteriors in Havana. The unit is now filming curio shop sequences. The Bogart group is "Strange Cargo," with Laraine Day opposite Gary Cooper. Herbert Macomber, finished locationing at Tepac, Mexico, and is doing interiors at General Service studios.

Bing Crosby Producers, Inc. wound up their initial effort, "Abbe's Irish Rose," the Eddie Sutherland producing and directing. If successful, this unit may make a sequel. Sol Lesser is finishing his "No Trespassing," co-starring Edward G. Robinson and Lon McCallister.

Columbia's production, "Inside the Circle" is in the one-month mark before the lenmons, despite the illness of Al Lewin, director.

Hedy Lamarr picture, "Dishonored Lady," finished its first month of shooting and Bill Boyle's initial "Hapalong Cassidy" production neared that mark. After three weeks of shooting the special stage, it is committed for Miss Lamarr's first independent venture, "Strange Woman"; bad weather had held up work.

Charlie Chaplin is producing and directing "Comedy of Murders.""5 Biggies in Work at WB

Warner Brothers are doing five films at the present time, which is plenty for that lot. Just finished is "Cheyenne." Joam Crawford's "The Secret," is due to start around June 10. The other five films rolling are "Cloak and Dagger," "Stallion Road," "Life With Father," "Deception," and "Cry Wolf."

New 'Cisco Kid' Started

Monogram is keeping things moving at a good clip with two features in production: "Gentleman Joe Patoka," and an untitled "Cisco Kid," starring Gilbert Roland. Next to go is the latest in the Charlie Chan series, tentatively titled "Hot Money."

Home on Republic Range

Significant news to many exhibitors is the return of Gene Autry to the screen. The first while number one cowboy star begins "Sioux City Sue" on June 11, with Frank MacDonald directing.

Roy Rogers, is busy making "Home in Oklahoma." Rogers finished preliminary shots on another picture, "Heldorado," and moved to Oklahoma City on June 8 to get local color shots there.

After being postponed numerous times, "Last Frontier Uprising," got going the first of June. This is the first Trucolor musical Western starring Monte Hale and Alan Booth; previous releases were in Magnacolor. Still going, also, are "Angel and the Outlaw," and "That Brennan Girl."

MGM Has Seven on the Fire

In the parlance of gambling, Metro is currently rolling a "natural"—seven. The septet of features going include "Uncle Andy Hardy," "The Mighty McGurk," "High Barbaree," "Be-
HOBBYD

STUDIO NEWS & PROGRAM NOTES

Weismuller Continues as ‘Tarzan’; Vidor Directs ‘My Empty Heart’; McCrea and Sherman in New Pact

Harry Warren and Ralph Blane have completed their 13th song for MGM’s “Summer Holiday.” The latest tune is a Can-Can number.

Charles Vidor has been chosen by Columbia to direct the Virginia Van Upp production, “My Empty Heart,” which will co-star Rosalind Russell and Melvyn Douglas.

Jeffrey Bernerd will produce a re-make of “Sweetheart of Sigma Chi” for Monogram with Phil Regan in the leading role. Jack Bernhard is set to direct the picture, which will start in July.

Edward G. Robinson has signed for a starring role in Paramount’s “The Wayfarers.” Harry Tugend will produce.

June Clayworth will have one of the top spots in RKO’s adaptation of the George Abbott musical, “Beau the Band,” which John Auer will direct with Frances Langford, Gene Krupa and Ralph Edwards in the cast.

Johnny Weismuller has closed a new deal with Sol Lesser Productions, under terms of which he will continue to play the role of Tarzan for the next three years. Weismuller’s first under the new contract will be “Tarzan’s Dangerous Game,” which will start late in summer.

Wallace Ford and Carleton Young were cast in featured roles in Walter Wangen’s “Smash-Ups,” Susan Hayward-Lee Bowman star with Stuart Heisler directing for Universal release.

With the assignment to write the original musical score for “Cloak and Dagger,” Max Steiner begins his tenth consecutive year at Warner Bros. studio as composer and musical scorer.

William Prince was signed by Columbia to play the juvenile lead in “Dead Reckoning,” Humphrey Bogart starer.

Juel McCrea will star in a screen version of the Saturday Evening Post serial, “They Passed This Way,” which Harry Sherman will produce for Enterprise.

Al Rogell has been assigned to direct “The Magnificent Rogue,” for Republic producer William J. O’Sullivan. William Henry has been set for the title role.

John Vosper, Mickey Martin, Ray Weaver and Melvin Martin have been added to the cast of MGM’s “Sea of Grass.” All portray members

(Continued on Page 62)

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Detroit, Allied
Kansas City, King Emp.
Los Angeles, Astor
Memphis, Astor-Dallas
Milwaukee, Astor
Minneapolis, Astor
New Orleans, Dixie
New York, Astor

Oklahoma City, Astor-Dallas
Philadelphia, Hollywood
Pittsburgh, Crown
Portland, Star
St. Louis, Astor
San Francisco, Astor
Seattle, Mar Film
Washington, Astor
Canada, Peerless Films, Ltd.
STUDIO NEWS & PROGRAM NOTES
(Continued from Page 61)
of a hotel staff in the Spencer Tracy-Katharine Hepburn-Melvyn Douglas starrer.

Comedian Roy Atwill has been signed by Producer-director Eddie Sutherland for a role in “Alice’s Irish Rose.”

James Gleason will have a featured role in “The Homestretch,” which Bruce Humberstone will direct for 20th-Fox.

Barry Bernard, English-American actor of Cockney roles, was signed by Warners to play the groom in the Errol Flynn-Barbara Stanwyck suspense drama, “Cry Wolf.”

Marlene Dietrich will return to the United States this summer, to co-star with Ray Milland in Paramount’s screen version of “Golden Earrings.”

Paramount has purchased the new novel “Gather Ye Rosebuds,” for a musical production, and has assigned Daniel Dare to produce.

James Carlton, Dorothy Adams, Lillian Bow- son and Robert Terry have been added to the cast of Columbia’s “Nocturne,” starring George Raft and Lynn Bari.

Sol M. Wurtzel has signed James Tinling to direct “Dangerous Heritage,” which will go into production in July, as the fourth Wurtzel production for 20th-Fox release.

Gale Sondergaard has been set in a featured role in Universal’s “Pirates of Monterey,” Technicolor film starring Maria Montez and Rod Cameron.

Ray Montgomery has been cast in a role in “Deception,” which Henry Blanke produces and Irving Rapper directs for Warners, with Bette Davis as star.

Appleseed Comes to Life
Johnny Appleseed, part-legendary and part-historical character who introduced the apple tree to the middle and far west, will live again through the medium of George Pal’s Puppetoons. Pal found the reaction from his first of a new Paramount series based on American folklore, “John Henry and the Inkypoo,” so encouraging that he has decided to proceed with plans for more, with the famous Johnny Appleseed as the next subject.

Beauty Unadorned
William Wyler, who is directing Samuel Goldwyn’s production of “The Best Years Of Our Lives,” had decreed that no make-up be used on the male actors, including Dana Andrews and Frederic March, and but a minimum of cosmetics on the feminine members of the cast.

Teresa Wright appears before the cameras in her own street make-up, which she applies herself. The greasepaint ban is part of Wyler’s campaign to achieve documentary realism in this film.

FAMOUS NOW. Anna Lee joined these “immortals” of Hollywood who have im- prints of their hands and/or feet pressed into concrete that surfaces pavements of the Chinese Theatre. Above, Miss Lee is seen putting her hand-print into the record, while James Ellison, her co-star in Republic’s “GI War Brides” poses with her and movie fans form an inter- ested gallery in the background.

Famous Fathers’ Subject Leads to One on Mothers
So much interest has been aroused by Ralph Stanb’s forthcoming Columbia one-reeler, “Fa- mous Fathers and Sons,” that the producer has decided to make a Screen Snapshots’ release on “Famous Movie Mothers,” to be released Mother’s Day, 1947. Thus far he has lined up the following stars to be seen with their children: Rita Hayworth, Loretta Young, Joan Bennett, Helen Lamar, Betty Grable and Alice Faye. The “Famous Fathers” reel, to be released on Father’s Day in June this year, is now being enlarged through the addition of Bill Goodwin, Jack Haley, Charles Correll and their sons.

Designer for Rank on Coast to Observe Methods
Margaret Farse, head costume designer for J. Arthur Rank Organization in England, who created costumes for the Laurence Olivier pro- duction, “Henry V” and supervised costumes for the forthcoming “Caesar and Cleopatra” which has arrived in Hollywood for a two months stay. Mrs. Farse, who works as a team with her husband, Roger Farse, will observe Hollywood methods of studio design and visit wholesale and retail marts in Southern California.

Sports Columnists Turn Actors
Three sports commentators will face movie cameras to play themselves in Monogram’s “Gentleman Joe Palooka.” They are Bill Becker, Associated Press; Frank Neill, International News Service, and radio commentator Dick Fishell.

Father’s Day Opening for ‘Janie’
Father’s Day (June 16) was selected by Warner Bros., for the world premiere of “June Gets Married” at the Malco Theatre, Hot Springs, Ark. Regular New York runs is set for the Strand, June 21.

Rogers Unit in Oklahoma
Advance production personnel of the Roy Rogers Republic unit arrived last week in Sulphur, Oklahoma to start location work on “Home in Oklahoma,” next Rogers horse opus.

Buys “Criss-Cross” for Universal Release
Mark Hellinger has purchased Don Tracy’s novel, “Criss-Cross” which he will produce for Universal release with Burt Lancaster and Ann Blyth scheduled for top roles. Anthony Veiller, who wrote the screenplay for Hellinger’s production of “The Killers” will adapt “Criss-Cross.”

 Isherwood to Enterprise
Christopher Isherwood, British novelist, has checked in on the Enterprise lot to work with producer Wolfgang Reinhardt on an original screenplay.

Clark’s Schedule Heavy
“King of the Wild Horses” is the tentative title of a feature which has been placed on Colbert Clark’s production schedule at Columbia in addition to Clark’s regular slate of eight Charles Starrett-Smiley Burnett Westerns and four Ken Curtis action musicals.

Rex Ingram Records
Rex Ingram, current star of the Broadway stage play, “St. Louis Woman,” has recorded narration for George Pal’s forthcoming Poppe- toon, “John Henry and the Inkypoo.” Ingram handled the voices of John Henry and a priest, in addition to narration.

Garfield Now Independent
John Garfield will start shooting his first independent production about the beginning of November at Enterprise when “The Burning Journey” goes before the cameras.

Sign Joan Leslie
James Nasser and Henry Kessler have signed Joan Leslie to star in “Personal Column,” scheduled to start shooting in about six weeks. Miss Leslie was declared a free agent by Supreme Judge Alfred Paonessa, from her contract with Warner Bros., just prior to signing for the new venture.

Tell to Make “Great Son”
His first motion picture production will be Edgar Bergen’s “Great Son.” It has been an- nounced by Michael Todd. Story is now being scripted by Florence Ryerson and Colin Cle- ments for Universal release.

Wallis Buys ‘Paid in Full’
“Paid in Full,” a magazine article by Frederic Loomis, M.D., based on true incidents in the lives of sisters, has been purchased by Hal Wallis Productions as the basis of a forthcoming picture for Paramount release. Robert Blees has been signed to prepare a screen treatment of the story.

Anna Q. Nilsson Comeback
Anna Q. Nilsson, star of silent films, will appear in a top supporting role in “Katie for Congress,” in which Loretta Young, Joseph Cotten and Ethel Barrymore co-star for RKO Radio.

Crisp Signed for “Battle”
Dorotd Crisp has been signed by 20th Century- Fox to play James Moore in “Bob, Son of Battle” which will start production July 15th. Lon McAllister also has been announced for a leading role. Louis King will direct.
Italian Film Industry Staging Comeback

Theatres Drawing Crowds While British Interests Stimulate Production

(Continued from Page 59)
much as they could to hide. The screen on which I saw the rushes, for instance, had been buried for the past few years. Much valuable equipment was, however, taken away to Germany.

Directing “Tehran” is Bill Freshman, one-time actor, pre-war script writer and until recently one of the Army’s producers. This is his first directorial assignment and, in fact, he only stepped in at the last moment. He had gone to Rome on scripting. It was found that the director must be able to speak English to get the best out of the players and he got the job.

I saw a rough cut of some reels and must say that I am not surprised that two major distributors are negotiating for the American rights. In Great Britain, Rank’s Eagle Lion will release it.

Bill tells me that if he makes another picture in Rome he will insist on two points. He must have a British continuity girl as the local ones are not reliable and a British or an American cast. In the present picture the key players were brought over from London and the small parts were to have been played by Italian artists. These proved to overact badly, but the Army came to the rescue and gave certain actors leave to appear.

John Stafford who is associated in this venture with Steven Palloss and Arkos Tolnay tells me that he is anxious to get started on a million-pound Technicolor production of “Quo Vadis” in Rome.

I met both of Staffords’ associates whom we used to know at Denham and they are most enthusiastic over the possibilities that the Rome Studios offer producers. I saw several Italian productions and though they do not compare with the better English language films they do show promise. The photography which is too often restricted to close-ups is first rate and “O Solo Mio” is not at all a bad effort.

It is generally alleged that the British authorities are encouraging the development of the Italian film production in an effort to get the country back on its feet. It must be remembered that the Lira is frozen and this is a way to get film rentals out of the country.

Selznick’s New Star

While at the studios I had a chance to say a brief how-do-you-do to Alida Valli, the reigning queen of the Italian screen who has been put under contract by David Selznick. If she can act in the way that she looks the old maestro has found some competition for Ingrid Bergman.

The Cinemas in Rome were better equipped than those in the South but many of these had hard seats. The projectionists, I found, were receiving up to $350 a week.

Trieste, a lovely seaside town, offered little for the cinematic mind, but here I really felt pleased to be British. It was May Day and I was awakened at dawn by a brass band playing outside my window. At home we sleep late on public holidays.

Next I made my way over the Alps to Austria and found a different state of affairs. Other than in Vienna I saw no pictorial posters. Cold drip letterpress announced “Fanny by Gaslight” in Klangenfurth and another poster revealed the concentration camps horror films topped the bill elsewhere. They could hardly be described as eye compelling displays.”

Most towns have Stadt Cinemas where the old Nazi culture was drummed out. Now the Occupying Forces find relaxation in them.

“Swanning” around Bruck I was amazed to see in the local newspaper office windows a picture showing Mr. Rank with his baby stars at the Pinewood convention.

In Vienna, I found that Universal Pictures were much in evidence as was the case in almost every town I visited. Even less important releases were getting good playing time. Frankly I rather envied the Viennese film fans for they were seeing the best of the Deanna Durbin pictures like “100 Men and Girl!” for the first time—and have no knowledge of the existence of “Christmas Holiday.”

Day-and-Date Competition

“The show must go on” was certainly the slogan of the local showmen for many of the most bashed and blitzed cinemas were carrying on. At first sight the Urania looked as if it had “had it,” but closer inspection revealed that despite the rubble and debris surrounding it the theatre was open.

The U. S. Forces Cinema was showing “Christmas in Connecticut” while across the way Easa was presenting “Indiscretion” and the soldiers who saw both shows were not amused. The latter is the English title for the former.

I bought the Vienna fan magazine and was most impressed to find a very excellent boost for British National Pictures. Our old friend Jimmy Hutchison does a great job almost single handed for this firm without fuss or palaver and wherever one goes one sees the result of his enterprise.

Returning to London, the thing that struck me most was the gaiety and scope of the posters. Despite paper restrictions our publicists can teach their conferees across the Channel—plenty.

CONGRATULATIONS TO SHOWMEN’S TRADE REVIEW

FAMOUS PLAYERS CANADIAN CORPORATION
Features and western series pictures are listed alphabetically by title under name of distributor. (Consult Title Index for distributor of pictures known only by the title, those at left of titles indicate Photoplay or Block Number, (SP in this column indicates Special release, as in Mark Dunn.) a) asterisk following title indicates color photography with adjoining letter giving number of color thus: *: Technicolor, *C: Cinemacolor, *M: Magnacolor. Audience classification is indicated by letters following title, A-Adult; F-Family. Letters and combinations thereof in parentheses indicate type of story in accordance with story line of the day.

ASTOR PICTURES

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| 7036 | A Close Call for Boston Blackie (M) F | 60 | 1/24/46 | b4/24/46 |
| 7037 | Blondie's Lucky Day (C) F | 60 | 4/26/46 | b5/26/46 |
| 7038 | Crime Doctor's Warning (My) F | 60 | 4/20/46 | b5/20/46 |
| 7039 | Gentleman Misbehaves, The | 70 | 11/17/46 |
| 7040 | Girl of the Limberlost | 60 | 11/17/46 | b12/17/46 |
| 7041 | Hit the Hay (M) F | 60 | 12/17/46 | b12/17/46 |
| 7042 | Meet Me on Broadway (MC) F | 60 | 12/17/46 | b12/17/46 |
| 7043 | My Wife to Julie Ross (D) F | 60 | 3/2/46 | b3/2/46 |
| 7044 | Mysterious Intruder | 60 | 11/26/46 | b12/16/46 |
| 7045 | Night Editor (D) A | 70 | 12/4/46 | b12/16/46 |
| 7046 | Nightingale | 60 | 12/4/46 | b12/16/46 |
| 7047 | Notorious Lone Wolf (CD) F | 60 | 1/20/46 | b2/20/46 |
| 7048 | One Way to Love (C) F | 60 | 2/20/46 | b3/20/46 |
| 7049 | Out of the Depths (Wal) F | 60 | 2/20/46 | b3/20/46 |
| 7050 | Prison Ship | 60 | 11/17/46 | b12/17/46 |
| 7051 | She Wouldn't Say Yes (C) I | 60 | 11/17/46 | b12/17/46 |
| 7052 | Talk About a Lady | 60 | 11/17/46 | b12/17/46 |
| 7053 | Turks and Spurs (CM) F | 60 | 1/10/46 | b12/16/46 |
| 7054 | Voice of the Whistle (D) A | 60 | 11/16/46 | b12/16/46 |

Waltz Came Tumbling Down, The (D) F | 88 | b7/4/46 |

COMING

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Crime Doctor's Honor | 60 | 9/18/46 | b10/18/46 |

Gambling | 60 | 9/18/46 | b10/18/46 |

Gallant Journey | 60 | 9/18/46 | b10/18/46 |

It's Great to Be Young | 60 | 9/18/46 | b10/18/46 |

In the Land of the Head Hunters | 60 | 9/18/46 | b10/18/46 |

Invisible Man | 60 | 9/18/46 | b10/18/46 |

Journey into the Unknown | 60 | 9/18/46 | b10/18/46 |

Journey's End | 60 | 9/18/46 | b10/18/46 |

Lost City | 60 | 9/18/46 | b10/18/46 |

Major Tom | 60 | 9/18/46 | b10/18/46 |

Mission to Mars | 60 | 9/18/46 | b10/18/46 |

Navy Terror | 60 | 9/18/46 | b10/18/46 |

Poka-Lokas | 60 | 9/18/46 | b10/18/46 |

Race Against Time | 60 | 9/18/46 | b10/18/46 |

Sailor's Homecoming | 60 | 9/18/46 | b10/18/46 |

Sally of the Sawdust | 60 | 9/18/46 | b10/18/46 |

Skyscraper | 60 | 9/18/46 | b10/18/46 |

Space Station | 60 | 9/18/46 | b10/18/46 |

Star Ocean | 60 | 9/18/46 | b10/18/46 |

Time | 60 | 9/18/46 | b10/18/46 |

Time Traveler | 60 | 9/18/46 | b10/18/46 |

Trail of the Lonesome Pine | 60 | 9/18/46 | b10/18/46 |

True Grit | 60 | 9/18/46 | b10/18/46 |

Unknown | 60 | 9/18/46 | b10/18/46 |

Waltz Came Tumbling Down, The (D) F | 88 | b7/4/46 | b7/2/46 |

Westerns (Current 1944-45) | | | | | |
| 6295 | Outlaws of the Rockies (W) F | 54 | 9/18/46 | b10/18/46 |
| 6296 | Rangers of the Badlands (W) F | 58 | 10/18/46 |
| 6297 | Son of the Prairie | 54 | 9/18/46 | b10/18/46 |
**COLUMBIA**  (Continued)

### WESTERNS (Current 1945-46)

**Prod. No.** | Westerns (Current 1945-46) | Run Time | Rel. See |
---|---|---|---|
138 | Blowing the Western Trail (W/F) | Charles Starrett-Taylor-Tex Harding | 56.10/15/45 | b12/8/45 |
194 | Frontier Gunlaw (W/F) | Charles Starrett-Tex Harding | 58.11/21/45 | b12/8/45 |
206 | Galloping Thunder (W/F) | Charles Starrett-Smiley Burnett | 57.4/25/45 | b5/25/45 |
202 | Gunfight at the Devil's Hole (W/F) | Charles Starrett-Tex Harding | 56.11/21/45 | b12/8/45 |
207 | Lawless Empire | Charles Starrett-Smiley Burnett | 58.11/15/45 | b12/8/45 |
204 | Roaring Rangers (W/F) | Charles Starrett-Smiley Burnett | 55.3/14/46 | b10/6/46 |
203 | Texas Trouble (W/F) | Charles Starrett-Tex Harding | 56.10/20/46 | b12/8/45 |
212 | That Texas Jamboree | Ken Curtis-Jeff Donnell | 9.5/16/46 | . |
213 | Throw a Saddle on a Star | Charles Starrett-Smiley Burnett | 67.3/30/46 | . |
217 | Two-Pisted Stranger | Charles Starrett-Smiley Burnett | . | . |

### WESTERNS (Coming)

**Prod. No.** | Westerns (Coming) | Run Time | Rel. See |
---|---|---|---|
212 | Ken Curtis-Jeff Donnell | . | . |

### MGM GROUP

| Prod. No. | Westerns (Current 1945-46) | Run Time | Rel. See |
---|---|---|---|
16 | Bad Assemrb (W/F) | James Craig-Silge Hasso | 78. Oct | . |
19 | Harvey Girls *T* (M/F) | J. Garland-A. Sotham-J. Hodliak | 101. Jan-Feb | b12/1/45 |
19 | Harvey Girls *T* (BF/F) | James Craig-Helen Trent | 101. Jan-Feb | b12/1/45 |
18 | Hidden Eye (My/F) | Edward Arnold-Frances Rafferty | 127. Sept | . |
19 | Our Desperate Guns (D/F) | S. Royle | 93. May | . |
19 | Portrait of Maria (D/F) | Doloris Del Rio-Pedro Armandariz | 76. Feb-Feb | b12/1/45 |
19 | Postman Always Rings Twice (D/A) | Lana Turner-John Garfield | 113. May-June | b2/9/46 |
19 | She Went to the Races (C/F) | James Craig-Frances Gifford | 86. Nov | b10/20/46 |
19 | The Silver Chalice (M/F) | Virginia Deane-J.águst Dóríez | . | . |
19 | Two Sisters From Boston (CM/F) | Kathryn Grayson-June Allyson | 123. Feb-May | b5/9/46 |
19 | Up Goes Maissie (C/F) | A. Sotham-G. Murphy-H. Brooks | 89. Jan-Feb | b1/9/46 |
19 | Weekend at the Waldorf (D/F) | Robert Donat-Anna Berry | 68. Apr-May | . |
19 | What Next, Corporal Harragre (C/F) | Robert Walker-Reenan Wynn | 96. Nov | b11/17/46 |
19 | Volcano (C/F) | Myrna Loy-E. Pomerance | 93. July-Aug | b1/9/46 |
20 | Ziegfeld Folies of 1946 *T* (M/F) | Fred Astaire-Gene Kelly | 110. Mar | b1/12/46 |

### COMING

**Prod. No.** | Westerns (Current 1945-46) | Run Time | Rel. See |
---|---|---|---|
16 | Bad Assemrb (W/F) | James Craig-Silge Hasso | 78. Oct | . |
19 | Harvey Girls *T* (M/F) | J. Garland-A. Sotham-J. Hodliak | 101. Jan-Feb | b12/1/45 |
19 | Harvey Girls *T* (BF/F) | James Craig-Helen Trent | 101. Jan-Feb | b12/1/45 |
18 | Hidden Eye (My/F) | Edward Arnold-Frances Rafferty | 127. Sept | . |
19 | Our Desperate Guns (D/F) | S. Royle | 93. May | . |
19 | Portrait of Maria (D/F) | Doloris Del Rio-Pedro Armandariz | 76. Feb-Feb | b12/1/45 |
19 | Postman Always Rings Twice (D/A) | Lana Turner-John Garfield | 113. May-June | b2/9/46 |
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19 | Up Goes Maissie (C/F) | A. Sotham-G. Murphy-H. Brooks | 89. Jan-Feb | b1/9/46 |
19 | Weekend at the Waldorf (D/F) | Robert Donat-Anna Berry | 68. Apr-May | . |
19 | What Next, Corporal Harragre (C/F) | Robert Walker-Reenan Wynn | 96. Nov | b11/17/46 |
19 | Volcano (C/F) | Myrna Loy-E. Pomerance | 93. July-Aug | b1/9/46 |
20 | Ziegfeld Folies of 1946 *T* (M/F) | Fred Astaire-Gene Kelly | 110. Mar | b1/12/46 |

### MONOGRAM

**Prod. No.** | Westerns (Current 1944-45) | Run Time | Rel. See |
---|---|---|---|
416 | Come Out Fighting (CD/F) | East Side Kids-June Carson | 63.9/22/45 | b10/6/45 |
407 | Sensation Hunters | Doris Merrick-Robert Lowery | 62.10/15/45 | b8/15/45 |
415 | Shanghai Cobra (M/F) | Henry Fonda-B. J. M. Moreland | 64.8/21/45 | b8/15/45 |

### CURRENT 1944-45

**Prod. No.** | Westerns (Current 1944-45) | Run Time | Rel. See |
---|---|---|---|
505 | Allotment Wives (D/A) | Kay Francis-Paul Kelly | 80.12/20/45 | b11/18/45 |
506 | Behind the Mask (My/F) | Kane Richmond-Barbara Reed | 77.11/24/45 | b7/14/46 |
504 | Black Market Babies (D/A) | Milton Frome-W. S. Crane | 77.11/24/45 | b7/14/46 |
519 | Dark Ali (My/F) | S. Tolto-B. Fong-M. Moreland | 61.5/25/46 | b4/30/46 |
503 | Face of Marble (H/A) | John Carradine-Claudia Drake | 72.2/6/46 | b7/14/46 |
518 | Face of Marble (H/A) | Stage Door William | 72.2/6/46 | b7/14/46 |
520 | Gay Cavalier (W/F) | Gilbert Roland-Martin Garalda | 63.3/26/45 | b7/14/46 |
506 | Joe Johnson (C/F) | Joe Kirkwood-Elyse Knox | 70.5/24/45 | b13/3/46 |
514 | Junior Prom (M/F) | Maxie Ross-Starley | 117.3/1/46 | . |
509 | Live Wires (D/F) | Lee Gorgoy-Huntz Hall | 65.1/13/46 | b2/16/46 |
516 | Masked Rider (W/F) | Richard Arlen-P. E. Depper | 72.2/6/46 | b7/14/46 |
527 | Shadow Returns (My/A) | Kane Richmond-Barbara Reed | 61.7/19/46 | b11/16/46 |
516 | Strange Mr. Gregory (D/A) | Edmund Lowe-Jean Rogers | 63.1/13/46 | b2/16/46 |
501 | Sundown Sue (M/F) | Phil Regan-Gale Storm | 89.12/20/45 | b2/16/46 |
505 | Swing Parade of 1946 (M/F) | Gale Storm-Phil Regan | 74.3/16/46 | . |

### COMING

**Prod. No.** | Westerns (Current 1944-45) | Run Time | Rel. See |
---|---|---|---|
522 | Don't Gamble With Strangers (My/A) | Kane Richmond-Bernadene Hays | 66.5/25/46 | . |
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## SHOWMEEN'S TRADE REVIEW, June 8, 1946

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### UNITED ARTISTS

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<td>Oh Say Can You Sing...</td>
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<td>Sing It With a Swell</td>
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Showmen's Trade Review
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SHOWMAN’S TRADE REVIEW, June 8, 1946

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NO GAMBLE WHEN YOU BUY THESE ARMY THEATRE BOOTH Onsale—Holmen professional list- ed type sound projectors, 2000" magazines; Lens; Strong Arclamps; rectifiers; motors; adjustable heavy pedestals; 30W amplifiers; mirror; 2 way Multicellular horn system, reconditioned and guaranteed, $195.90 S.O.S. Cinema Supply Corp., 449 West 42nd St., New York 18, N. Y.

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SHOWMAN SAYS SAM: It’s nice to see veteran actors pop up in small roles through- out a picture and, believe me, there are plenty of veterans in the audience who re- member them and enjoy watching them again. Shades of the Motion Picture Patents Company! Those were the happy days.
J. E. BRULATOUR
(INC.)
SOLE DISTRIBUTOR
EASTMAN
MOTION PICTURE
F I L M

EASTMAN FILM
BRULATOUR SERVICE

Fort Lee • Chicago • Hollywood
Dear Herman:

While glancing through your last issue of "MR. SHOWMAN", it occurred to me that a positive check, a present day exhibitor, has contact with the present day exhibitor's art, in the sense of being of service to the exhibitor is just part of the days' work to...

Mr. Herman Robbins, Press National Screen Service Corp.
National Screen Service Corp.
130 North Ave.
New York 19, N.Y.

But really...being of service to the exhibitor is just part of the days' work to The Prize Baby

NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

Thanks, Mr. Brandt!
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Vol. 44  No. 22

JUNE 15, 1946

Harold J. Fitzgerald  (See Page 6)
IT CAN’T BE JUST LUCK!

There has never been a period in film annals when any company has delivered such a continuous flow of big pictures as M-G-M.


When "Three Wise Fools" had its first Theatre Preview in California,
M-G-M was elated by the reports. The audience laughed and wept and sat enthralled. Hollywood acclaimed a new sensation.

The picture had a heart, they said. They loved the story of the little Irish-girl-with-a-brogue (played by Margaret O’Brien) who brought sunshine into the lives of three hard-bitten bachelors. They predicted that it was the sure-fire stuff to pour gold into the coffers of theatres.

Now the print has come East. We previewed the picture in a typical neighborhood theatre, Loew’s 72nd Street in New York City.

Gentlemen, it was simply thrilling to watch those average folks enjoy our picture. Time will confirm what we tell you now, but mark this prophecy: “‘Three Wise Fools’ will be one of the most beloved pictures of our time—beloved by you for the business it will do—beloved for the joy it will bring to millions of Americans in every corner of the land.”
Is the Honeymoon Over?

On New York’s Times Square this week the bottom literally dropped out of the box-offices at the big theatres.

A lot of smart guys in this business have been predicting that there would be a general falling off in attendance, but most of these prognosticators set the late fall or even mid-winter as the time for the down-curve to become noticeable.

We made it a point to discuss this with quite a few people who ought to know, and they attribute the sudden dip in attendance to several factors. First and foremost, are the steep box-office scales at the big picture palaces which, they claim, are and have been too high. They maintain that among other things these high prices have been driving thousands of potential movie patrons into the legitimate theatres where, for a little more money, they could see one of the top stage attractions.

Certainly the drop in business could not be attributed to any lack of transients walking around Times Square, because they are as numerous as ever. In fact, if you ask the hotels, the visitors are several times more numerous than at any time during the war years.

How would YOU account for this sudden dip from boom business to wide open spaces in the picture palaces? It is quite possible that the drop may only be for short duration and in a week or so attendance may climb again to standee business. But that, also, would be a guess.

We are not pessimists by any matter of means. We sincerely doubt that theatre business is going into anything resembling a depression. On the other hand it has been pretty generally accepted that the luscious receipts of the war years were due for some leveling off but along lines that would spread attendance rather than cut it down appreciably. Many thought that whatever business was lost to the downtown houses would show up in increased attendance in the neighborhood and suburban theatres.

Maybe the honeymoon is over or perhaps it is just a lover’s quarrel and they will kiss and make up and go on living happily and prosperously for many more years to come. But whatever the immediate future holds, it is a safe word of advice to caution all theatre operators to watch closely, note the attendance trends and then, be guided accordingly.

Local Checkers

There are so many arguments and counter-arguments on the local checker controversy that one could easily become confused about the whole thing.

On one hand we hear that the present checking company’s system has resulted in much greater returns to the distributors. If so, then why the yen for the economy?

As we view it, if there is so much emphatic opposition to the local checker, why not cut it out and eliminate the objections? But then again, a lot of exhibitors have told us that the use of local checkers has nothing to do with the costs but, rather, the value of its psychological effects on the local exhibitor who must face one of his local citizens and reveal his business. Maybe the checking outfit figures this as a subtle coercive device to help eliminate any cheating since Mr. Exhibitor wouldn’t want it known locally that he is gyping the distributor.

Viewed from still another angle the local checker can be a menace to the business in that he may shoot his mouth off about the “big receipts” and thus give the local lawmakers something to think about when they are out fishing for more taxes. This evil has been spreading and if it can gain additional momentum through the erroneous impression that the movie houses in the town are taking in a load of dough, it may easily result in a local seat tax.

We sometimes wonder whether the distributors are favoring the use of local checkers deliberately. From some of the stories, it sounds very much like that.

Government Suit

It will require a close reading and some expert opinion to really arrive at conclusions about the decision just handed down in the Government Anti-Trust Suit.

But it doesn’t require any expert reaction to say that from almost every point of view the government lost the suit or, at least, every important phase of it.

And, as is usual in these things, the little guy—the poor, downtrodden, exhibitor—always comes out with the short end no matter who wins.

How far-reaching the effects of the decision will be, remains to be seen, but before you go half-cocked with joy or otherwise, please remember that a lot of time can elapse between a decision and effective compliance.

—CHICK” LEWIS
No Hope for Tax Cut—Knutson

No hope was seen of getting Congressional action to lower theatre admission taxes this year, Representative Harold Knutson, (Rep., Minn.) declared in Washington this week.

Known as author of a bill and a concurrent resolution designed to bring admission taxes and other excises taxes back to their 1942 levels admitted that there was slight chance of action any more at the session.

"These taxes," he said, "won't be lowered until we get control of the House." As ranking Republican member of the House Ways and Means Committee, Knutson would be its chairman if the Republicans gain control. He promised that he would "prosecute his tax reduction plans."

No Affiliation for MPTOA; Plan Trade Practice Fight

Seek Admission Tax Cut, 16-mm. Competition, Local Checkers; Shun ATA, CIEA

First post war meeting of the Motion Picture Theatre Owners of America closed this week in Columbus, Miss., with the organization apparently committed to an active program of trade practices on its own without any affiliation with either the American Theatres Association of the Committee of Independent Exhibitors Association.

The board elected Fred Wehrenberg, former board member to replace veteran Ed Kuykendall, retired because of ill health and chose Lewen Pizar of Philadelphia to replace Wehrenberg as board chairman. Kuykendall was named president emeritus.

Trade Practice Program

The trade practice program which MPTOA is scheduled to embark upon after an executive committee meeting is held in the near future seems to cover:
1. Local checkers, to which the association is opposed.
2. Sixteen millimeter film competition.
3. Admission tax reduction. (A source close to MPTOA officials said the organization hoped of procuring a reduction at the next session of Congress but did not think total admission tax elimination could be achieved. MPTOA may establish a Washington representative to report and act on exhibitor legislation.)

Another important step which will be taken will be the selection of an executive secretary with powers to take action on industry matters. This will be the first such paid post in the organization's history.

The board also decided upon one general collection nationally in all theatres. This action ran against the advice of former President

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Fred Wehrenberg Ed Kuykendall

Ed Kuykendall, who had openly opposed any type of theatre collection.

The question of showing government or other special films is to be left to the individual exhibitor.

The question of MPTOA's affiliation with either the CIEA or ATA was discussed at one of the sessions.

For a while the CIEA reportedly received the serious consideration of the board, but the fact that CIEA is said to insist upon independents in its membership and would refuse affiliated theatres apparently proved a roadblock to any move by the MPTOA toward joining CIEA. MPTOA has always consisted of both affiliated and unaffiliated theatres and while most of the affiliated members were absent from the board meeting they had indicated a desire to retain their membership by paying their dues.

The American Theatre Association was also discussed, defended and attacked, but no action was taken on any affiliation with it.

Instead the Board passed an innocuous resolution which closes doors to future action with either CIEA or ATA and says the MPTOA will cooperate with any branch of the industry in connection with the industry's welfare.

More definitive moves were taken however on local checkers and 16-mm. film. Both these topics touched off explosions.

Confidential Reports came in for the second series of attacks by an exhibitor meeting with in two weeks when several members of the board complained that it was using local checkers over the protests of exhibitors.

Rising in defense of Confidential Reports, Merritt Kyser of East Aurora, N. Y., told the board that when he had protested to Confidential against local checkers, his protest had been promptly heeded and the local checker system

Brandt Asks Exhibitor Unity to Solve Problems

A plea for independent exhibitors to band in a national association for the purpose of rescuing the trade practice situation rather than through government regulation highlighted the address in New York Thursday by Harry Brandt who addressed an assembly of industry leaders and distinguished national figures present at the special installation luncheon of the Independent Theatre Owners Association of New York at the Hotel Astor. Among the distinguished guests seated on the dais were Mrs. Eleanor Roosevelt, Anna Rosen-berg and the chief executives of film distribution companies, industry organizations and theatre circuits.

Brandt issued a clear-cut endorsement of the American Theatres Association and gave considerable emphasis to the point that he believed the industry would continue to support public-spirited drives such as the Red Cross, March of Dimes, and other causes for which theatre men he declared ran "such great records of support during the war.

Touching on the opinion rendered in the New York anti-trust case, Brandt said that the decision represented a "forward step" under which an exhibitor "may work for years on a few pictures as he desires and he may bid for each picture against his competitor . . . ."

ATA Charter Issued

The American Theatres Association was incorporated this week in the District of Columbia as a non-profit making corporation with a 13-point program designed to cover its purposes as a trade association.

Herald J. Fitzgerald
(The Man on the Cover)

President of Fox Wisconsin Theatres whose industry-wide reputation for showmanship talent has been further emphasized by his recent election as president of The 1945 Corporation, a civic planning group organized to plan and direct improvements to the city of Milwaukee. (Among projects planned is a sports arena, improvement of the lake front, an exposition) Fitzgerald has been identified with many undertakings of a civic nature and in the effort and time he devotes to such activities is regarded a typical example of the progressive theatreman, regarding service to the public-spirited movements a privilege as well as a duty. During the War he served on War Activities Committees, and his most recent job for the industry was as campaign director for the Red Cross drive.
Court Decision Throws Films on Auction Block; Government Loses on Divorce

Trade Ponders Long-Range Effect of Anti-Trust Case Ruling on Buying Deals

A three-judge federal statutory court wrote another chapter in the complicated business of merchandising and exhibiting motion pictures Tuesday with a long awaited opinion in the "consent decree" anti-trust suit which apparently makes further expansion of distributors in the theatre field subject to court approval, orders that films be thrown on the open market for sale to the highest bidder and denies the main request of the United States attorneys—complete divrovement of distributors from exhibition.

The 66-page opinion, written by United States Circuit Court of Appeals Judge W. Hand, with the concurrence of his colleagues, United States District Judges Henry W. Goddard and John Bright, provides in brief that:

1. Distributors may retain their theatres provided they own or acquire 95 per cent ownership, or provided they own five per cent or less. The distributor circuits are not allowed to build or buy additional theatres without the court’s consent but the court states that this ruling is not intended to “prevent a distributor from acquiring theatres or interests therein in order to protect its investments, or in order to enter a competitive field; if in the latter case this court on appeal shall declare as a matter of law that such acquisition after due application is made therefore.”

2. The exhibitor alone shall fix his admission prices and it is unlawful for a distributor to attempt to force him to fix a price.

3. Reasonable clearance is permitted. (Reasonable clearance is defined as based on the exhibitor’s admission prices, policy of opposition—harrying, giveaways, discounts, cut-rate tickets, etc; location of theatre, capacity, extent to which it competes with another theatre or theatres.) But the opinion says that there shall be no clearance between circuits that “are not in substantial competition.” Distributors are further forbidden from acting together to maintain clearance systems.

4. All film must be sold in the open market through a competitive bidding system. (A distributor owner, however, may play his own pictures in his own houses at his own terms and under his own clearance.)

5. Two or more distributors may not own theatres together and where such a situation exists it must be dissolved.

6. Block booking, formula and franchise selling, as well as pools (defined as where theatres of two or more exhibitors normally in competition are jointly operated and the profits pooled according to arranged percentages) are declared unlawful.

7. An exhibitor may buy more than one picture at a time provided he can bid for each separately. If he buys several pictures before tradeshowimg he may cancel an unspecifed percentage of them within 10 days after the tradeshowimg, provided he has not had the opportunity to view the film previously and it does not come up to expectations.

8. Distributors cannot operate, book or buy film through any agent “who is also acting in such matters for any other exhibitor, independent or affiliated.” (Despite much speculation competent legal authority in New York did not think this would be immediately applicable to exhibitor buying combinations.)

9. All disputes must be arbitrated and provides for continuation of present arbitration machinery.

10. A time lapse shall be allowed for defendants to comply without harming their business and the Department of Justice shall have access to the defendants records after giving reasonable notice of their wish to inspect them. The jurisdiction of the court is also extended in order to make effective the fulment of the decree when decided upon.

Divided Reaction

Immediate reaction in New York as to the effects of the opinion was divided and confused.

The majority of the home office conversation seemed to be optimistic, believing that since the court had not granted the government its principal request—divorce of distribution from exhibition and compelling the distributors to sell their theatres—the industry might make a gradual adjustment to the new opinion. No one seemed ready to say how selling would be done on the bidding basis without some revamping of present sales structures and no one would comment on a possible appeal against the opinion.

(Continued on Page 8)
MPTOA Plans Active Trade Practice Program

(Continued from Page 6)

abandoned.

Also defending Confidential was Henry Reeve of Menard, Texas, who declared that when he had told the checker service that he wanted his local checker to be someone who worked in a bank, the system had made arrangements to satisfy him.

The Board however decided that exhibitor feeling was against local checkers and appointed a committee to study the matter further and discuss it with distributor chiefs. The main burden of criticism was that a local checker got to know too much of an exhibitor’s business.

During the discussion MGM’s Bill Rodgers received credit for assuring exhibitors that MGM would not employ local checkers. Rodgers also received credit for stating that the company would not sell 16-mm. in competition to 35-mm. operation.

Discuss 16-mm.

The 16-mm. situation brought out some arguments of those present seemed to think the competition was increasing but the main burden of comment was that it might increase still further. Many indicated the belief that there was a large amount of 16-mm. product ready for use and that projective equipment seemed to be becoming increasingly available.

Respondent was expressed over the alleged practice that when the distributor’s rights on a film expired, 15-mm. use lapsed, (which it was said is usually five years), the producer then sells the rights to the 16-mm. field, thereby increasing the possibilities of 16-mm. competition.

The Board meeting opened Monday in then-President Ed Kuykendall’s home. Kuykendall, who had been seriously ill, addressed the meeting frankly about trade practices and exhibitor organizations.

He declared that theatre divorce would offer the exhibitor little help. (The court decision had not yet been handed down.)

He found that CIEA had excellent intentions but that they were a long way from fulfilling its program. About ATA he was less sanguine. He criticized the ATA budget which he placed at $100,000, (ATA this week confirmed earlier reports in Showmen’s Trade Review that its annual budget would be $200,000); said its first $25,000 was obtained from distributor-exhibitors and declared it appeared to have a heavy payroll.

Deny MPTOA Slipping

He denied rumors that affiliated circuits were pulling out of MPTOA and said they were in as strong as ever.

Membership records showed that Warners, which had withdrawn, returned to the MPTOA fold and that other affiliated exhibitor members included Paramount, Loew’s, RKO and National Theatres. All these excepting Warners are ATA members.

Fred Wehrenberg, in accepting the presidency, said that MPTOA would prove that it had played fair in the past and plowed for stronger exhibitor buying units. Wehrenberg charged distributors with forcing shorts despite the consent decree and of compellng exhibitors to submit to local checkers. Reeve rose during his talk to speak against high rentals and urged members to resist them with the warning that it was useless to pass resolutions at meetings if the exhibitor in the field would not refuse unfair demands.

Allied observer H. A. Cole attended as an observer and participated in the sessions.

Other officers re-elected were: Frank C. Walker, chairman; Fred M. A. Lightman, secretary, Mitchel Wolfson, Miami, E. Beatty, Detroit, vice presidents; Morris Lovenstein, secretary. Elected treasurer was J. J. O’Leary of Scranton, with Herman Levy as general counsel.

Wilby Defends ATA, Attacks Film Advertising

R. B. Wilby of Atlanta who defended ATA before the MPTOA with a warning that if ATA did not become a powerful organization, Eric Johnston’s proposed Motion Picture Institute would move in and absorb exhibitor organizations, was one of the most forceful speakers at the MPTOA Board meeting in Columbus.

Wilby attacked use of name brand products in films, advertising, and said whenever possible and took the stem for the affiliated exhibitors. This group he said were the hardest fighter against excessive rentals and indicated that both affiliated and independent exhibitors have a common problem.

Won’t Shove Aside Anyone Says MPAA

Although admittedly “on the fence” in the absence of President Eric Johnston, Motion Picture Association spokesmen in Washington this week denied assertions of the MPTOA’s R. H. Wilby that exhibitor organizations faced engulfment by Proposed Motion Picture Institute.

These spokesmen said Johnston’s proposed all-industry organization did not contemplate “shoving aside” exhibitor organization.

RKO Elects Officers

RKO’s board of directors meeting Wednesday in New York elected the following officials: Board Chairman Floyd B. Odlum, President N. Peter Rathvon, Executive Vice-president and Board Vice-Chairman Ned E. Depinet; Vice-presidents Thomas W. Spedding, John M. Whaliner, Gordon E. Youngquist, (also general counsel.) Secretary J. Miller Walker, Comptroller Garrett Van Wagner, Treasurer William H. Clark, Assistant Treasurers A. W. Davon, O. R. McWalter, H. E. Newcomb, T. F. O’Connor, A. E. Roche; Assistant Secretaries Kenneth B. Ombred, William F. Whitman.

Gov’t Throws Films On Auction Block

(Continued from Page 7)

history.

The suit, which was originally filed by the Department of Justice in 1938, came to trial in November 1940, but was halted almost immediately when five of the defendants—RKO, Paramount, Loew’s, 20th-Century-Fox and Warner Bros.—agreed to drop selling their entire product in block and to substitute instead a system of selling by blocks of five with all pictures to be tradeshown. These defendants also agreed not to acquire any new theatres unless they advised the Department of Justice and to work under an arbitration system provided for under the consent decree they agreed upon.

Three additional defendants—Columbia, United Artists and Universal—which did not own theatres but were made defendants because of asserted conspiracy with the others to monopolize and restrict trade, refused to sign the decree. United Artists consistently maintained that it sold pictures individually and not in blocks.

Moves to Resume Case

The federal government thereupon moved for resumption of the suit and concentrated on its theatre divestiture phase. This suit did not come to trial until January, 1942. Meanwhile the five majors who had agreed to the consent decree continued to sell under its main provisions.

The government had charged in its suit, filed under the anti-trust laws that the defendants—Paramount Pictures, Inc., Paramount Film Distribution Corporation, United Artists Corporation, Keith Orpheum Corp.; RKO Radio Pictures, Inc.; Keith-Albee Orpheum Corporation; RKO Proctor Corporation; RKO Midwest Corp.; Warner Bros. Pictures, Inc.; Paramount Graph, Inc.; Warner Bros. Circuit Management Corp.; 20th-Century-Fox Film Corp.; National Theatres Corp.; Columbia Picture Corp.; Screen Gems, Inc.; Columbia Pictures of Louisiana; Universal Corp.; United Artists Corp.; Universal Film Exchanges, Inc.; Big U Film Exchange, Inc.; and United Artists Corp. had principally: Conspired to monopolize the industry by fixed license terms, forced selling, fixed runs, clearance and admissions; that the defendants had combined to exclude independently produced films from affiliated theatres, to exclude unaffiliated exhibitors from operating under the same facilities as had been affiliated by using affiliated theatres to control film supply, clearance, pooling and by dividing the nation into spheres of business.

The government asked principally, that these practices be declared illegal, that the defendants be enjoined from continuing to carry out a policy, that the five major defendants give up their properties and that a nation-wide arbitration system be set up.

Monogram Net Rises

Monogram’s Consolidated net profits for a 39-week period ending March 1946, amount to $254,510 after deductions for federal income and excess profit taxes. This compares with $120,898 for the same period last year. President Steve Brody announced that the volume of domestic and foreign fields had increased 22.5 per cent during this period.
In The Opinion
Of The Court

Following are quotations from the opinion in the New York anti-trust "consent decree" case:

Price Fixing

. . . uniformity of action spells a deliberately unlawful system, the existence of which is not dispelled by the testimony of interested witnesses that one distributor does not know what another distributor is doing; and there can in our opinion be no reasonable inference that the defendants are not planning to fix minimum prices to which their license must adhere.

Clearance

While clearance may indirectly affect admission prices, it does not fix them and is, we believe, a reasonable restraint permitted by the Sherman Act.

Indeed it is practically conceded that exhibitors would find extremely perilous the concept of a monopoly of a single copyrighted picture without assurance by the distributor that a nearby competition would not be licensed to show the same film either at the same time or so soon thereafter that the exhibitor's expected income would be diminished. The basis of which he agreed to a specified rental—would not be greatly diminished.

Formula Deals

It is true that a prohibition of formula deals, master agreements and franchises will interfere with certain contracts which have been made in the past, but their formation was a restraint upon trade which was unlawful at the time they were made and therefore should not be continued.

Block Booking

Block booking, when the license of any film is conditioned upon taking of other films, is a system which prevents competitors from bidding for single pictures on their individual merits and so admitting of a monopoly of a single copyrighted picture that of another copyright picture which must be taken and exhibited in order to secure the first. . . .

The only group licensing we are prepared to sanction is licensing by which the group is not offered on condition that the licensee shall take all the pictures included in it or none, but in which the pictures are separately priced and each picture is to be sold to the highest duly qualified bidder.

Divestiture

We cannot accede to the prayer of the plaintiffs that the major defendants should be divested of their theatres in order that no distributor of motion picture shall be an exhibitor.

Undoubtedly such a step while not ipso facto preventing price-fixing agreements or unreasonable clearance would terminate the government's most urgent objections to the present methods of conducting the motion picture business, but it would also withdraw the defendant-distributor from competition in the exhibition field and at the same time would create a new set of theatre owners which would be quite unlikely for some years to give the public as good service as the exhibitors they would have supplanted in view of the latter's demonstrated experience and skill in operating what must be regarded as in general the largest and best equipped theatres. We think that the opportunity of independents to compete under the bidding system for pictures and run readers such a harsh remedy as complete divestiture unnecessary, at least until the efficiency of that system has been tried and found wanting. . . .

It would seem unlikely that theatre owners having aggregate interests of little more than one-sixth of all the theatres in the United States are exercising such a monopoly of the motion picture business that they should be subjected to the drastic remedy of complete divestiture in order to effect a proper degree of free competition. . . .

There has however been restraint of competition in exhibition by the five major defendants through ownership of theatres jointly with one another or if their interests be more than five per cent even where jointly held with independents which, in our opinion, calls for a divestiture of such interests whether such partial interest in a fee or through stock ownership or otherwise.

It's been a busy legal year for the industry.
Tuesday's opinion handed down in the federal anti-trust suit by a three judge statutory court is the latest of several important industry suits which have been active during the current year.

The others are:

The Jackson Park Theatre of Chicago suit against Warner Bros., Vitagraph, Loew's, Inc., 20th Century-Fox, Paramount, Balaban and Katz and Warner Theatres, in which the court upheld a triple damage verdict of $550,000. (Another phase of this case developed with a subsequent suit in the Chicago district federal court whereby $600,000 added damages were asked together with an injunction changing Chicago clearances and trade practices.)

The Schine circuit case in which Federal Judge John Knight ruled that the Schine circuit must divest itself of theatres and subsidiaries in order to restore a competitive situation. (The court ordered both the government and Schine to submit plans for reorganization of the circuit. Both did and neither side agreed to the others plans. Schine is now planning a U. S. Supreme Court appeal on Judge Knight's opinion instead of awaiting his decree.)

The Paramount-Goldman anti-trust suit against Loew's, Paramount, RKO, 20th Century-Fox, Columbia, Warner Bros., Vitagraph, Warner Circuit Management, Stanley Company of America, Universal and United Artists in which a United States Circuit Court of Appeals in Philadelphia reversed a lower court's decision and found the restraint of competition of Philadelphia was deprived of product which was given to six Warner houses and that a monopoly existed, (Goldman later filed a similar suit for other theatres he had acquired later. The matter is still before the court).

First of the cases considered is an antitrust suit wherein a picture was the suit against the late Anthony Sudekum's Crescent Amusement Company wherein the court ordered the company to divest itself of certain subsidiaries.

Circuit Realignment May Follow Opinion

Apparently the principal theatre set up to be affected by the government anti-trust suit decision handed down Tuesday will be Paramount whose vast partnership deals in several instances give it less than the 95 per cent ownership required of a distributor to retain his theatre holdings.

Others who have partnership deals in a much smaller degree are RKO, 20th Century-Fox, Loew's and Warner.

RKO's Exhibit 11, filed in connection with the anti-trust suit shows a total of 1,292 theatres will be affected and gives the following breakdowns:

Theatres jointly owned with independents: Paramount-Loew's 193, (177 of which will be affected since the independent partners own less than five per cent of the houses), Warner 20, Fox 66, RKO 187 (32 of which will not be affected since the independent partners own less than five per cent of the houses), Loew's 21.


Paramount and others apparently will either have to buy or sell their interests. One supposition is that they could buy out their partners and retain them as managing agents.

At the MPHTOA Board meeting in Columbus an unconfirmed report was current that if one of the larger circuit had to close between theatres and production it would remain in the theatre field.

Warner Foreign Heads To Attend Sales Meet

Foreign field executives will attend the Warner Bros. sales convention held in connection with the 20th anniversary of sound pictures at the Ambassador Hotel in Atlantic City, Aug. 5-7.
The Court Decides

Part of the three federal statutory court opinion which will cover the provision of the decree to be issued, follows:

A decree is granted in accordance with the views expressed in the foregoing opinion to be settled on ten days’ notice. It should provide for the dismissal of all claims asserted by the plaintiff against any of the defendants which are not the admiring of contracts or writing, or through a committee, or through arbitration, or upon the happening of any event, or in any other event.

The defendants should be enjoined from concertedly agreeing to maintain a system of clearances as among themselves or with other exhibitors or cleared of any adverse to each other, nor be the subject of any action for or in any manner whatsoever involving, and not the subject of the courts, nor be the defendant a party thereto. The defendants shall be enjoined from entering into or continuing to perform any agreement whereby the defendant agrees to perform or to have the right to perform any film or performance in this or any other territory or market, the terms of which shall be fixed by the defendants in good faith. The defendants shall be enjoined from entering into or continuing any agreement whereby the defendant agrees to perform or to have the right to perform any film or performance in this or any other territory or market, the terms of which shall be fixed by the defendants in good faith.

The operation of the theatres involved, such as the showing of double features, gift-night parties, premiums, cut-rate tickets, lotteries, etc.

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A Rose by Any Other...

A rose by any other name would smell as sweet according to a boy who was handy with words and Shakespeare and a lottery by another name is still a lottery, according to the Attorney General of the sovereign state of Oklahoma.

That gentleman’s ruling came after a Stephens county exhibitor thought he could circumvent the Allied General Film code by photographing a lucky patron whose name had been drawn by lot and then buy the photograph from said patron for ten dollars. He dropped the idea when the law said it would act.

Theatre Decisions

Theatres shall apply both to interests held in fee and beneficially and to those represented by shares of stock. But it shall not prevent a defendant from acquiring theatres or interests therein in order to protect its investments, or in order to enter a competitive field; if in the later case, this court or other competent authority shall approve the acquisition after due application is made therefor.

Each defendant shall be enjoined from operating, booking or film-buying through any agent who is not acting in such matters for any other exhibitor, independent or affiliated.

The decree shall also provide for arbitration of disputes as to bids, clearances, runs, and any other rights or subject to arbitration in respect to all parties who may consent to the creation of such tribunals for adjustments of such disputes. It shall also provide for an appeal to the Federal Circuit, or to a circuit court of appeals, or to a court of competent jurisdiction.

The decree shall be entered and shall be stayed pending appeal or for the purpose of enabling the parties to adjust their business without an unfair burden or as practice may require upon such terms as the decree shall provide.

Jurisdiction of this cause shall be retained for the purpose of enabling any of the parties to the decree to apply to the court at any time for such orders or directions as may be necessary or appropriate for the construction or carrying out of the same, for the enforcement of compliance therewith, and for the punishment of violations thereof, or for other or further relief.

Findings should be proposed by the parties for the assistance of the court, but such proposed findings will not form part of the record.
EXCHANGES

ALBANY
Joe Blumenfeld, R. L. Lippert
Wm. David

ATLANTA
John Mangham

BOSTON
Arthur Lockwood, Albert Swerdlove

BUFFALO
Joe Blumenfeld, R. L. Lippert
Wm. David

CHARLOTTE
J. Francis White, Jr.

CHICAGO
John J. Jones, Harry Lorch

CINCINNATI
Al Dezel

CLEVELAND
Al Dezel

DALLAS
John Franconi

DENVER
J. M. Nercesian

DES MOINES-OMAHA
Julian King

DETROIT
Al Dezel

INDIANAPOLIS
John J. Jones, Harry Lorch

KANSAS CITY
Julian King

LOS ANGELES
S. K. Decker, Wm. Flemion

MILWAUKEE
W. Benjamin

MINNEAPOLIS
Joe Wolf

NEW ORLEANS-MEMPHIS
Joy Hauck, J. Mangham

NEW YORK, N. Y.
Joe Blumenfeld, R. L. Lippert
Wm. David

OKLAHOMA CITY
Carr Scott

PHILADELPHIA
Jack Engel

PITTSBURG
Bert Stearn

SALT LAKE CITY
J. M. Nercesian

SEATTLE-PORTLAND
Joe Blumenfeld, R. L. Lippert
Al. Grubstick

SAN FRANCISCO
Joe Blumenfeld, R. L. Lippert
Al. Grubstick

ST. LOUIS
A. R. Dietz, M. S. Schuler

WASHINGTON
Sam Wheeler

Canadian Exchanges
H. J. Allen, Pres. and Gen. Mgr
D. Griesdorf, Gen. Sales Agent

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VANCOUVER, B. C.
WINNIPEG, MAN.

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for the 1946-47 Season

FEATURES
5 in Natural Color!
7 Outstanding Attractions!
4 James Oliver Curwood Streamliners
12 Hopalong Cassidy Re-Releases

Golden Gate Pictures

Headed by
JOSEPH BLUMENFELD
President
ROBERT L. LIPPERT
Executive Vice-President

WILLIAM B. DAVID
Vice-President & Executive Producer

Produces Exclusively for
SCREEN GUILD PRODUCTIONS
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SCREEN GUILD PRODUCTIONS, with exchanges everywhere, includes among its officers, directors and franchise holders proven showmen with theatre interests of importance and outstanding records in the world of entertainment.

Only such practical showmanship could deliver an initial program of pictures designed to register solidly at the box office. Conclusive proof of this fact is set forth in the pages of this announcement...
ATOMIC PLOT! ATOMIC LOVE! ATOMIC ENERGY!
for your BOXOFFICE!

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Alan CURTIS • Evelyn ANKERS
Jack HOLT • Micheline CHEIREL
Jerome Cowan - Roland Varno - John Craven - Inez Cooper

Presented by GOLDEN GATE PICTURES
WM. B. DAVID, EXECUTIVE PRODUCER
DIRECTED BY WILLIAM ROWLAND

Battling Against Terrific Odds to Save the World from DISASTER!
A DYNAMIC STORY OF GREED...
LOVE...AND GOLD (AT THE BOX OFFICE)

DEATH VALLEY

Photographed in IN COLOR in Death Valley

ROBERT LOWERY • HELEN GILBERT
Nat PENDLETON • Sterling HOLLOWAY
Russell SIMPSON • Barbara REED

Directed by LEW LANDERS
Produced by WM. B. DAVID
SEPTMBER RELEASE

His Love turns a snarling wolf into an obedient pet
...and a great protector!

GOLDEN GATE PICTURES presents

"MY DOG SHEP"

A POWERFUL, HUMAN STORY OF A BOY AND HIS DOG!

Adapted for the Screen
by
GERTRUDE WALKER
from Her Original Story
"WOLF PACK"

SCREEN GUILD
LECTURES

OCTOBER RELEASE

SPINE-SHATTERING SHIVERS!

Terror Reaches Out from Dead Eyes that Won't Stay Closed!

BELA LUGOSI in

"Scared to Death"

IN COLOR

GEORGE ZUCCO • NAT PENDLETON
DOUGLAS FOWLEY • JOYCE COMPTON
ROLAND VARNO • MOLLY LAMONT
ANGELO ROSSITTO • GLADYS BLAKE

WM. B. DAVID, EXECUTIVE PRODUCER

Presented by GOLDEN GATE PICTURES
BLAZING GUNS . . . . IN THE NORTHWEST WILDERNESS!

BRING YOU

RUSSELL HAYDEN

starring in "RANSON of the MOUNTED"
and "NEATH CANADIAN SKIES"
(temporary shooting titles)

Presented by GOLDEN GATE PICTURES

Directed by REEVES (BREEZY) EASON

70 MINUTES OF ACTION
and story packed into 3/4 hour
features chock full of box office power!

NOVEMBER RELEASE

PUNCH! POWER! PULL AT THE BOX OFFICE!

MAX BRAND'S

STRAIGHT MOUNTAIN

with GREG McCLURE
("The Great John L.")

and a Top Notch Cast in a Fast Moving Drama

PRODUCED BY WILLIAM B. DAVID

DECEMBER RELEASE

LOVE . . DANGER . . ACTION!

GOLDEN GATE PICTURES

presents

YOSEMITE

Photographed in Cinecolor!

against the thunderous background of Nature's Magnificent Setting!
HOPALONG CASSIDY RETURNS
William Boyd, Gabby Hayes, Gail Sheridan, Evelyn Brent

TRAIL DUST
William Boyd, James Ellison, Gabby Hayes, Stephen Morris

HOPALONG RIDES AGAIN
William Boyd, Russell Hayden, Gabby Hayes, William Duncan

BORDERLAND
William Boyd, James Ellison, Gabby Hayes, Stephen Morris

HILLS OF OLD WYOMING
William Boyd, Gabby Hayes, Russell Hayden, Gail Sheridan

NORTH OF THE RIO GRANDE
William Boyd, Gabby Hayes, Russell Hayden, Stephen Morris

RUSTLER'S VALLEY
William Boyd, Gabby Hayes, Russell Hayden, Stephen Morris

TEXAS TRAIL
William Boyd, Russell Hayden, Gabby Hayes, Judith Allen

PARTNERS OF THE PLAINS
William Boyd, Harvey Clark, Russell Hayden, Gaven Gaze

CASSIDY OF BAR-20
William Boyd, Russell Hayden, Frank Darien, Nora Lane

HEART OF ARIZONA
William Boyd, Gabby Hayes, Russell Hayden, John Elliott

BAR-20 JUSTICE
William Boyd, Russell Hayden, Gabby Hayes, Paul Sutton

SCREEN GUILD PRODUCTIONS, Inc.
HOME OFFICE: 346 SOUTH LA BREA, LOS ANGELES
FOREIGN SALES DEPT.: 723 SEVENTH AVE., NEW YORK
Wm. M. Pizor, Manager

WATCH FOR MORE BIG NEWS TO COME
United Newsreel Suspends

June 18 will mark the last issue of the United newsreel which served the armed forces overseas since the suspension of the OWI overseas newsreels.

United newsreel, which was produced under aegis of the Motion Picture Association of America, will be supplanted by footage from Pathé, Universal, Moviestone, Paramount and New York, the last of which will be furnished the U. S. Army by the newsreel companies for use in Germany, Japan and Korea.

Meanwhile the Motion Picture Export Association newsreel committee, now headed by Michael D. Cloine of News of the Day announced that it will continue to distribute foreign language versions of a newsreel in the countries where English language versions are not adequate.

Byoir Replaces Birdwell

On Hughes Account

Howard Hughes, who has been much in the public prints lately, changed public relations counsel this week with Carl Byoir and Associates replacing Russell Birdwell on the reported $20,000 a year account.

Announcement of the change was made by Birdwell who declined to expand his brief telegraphic statement to Showmen's Trade Review. At the Byoir office Vice-president George Hammond said it was too early to say what direction the Hughes public relations policy would take.

Birdwell had handled publicity on "The Outlaw" from the start of "The Outlaw" up to and including the Hughes suit against the Motion Picture Association of America which was filed when the MPAA was taking action to expel the producer for violating its code.

Hughes application for an injunction against the MPAA is still in court.

Close N. Y. House for Indecent Film Showing

New York's Miami Theatre, commercial district grind house, was declared a "public nuisance" and its owners, the Bennir Amusement Corporation, fined $500 Monday by the three judge Manhattan Special Sessions Court in connection with charges of presenting an indecent film.

The court ordered Bennir President Benjamin Brodie to stand trial on Sept. 23 on personal responsibility. The theatre had been closed since May 15 when License Commissioner Ben Fielding revoked its license after complaints had been made about the feature "GUILTY PARENTS."

NAVED Meeting Set

For Aug. 5-7 in Chicago

Motion Picture industry representatives and others who deal ordinarily in 35-mm. film were invited to attend a convention and trade show of the National Association of Visual Education Dealers which opens in Chicago on Aug. 5.

In extending the invitations, NAVED President D. T. Davis declared that the organization had no closed sessions but wished everyone interested in the common goal of visual education to attend the convention.

Raps "Poor Films" Shown

Germans in U. S. Zone

Picture theatre attendance in France, England and Germany is very heavy at present, and even with films that he described as "the worst possible," crowds turn out at theatres in the U. S. zone in Germany. Pathe News President Frederic Ullman, Jr., said in New York Monday following his return from a tour of Europe and a stay in London to attend a meeting of the three Pathé companies — Pathe News of England, Pathe News of America and Pathé Cinéma of France. Ullman said that Pathe plans to produce two feature-length pictures for the "This Is America" series in Europe, and that at the London meeting officials of the three Pathé companies decided to resum their prewar territory coverage for the newsreel.

Discussing film shows and production activities carried on under the supervision of the U. S. Military government in the occupied territory of Germany, Ullman declared that in his opinion the pictures being shown to German audiences are "the worst possible," and consisted of what German product was available and old American films whose war themes made them distasteful to German audiences.

"The movies," Ullman replied, "are a means of bringing a democratic nation, we ought to furnish them material that will shape their minds."

In the U. S. zone, he said, people go to the movies because that's the only amusement available. There are 50 theatres in the zone. Ullman says the Germans produced newsreel made under the supervision of the U. S. military government is inferior to the newsreel being made by the Russians. Feature picture production, he said, is going on in the American zone under carefully supervised direction of the military authorities.

"About 16-mm. films," he said, "we're considering some action but we're not far enough along to say anything."

Frederic Ullman, Jr.

Seeking Seating Limit

Fire Chief E. P. Welch of Columbus, Ohio, has been requested by the mayor's office to prepare an ordinance which would give fire officials the right to designate the maximum seating capacity of "public assembly and business places."

The move, which followed the recent La Salle Hotel fire in Chicago, will take in theatres and night clubs and is intended to prevent overcrowding in case of fire.

Welch has written New York City officials for a copy of that city's law on seating capacities.

Meanwhile the immediate aftermath of the Chicago hotel tragedy had only slight repercussion in the amusement field. Two theatres — the Schubert and the Great Northern — and five night clubs were ordered closed by police. The Schubert later was allowed to reopen.

Cut Censor Ad Costs

A drastic reduction in the censoring fees on motion picture advertising was put into effect by the Quebec Provincial Board of Cinema Censors this week. These reductions, which are reported to precede a similar cut in censor fees for viewing pictures, are: Eighty by ten inch smalls, censoring fee reduced from 25 to three cents; one sheet 11x14 inches, from 25 to three cents; one sheets 14x36 and 22x28, from 25 to 10 cents; three sheets from 25 to five, 10 and 15 cents; circulars from $2 to $1 a thousand to $3 a thousand; glass slides from 25 to 10 cents and outside advertising from 25 cents a square foot to one cent a foot.

Labor Tells Johnston

It's Producers' Fault

Motion Picture Association of America President Eric Johnston held meetings with producer executives this week after his arrival in Hollywood had been greeted by a telegram from the Motion Picture Standards Council which advised him that ill-will and delay existed in labor settlements because of producer policies.

The Council, which is made up of studio union labor chiefs, complained that negotiations had been dragging on in some instances since the 1945 studio strike and charged the producers with favoring several "undemocratic" as well as non-unioning policies which are contrary to those which Johnston publicly advocates. Johnston made public no reply.

UA Elects Directors

The following officers were elected directors of United Artists at the annual meeting held in New York Wednesday: For Charles Chaplin, Rex Damas, F. Hunt Mills, Herbert J. Jacoby (replacing Sid Chaplin); for Mary Pickford — Edward C. Raiter, Franklin Cole, Isaac A. Pesnygger; for Vanguard Films — Neil Agnew, Milton A. Kramer, Leonard R. Case.

No Talk on Hollywood Labor

The meeting of the Grand Lodge of the International Association of Machinists held in St. Louis last week did not consider the jurisdictional fight going on in Hollywood at present between its local union and several American Federation of Labor unions, Machinists President Harvey W. Brown said. The Machinists were dropped from the AFL when they withheld dues in an effort to force a showdown on jurisdictional matters.

SCTOA Starts Labor Survey

The Southern California Theatre Owners Association this week began querying its members to find out what they thought of the Association's labor policy and types of contracts. The questionnaires mailed out were thought to be a prelude toward moves which would seek to establish a standard contract between the members and labor as well as to present a united association front in negotiating labor contracts. For this purpose the SCTOA is on record as favoring that contracts be signed by all members at one time.
Prime Minister Attlee of Great Britain apparently didn’t want to stand in line at the London Pavilion or Tivoli to see “Spellbound” so he asked United Artists to send a print down to his country resident—the Chequers.

Buddy Rogers used a plane accident to sell the first booking of Comet’s “Little Iodine.” Forced down in Ripley, (believe it or not) Miss. Rodgers spent the night at the local exhibitors home and the next morning had closed a deal for this forthcoming United Artist release. Probably that’s the way to repay southern hospitality.

Paramount Distribution Vice-President Charles M. Reagan, accompanied by Public Relations Director Claude Lee, is on a business trip of the West Coast exchanges. Returning to New York was Theatre Operations Vice-President Leonard Goldenson.

It’s Papa George now for George Sharf of MGM’s home office legal department, and is papar proud of the new seven pound girl, Fran Ellen, who was born June 8.

MGM Exploiter William R. Ferguson is due back this week from the coast where he was out conferring with Howard Dietz and Howard Strickling.

Warners’ Vice-President and General Manager Ben Kalmenson is out on a road tour again.

Otto W. Bolle succeeds Francis L. Harvey as new managing director of Great Britain for 20th Century-Fox International. President Murray Silverstone announced. Harley is now in charge of Europe, Scandinavia the Mideast and Africa.

Heading for Hollywood shortly will be Kay Harrison, managing director of Technicolor, Ltd., of England and Plant Manager Leslie Oliver. The pair arrived in New York last Saturday to confer with Dr. Herbert T. Kalmus and plan to visit the Hollywood studios.

Earle Sweigert, Paramount midwestern sales manager is off on the road again; ditto James J. Donohue, central division manager, who is to attend the Indiana Theatre Owners Convention.

Paramount President Barney Balaban, accompanied by Adolph Zukor, chairman of the board, Theatre Operations Vice-President Leonard Goldenson, Paramount International Chief George Weltzner; Eastern Production Chief Russell Hérmann and Curtis Mitchell, national director of advertising and publicity are scheduled to the coast next week to discuss future production and distribution plans in both the foreign and domestic field.

CPA OKs 2, KOs 1

Permission to the Motion Picture Relief Fund to build a $31,000 hospital and to the Motion Picture Center to build a $250,000 sound stage in Hollywood were granted this week by the Civilian Production Administration. RKO Radio was denied a permit to construct a $61,350 office building.

S31,200 Variety Gift

A. E. Lichtman, chairman of Variety Club of Washington’s welfare committee, last week turned over a check for $31,200 to officials of Children’s Hospital of that city.

New Lust Center

Ground was broken this week near Beltville, Md., for Sidney Lust’s new $2,000,000 community center which will house an open air drive-in theatre with room for 1,000 cars and a legitimate theatre for summer stock companies. The development calls for erection of 200 homes for veterans built around the community center which in addition to the theatres will have a bowling alley, professional offices, drug stores, grocery, restaurant, bus terminal and a children’s playground.
There's a glorious new boxoffice light in the West........
A boxoffice story of the West TODAY.

WILL JAMES’ Smoky

The beloved best-seller!

FRED MacMURRAY • ANNE BAXTER

BRUCE CABOT • ESTHER DALE • ROY ROBERTS • J. FARRELL MacDONALD

Screen Play by Lillie Hayward, Dwight Cummins and Dorothy Yost • Based on the Novel by Will James
in the tradition of the West of OLD!...

Sky color

and Introducing
The Singing Troubadour

BURL IVES

DIRECET BY
LOUIS KING

CENTURY-FOX

PRODUCED BY
ROBERT BASSLER
“SMOKY” IS SET FOR 103-CITY WORLD PREMIERE IN THE WEST IT GLORIFIES!

DENVER—June 18    SALT LAKE CITY—June 19
leading off the 103-date celebration in honor of the magnificent outdoor Technicolor hit showmen have been waiting for since the memorable boxoffice performance of 20th's "My Friend Flicka" and "Thunderhead, Son of Flicka!"
551 Boston Kids Vie for ‘Badman’ Pony Prizes

Only the ducks enjoyed the weather, but over five hundred youngsters with an assortment of pets ranging from pigs to parrots were on hand at the Annual Pet Show sponsored by the Park Department of Boston with the cooperation of RKO Radio, which donated 15 prize ponies to the winners.

A海拔ist Ralph Banghart of the local RKO exchange, Harry W. Reiners of the New York office, and Terry Turner, RKO Radio exploitation director, also on from New York were all there to add to the gala celebration.

The ponies were presented to the winners by “Buddy” Shepherd, Boston’s director of public celebrations, who held last month James M. Curtis, and James King of RKO, which donated the ponies. The youthful pet-owners, 551 in all, largest entry list ever recorded for the contest, enthusiastically competed for the prizes.

And to top it off, a parade, including many units like the fife, drum and bugle corps from St. Leonard’s Church, North End, preceded the contest held on the Boston Common.

The 15 “Badman’s Territory” ponies were awarded as major prizes in eight judging classes and were presented by RKO Radio in connection with the New England premiere of “Badman’s Territory” at the RKO Boston and 75 other theatres in the area.—BO

20th-Fox, Tula Launch Campaign on ‘Anna’

The nationwide exploitation tieup between 20th-Century-Fox and Tula, designers and manufacturers of women’s lounging wear, for “Anna and the King of Siam” was inaugurated at a fashion show last week at the Pierre in New York. Models wore hostess pajamas, negligees and bridal sets which were adapted from Bonnie Cashin’s original designs for the picture. Costumes showing the present trend toward the exotic in women’s lounging wardrobe and the Siamese influence are the “Bahi,” “Royale,” “Bangkok,” “Tuptim,” “Queen Consort” and “Yoke.”

The clothes will be on display in 150 different stores throughout the country simultaneously with the release of “Anna and the King of Siam.” Extra advertising will be carried in each city by the stores, and the 20th-Fox exploitation department has arranged to coordinate the extensive campaign with the playdates in these towns, thus giving the picture added exploitation directed especially to women.

Framingham Style Show On WB’s ‘Saratoga Trunk’

Utilizing the opportunities afforded by the many colorful costumes worn by Ingrid Bergman in “Saratoga Trunk,” Manager R. W. Collins of the St. George Theatre, Framingham, Mass., made a unique tieup with Rayfields, local dress shop, in connection with his booking of the Warner release.

The largest book store in town also was tied in with the Grosset & Dunlap version of the Edna Ferber best-seller.

Prepare One-Sheet for Seventh of Pic-Tour Ads

RKO Radio has prepared an attractive one sheet reproduction of the seventh in its series of Pic-Tour of the Month magazine advertisements, under the direction of S. Barrett McCormick, ad-publicity head. This two-color reproduction shows the ad which appears in the June 10 issue of Life, July 9 issue of Look and July Woman’s Home Companion with a combined circulation in excess of ten million.

Offstage highlights from the forthcoming “Notorious,” “Crack-Up,” “Lady Luck” and “Sinbad the Sailor” are displayed in such a manner as to give them news value.

The one sheets have been prepared at the suggestion of many exhibitors who find them effective in pre-selling forthcoming RKO attractions. They also serve to tie in the theatre directly with the advertising campaign, thus enhancing its effectiveness.

Fight Film Accessories

RKO Radio is issuing special accessories for the Louis-Conn fight picture consisting of stills, one sheet, 40x60s and single page press sheets, irrespective of the length of the fight, which takes place June 19th at the Yankee Stadium, the fight picture will be not less than two reels in length.

Navy Aids Wollaston’s Campaign on ‘Gilda’

Local tiups and stunts not suggested in the press book highlighted the campaign on Columbia’s “Gilda” staged by Harry Wollaston, State manager, and Ed Guth, Fabian publicity director, Harrisburg. Wringing dry every possible outlet, the two garnered hundreds of inches of free space and plenty of plugs.

The stunt which attracted most attention was the selection of Rita Hayworth as “Miss Superstructure of 1946” by the Petty Officers Club of the Mechanicsburg Naval Supply Depot.

In highly-publicized affairs, Wollaston presented the club with one of the three large cutouts of Hayworth, and according to CPO Gilliken, the blowup has been given a front and center position in the club’s ballroom.

The second of the eight-cutouts was presented to Orchestra Conductor Red McCarthy at a dance attended by 900 persons. The presentation was made from the bandstand, and McCarthy was named “Chief Hayworth Admirer.”

The third was placed in the Woolworth Third Street window, the busiest corner in town. All three cutouts were in the lobby of the State for two weeks in advance of showing.

Orchestrations of music from the picture were played by the orchestras at dances during the two-week run of the show; Frank Taylor, Red McCarthy, Howard Gale, Dave Shoop and Bill Myers. Displays at music counters were permitted in Murphy’s, Green’s, and Woolworth’s stores. Song hits were played on radio programs over Green’s Jamboree and the Cavalcade of Youth, while 19 special announcements were provided on WHGB and eight on WHP.

Two-by-four cards, providing membership in the “Gilda Girls Club” were distributed to box-oxers and created high interest. Lobby displays were set up in the Penn Harris, Harrisburg, New Governor and William Penn Hotels.

The entire local area fleet of Royal Crown Cola trucks were maneuvered for the run with “Gilda” copy, while easel cards snip with streamers, and bus cards, were distributed.—HA.

Mort Blumenstock Adds Thorner to Field Staff

Mort Blumenstock, vice-president in charge of advertising and publicity for Warner Bros., has added Everett D. Thorner to the field public relations staff and assigned him to work on Twentieth Anniversary of Talking Pictures special events in the Denver and Salt Lake City City territories.

Thorner did publicity and promotion work at the New York World’s Fair of 1939 and subsequently was associated with radio and advertising agencies.
Stage ‘Bobby-Sox Swoon Show’ at San Francisco Fox Theatre

There may be nothing new under the sun . . . but San Francisco District Manager Herman Kersken, C. E. Macdonald of the Fox; Louis Tavolara of the Paramount, and Lou Singer of the Warfield, all Fox West Coast Theatres, worked together on a stunt and at least have given a new twist to a new gag by producing what they called a “Bobby-Sox Swoon Show” at the Fox Theatre. And, believe it or not, they packed in the younger set starting at 8:30 in the morning!

Now, to explain that explanation in the preceding paragraph it is necessary to show that the “Swoon Show” was an entirely separate performance that wound up at 10:30 a.m., with the house emptied. The Fox then settled back, with a sigh, to its normal procedure of presenting conventional entertainment to the populace of San Francisco.

Mr. Kersken’s comment on the show, quoted in Action, a publication of National Theatres, stated: “Careful attention was particularly given to the program, as teen-age youngsters are probably more critical than some of our older patrons. A careful survey was made to ascertain what were the most popular bands, etc., among the Bobby-Soxers. Because of the early opening time at the Fox, we were forced to start the Bobby Sox Swoon Show (what a name—Ed.) at 8:30 in the morning in order to get it over by 10:30 a.m. This was definitely too early . . . . If other situations are to hold a similar show, it should not be started earlier than 9:30 a.m.”

Following are details of the Swoon Show:

1—Special HUBBA! HUBBA! Trailers in all F.W.C. Houses in San Francisco written in Bobby-Sox jive talk.

2—Hard tickets sold two weeks in advance at all F.W.C. houses in S.F. District by house staff of usherettes, doormen and cashiers. Tickets were printed in three prices, 25c for children, 45c for juniors and 55c for adults. The break-down of these tickets were 1000 Childrens, 2450 Juniors, and 1500 Adults, which we found to be about right.

(Note: Particular stress must be made on the advance sale.)

3—40x60’s in colors processed with special art and copy, were in the theatre lobbies two weeks in advance.

4—250 Window Cards in three colors processed with art and copy, were placed on all school bulletin boards—in school stores—music stores—record shops—etc.

5—Radio tie-ups, with all disc-jockeys to plug show to Bobby Sox crowds, with contest giving recordings and calling stations to receive free passes.

6—Tied-up with Officers of the Frank Sinatra Bobby-Sox Club of San Francisco, they in turn helped choose program—handled publicity

(Continued on Page 28)
'Tomorrow' Gets Exploitation Guns
In Dallas, Oklahoma City, Cincinnati

Because the newspapers of Dallas, Texas, are operating under a severe shortage of newsprint, the campaign for Warners' "One More Tomorrow" was forced to depend principally on radio time and window displays. Manager Dick Foy of the Palace Theatre, and his assistant, Henry Long, set their campaign guns to capitalize on the film's five-star cast, headed by Ann Sheridan, a Texas girl.

Radio time was promoted over stations WFAA, KGKO, KRLD, WRR and KSKY. The film's title song was played over most of the stations, and there were plugs of various lengths for the picture itself. In spite of the newspapers' difficulties, Foy and Long managed to garner feature stories, art and reviews in the Times-Herald, Bill's Bugle and the SMU Campus.

Windows were promoted from the Lone Star Gas Co., Melody Shop, the Grand-Silver Variety Store, Record Shop and the A. Harris Record Shop.

A display featuring blowups of the stars appeared in the lobby one week before playdate. Following the opening, the displays were moved to leading Dallas hotels. An elaborate theatre front emphasized the five-star appeal. Hundreds of three-sheets were posted ten days ahead of playdate.

Midwest Highlights

Highlights of the "One More Tomorrow" campaign at the Midwest Theatre in Oklahoma City, managed by Robert Hynes, included a tieup with Jack Carson's weekly CBS radio program whereby the local Campbell's Soup agency cooperated in providing counter displays in grocery stores; an arrangement whereby companies "feeding" music by direct lines to cafes, bars, etc., permitted their operators, who answer patrons' requests for favorite numbers, to plug the picture's theme song; posters and placards spotted in lobbies, elevators, coffee shops and other locations in all leading hotels, including direct plugs for the picture on menus and in "What's Doing Around Town" programs placed on dressers in hotel rooms; and a 15-minute broadcast over station KOMA the day before the opening.

Meanwhile, the orchestra on the Ohio River boat, The Island Queen, which carries close to 10,000 patrons weekly from Cincinnati to nearby Coney Island and back, played the title song and plugged the opening of "One More Tomorrow" at the Albee Theatre for a full week in advance of the premiere.

Tieups arranged under the direction of Manager Joseph Alexander also included four downtown music shops, which put on window and counter displays; a large florist shop window, cooperative ads with two big stores, and special fashion features in the Cincinnati Times-Star. Some of the store tieups also gave the picture plugs in their regular radio programs.

Paramount Campaign

The highlights in a long list of tieups arranged by Don Shane, manager of the Paramount Theatre, Omaha, for the picture's opening there on June 20, is a deal with the Omaha Safety Council whereby posters will be spotted on downtown electric poles to carry this message to the public: "Saving That Child for One More Tomorrow." Drive Carefully." Window tieups set by Shane cover every downtown corner in Omaha.

Award 'Boquet of Week' In 'Devotion' Tieup

For their day-and-date engagement of Warners' "Devotion," Managers Abner Pinanski of the Paramount and Arthur Morton of the Fenway in Boston arranged an interesting window tieup with Pam the Florist, leading florist in that city.

The display, in a prominent location on Tremont Street, awarded Pam's "boquet of the week" to "Devotion."

R. H. White's big department store also put on several window displays for the picture.

GOOD LEG ART. And the message was not missed, either, when these three lovely lasses went strolling in Cleveland to exploit the showing of MGM's "Ziegfield Follies of 1946" at Loew's State. Stunt was arranged by Ed Fisher, director of publicity of Loew's Cleveland theatres, and Charles Deardourff, MGM exploiter.

Skywriting in Color for 'Smoky' World Premieres

Skywriting in color will be used to exploit the world premiere of Will James' "Smoky" in Denver and Salt Lake City, June 18 and 19, according to Charles Schlaifer, head of publicity, advertising, exploitation and radio departments of 20th Century-Fox. The title of the picture will be written in the blue skies of the Rockies in white and pink smoke and it will be the first time color has been used in this way to exploit a picture. "Smoky" incidentally is in Technicolor.

Premieres in Denver and Salt Lake City will be followed by one hundred simultaneous openings in five mountain states—Colorado, Utah, Montana, Wyoming and Idaho. The governors of the five states are cooperating with 20th Century-Fox in publicizing the premieres.

The kick-off campaign in Denver is being handled by Rick Ricketsen, Harry Huffman and Bernie Hynes of Fox Intermountain theatres with the aid of Eddie Yahr, 20th-Fox exploiter from San Francisco. In Salt Lake City, Tracy Barham, Ray Hendry, Charles Pincus and Helen Garrity are handling arrangements for the Intermountain theatre circuit with Frank Jenkins and Murry Lafayette of the 20th-Fox exploitation department.

Contest Winner to Be in DeMille's 'Unconquered'

The winner of the "Queen for the Year" contest, sponsored by the Mutual Network's popular "Queen for a Day" program, will be given a part in Cecil B. DeMille's "Unconquered," according to arrangements completed by DeMille and Bud Ernst, producer of the radio show. The winner, to be chosen in a national poll of listeners, is slated for one week's work with stars Gary Cooper and Paulette Goddard.
G. C. F. presents

VIVIEN LEIGH* CLAUDE RAINS
in
Bernard Shaw's

CAESAR AND CLEOPATRA

A GREAT SPECTACLE.

PRODUCED AND DIRECTED BY
Gabriel Pascal
with Stewart Granger · Flora Robson · Francis L. Sullivan

* By Arrangement with DAVID O. SELZNICK
Behind the excitement of hundreds of openings from coast-to-coast of this richest of all Technicolor spectacles is keyed a national advertising campaign comparable to any in film selling … the power and the prestige of full-color, thrill-filled ads slanted to reach over one hundred million readers of national magazines and newspapers during August and September.

...Proudly, from United Artists
Selling the Picture

EX-GI OPENS THEATRE WITH 'FRONTIER GAL.' With banners flying, bands playing, and Yvonne De Carlo Day proclaimed by the Mayor as a holiday for the town of Brady, Texas, Ex-GI Bob Shank opened the Texas Theatre with Universal's "Frontier Gal" and did SRO business all through the first day of operation. Miss De Carlo, star of the picture, made two personal appearances on the stage, and aided considerably in getting the show off to a good start. Scene above shows the opening-day parade. Shank, a former captain in the Air Corps, was first to answer a Universal ad in certain southwestern newspapers offering ex-servicemen an opportunity to become motion picture exhibitors.

Dinner for Oldest Postman, Ballyhoos Among Stunts on 2 Films in Boston

Several profitable ideas were worked out by George Kraska, Vaughn O'Neill and Joe Di Pesa, publicists, and Jim Tillett and Jack Mercer, managers of Loew's State and Orpheum theatres, for Boston engagements of MGM's "The Postman Always Rings Twice" and "Bad Bascomb.

Heading the list of stunts in the "Postman" campaign was that whereby five of the oldest local letter-carriers, in point of service, were invited to a dinner and later to a performance of the picture on opening night. Purpose of the stunt, according to the boys, was to find out if Lana Turner was the type of girl the postman would like best to ring twice for on their routes, and if they had one like her on their routes. This angle, it was figured, would get good art and story breaks in local papers. A man dressed in a postman's uniform carried a postman's bag equipped with a hidden set of dry cells and bell which, at frequent intervals, rang twice, attracting wide attention. Selling copy on the picture was affixed to the bag. Ten thousand teaser cards were distributed. Copy: "When addressing letters or cards remember the zone number and the postman will always ring twice."

Special arrangements were made with leading cocktail lounges, night clubs and restaurants to include a special "Postman Cocktail" on their liquor list in advance of opening.

Music stores, book stores and book departments of department stores, carried window displays, while leading beauty salons were contacted for cooperative teipes featuring several attractive stills of Miss Turner's hairdos. Lana Turner bathing suits were displayed in leading department stores.

Prizes were awarded in a radio contest for the best answers to the question, "What is the Meaning of the Title, 'The Postman Always Rings Twice'?

For "Bad Bascomb," a street ballyhoo was arranged in which a young man dressed as a cowboy walked the downtown streets with a sign on his back: "I'm Trailin' 'Bad Bascomb' and His Gang." This was done a week before playdate. After playdate the sign was changed to: "Trailing 'Bad Bascomb' and His Gang to Loew's State and Orpheum Theatres."

To the theatrical critics on the local newspapers went a miniature figurette of Margaret O'Brien in the hope that the newspapermen would make some mention of the picture in their columns.

Arrangements were made with a local radio station to award 25 pairs of guest tickets to the winners in a contest asking the titles of the last four pictures in which Miss O'Brien appeared.

Colorful lobby displays were planned, with the street barkeres outside the theatres wearing 10-gallon cowboy hats with the inscription: "Bad Bascomb' and His Gang Inside."

Specially gammned stickers—a thousand of them—were made up for sniping on telegraph poles—BO.

So Many Old-Timers

SHOWMAN SAM SAYS: A recently-released film has so many old-timers playing small parts that when I saw it I felt I was looking at a picture twenty years old.

Who Has the Butter?

Some of the boys who work on pictures have some wonderful ideas, but we think sometimes they may go over the line. For instance, Leon Brandt of UA went down to Philadelphia last week to put over "Breakfast in Holly-wood." Somewhere along the line somebody—perhaps Leon—got the idea of promising to give away 300 pounds of butter at the opening performance. At this writing nobody seems to know where they are going to get the butter, which is a problem facing most of us, exploitation stunt or no exploitation stunt.

Singing Contest Idea Revived by Sammartano

A few years back Manager Joe Sammartano of Loew's State, Providence, with the assistance of his staff, inaugurated a Bing Crosby vs. Frank Sinatra Sing-Off, which was so successful that other theatres adopted the idea.

Now, Sammartano is reviving the same idea but with a slight change of character. In anticipation of two forthcoming MGM musicals, "The Ballad of Count Old MacDonald" (in which Frank Sinatra croons a tune or two), the Providence theatreman is offering $100 in cash prizes, including a week's engagement with Chico Simon's Bearacooner the show and date. The winners of a Frank Sinatra vs. Van (He Sings) Johnson Singing Contest. Boys over 16 years of age are eligible to compete.

Thus far, Sammartano has been advertising the event in space in customary daily, table tents, special handbills and lobby displays. Additional materials will be utilized as the date of the contest grows closer.

Bobby-Sox Swoon Show Held in San Francisco

(Continued from Page 24)

in city through their Club—acted as judges on stage of Fox Theatre morning of show.

11—Received special mention in Herb Caen's Chronicle column.

12—Received box stories in all the daily papers two weeks in advance—plugging ticket sale.

13—Carried advertising copy in border of regular composite ads as to not to spend unreasonably amount for newspaper advertising. These special boxes were very attractive and told the whole story.

14—Ribbons were placed on all Usherettes, Doormen and Cashiers reading "I Sell SWOON Tickets."""

15—Windows Cards were mounted on a decorative background and used over the Candy Counter to stimulate hard ticket sales.

14—Free photographs of Frank Sinatra were given to all patrons. This was strongly emphasized in the Trailer, on the Half-Sheets and 40x60's. To hold down the cost of autographed photographs, we had a cut made and printed same here for approximately $500 for thousand. The photographs were very attractive, using brown ink on a buff board.

15—Window Displays were worked out with many of the leading Record Stores throughout the city.

Contest for New Title

A contest to re-name MGM's "The Postman Always Rings Twice" was an item of interest for the showing of the film at Loew's Regent, Harrisburg. Featured by Dick McCrane in his Home Town Fan Fare column in the Evening News, prizes of $25 in cash and ten guest tickets were offered. The winning title: "Twin Oaks Tragedy."
Showman Turns Artist
In Face of Emergency

The extent of our abilities are never known until we are forced to exert ourselves in some emergency. We can't do this, we can't do that, until, when necessity urges, we sometimes find we can.

This is the story of a showman who couldn't paint. When his efforts to find an artist to get out a special front failed, he decided to stop weeping and walking over his hard luck and get to work himself.

The showman, G. C. Ramsay, manager of the Village Theatre, Claremont, Calif., desired to keep his theatre lobby and foyer bright during the war years. No artists were obtainable, so he started making his own signs and displays.

Other theatre managers in the area were quick to realize that man had unusual ability and talent, not only from an artistic standpoint but from sales promotion as well, and soon took advantage of Ramsay's offer to aid in the selling of annual special attractions, particularly those shows with revenue designed for welfare purposes.

Today, Ramsay spends every spare moment in the basement of his theatre building displays and making special posters for the 23 Fox West Coast theatres in his district. Perhaps the most outstanding achievements of his artistic venture are the unique candy-stand backgrounds displayed on nearly every stand in the district.

Each of these displays is different, obstreperous, cutout cartoon characters and designed to sell candy and popcorn. The displays were made different so that they could be transferred from theatre to theatre, thereby giving each show a new appearance every six weeks.

Just as surprised as others at his artistic ability, Ramsay declares he has no ambition whatsoever to be a commercial artist. The work he's doing, he contends, is merely a hobby which fits in well with his chosen occupation — that of running a fine theatre.

Other showman may definitely not have Ramsay's talents; on the other hand, they may learn to their surprise that they, too, can really do something with their hands, paint brushes and a frame of shears. It won't hurt to give it a whirl.

Manager's Job to Hear
Quirks in Sound Machine

Sound equipment is so efficient these days that most of us are prone to overlook the possibilities for breakdowns and other difficulties connected with that part of projection. Your operator, being with the machine all the time, may get so used to a mysterious clanking or loud speaker noise that he fails to hear it any more.

That's why the manager must keep his ears always alert for unusual manifestations on the part of the sound section. Two or three or four a day he should concentrate for a few moments on whether the sound is going all right.

While he is at it he should also determine whether the right volume of sound is coming from the screen. This is important, and a matter that should not be the responsibility solely of the operator. You probably know where it is hardest to hear in your theatre; that is the place for the test. And remember that too much sound is as bad as too little.

The Brass Tacks of Efficient
Picture Theatre Management

It's Worth More, Charge More

By Jack Jackson

Sometime ago I went on record in these columns as advocating an early increase in admission prices and offered several reasons as to why the raise was not only warranted but essential. The evidences of inflation are at hand on all sides and I'd like to cite a couple of observations to prove their existence:

In a medium-sized Southern city I encountered a colored panhandler who was asking for dimes instead of the pennies he begged a few years back; on the streets of New York, a tiny pickaninny was weaving his way dangerously through a veritable sea of adult legs pleading for quarters—not nickels.

I cite these incidents to emphasize the fullness of the public pocketbook and to illustrate how thoroughly the knowledge of the existence of surplus or "sparer" money has seeped through to the bottom strata of today's people. If ever there was a time when theatre men should discard any misgivings about the willingness or ability of their customers to accept an increase in admission prices this is it. And, let me further add that you and your business are badly in need of the extra revenue regardless of the present flattering aspect of the p&l sheet. You have to keep your every activity in line with the current trend of public thought. Wages will rise, the item of supplies will zoom, advertising costs will mount—and all this to higher levels regardless of the decreases that have already been absorbed. If and when the federal government were to reduce the 20 per cent tax, the trend of public thought will change and your customers will be expecting a reduction in admissions. If you don't immediately comply there will be little or no excuse for you to dispute the fairness of state or municipal levies certain to follow the federal action.

Take Advantage of the 'Up' Cycle

Today everybody is thinking and acting in terms of MORE. Soon everybody will be thinking and acting in terms of LESS. If you want to protect the margin of profit your business now enjoys, why not take advantage of the present "up" cycle and be in position to satisfy without sacrifice when the "down" cycle arrives.

Just in case all this has failed to nail down the advisability of getting a merited higher price for higher-calibre product being exhibited at higher costs, let me recount an experience I recently had in West Virginia that proves beyond all question that "it can be done."

It was my good fortune to be personally acquainted with Harold Moore, who, during the dark days of "not-so-much" started a portable circuit in the itty-bitty mining towns that had no theatres. Moore had made a percentage deal with the mine owners or commissary proprietors for some space in their buildings where he could show his pictures. The payoff was in "iron money" (the metal slugs given to workmen by big companies against earned but unpaid wages and acceptable at the commissary for family needs until the regular pay checks come through).

It May Sound Incredible, But It's True

An irregular correspondence had kept me pretty well advised of Moore's ups and downs, and so it was quite natural that I take a day out to visit with him on my way East. It will seem incredible to the majority of readers who operate even the shabbiest of theatres, but every word of the following report on what I found out during my visit with Moore is true and I want to take this occasion to impress upon you the acknowledged need of entertainment for their employees by the big and little mining interests who originally made and continue to keep their agreement with my friend.

I mounted Moore's ancient and dilapidated catch-all truck (and mounted is the right word, too) to make the trip through the mountains to Cinco, W. Va., where one

(Continued on Page 30)
If It's Worth More, Charge More, Advises Jackson

(Continued from Page 29)

of the exhibition points was located. We slithered and jolted along some 30 miles of "billygoat" pasture—and I'm sure that the mamma goats carefully examined the hooves of their offspring before permitting them to gambol along the precipitous slopes we negotiated—and finally emerged at a welcome plateau boasting one large frame building mounted on a one-story rock foundation that served as a basement. There was no other habitat of any kind in sight—just mountains and trees.

House Light: 50-Watt Bulb

Moore proceeded to unmingle the two portable machines and take them into the basement. While he was setting them up at the rear of the dimly lighted auditorium(?), I walked around the enclosure of not more than 24 by 30 feet. On the front wall was a square patch of white-wash (the screen) and throughout the place—in no regular order—was a quantity of cased beer, benches, nail kegs, etc. (the seats). One 50 watt bulb, with a two-way socket to permit of connecting the projection machines, provided the house lighting. Along the outer wall were two boarded windows and an off-balance door. One of the windows was only boarded half way to the sill and this served as the box-office.

I don't need to recount with what trepidation I walked to the door to again examine the surrounding terrain. I was actually feeling mighty sorry for my friend Moore whom I honestly felt was laying out a tremendous amount of physical energy wrestling with his equipment when there was no possible place in sight from which the customers needed to compensate for his effort could possibly be found.

I was still standing in the doorway when that period of the day which, according to Mr. Webster, is known as twilight started to herald the early arrival of darkness. The man from the commissary had come down stairs with a roll of tickets and a boxful of that iron money and was putting up the price sign. It read: adults 35 cents and children 20 cents.

Place Alive With People

I shook my head a couple of times to make sure I was not dreaming and before I could compose myself there was a lineup at the box-office and the clatter of iron money. I looked again at where the trees and mountains which, a few moments ago, had seemed to be holding lonely vigil and the place was alive with people coming out of the woods from all directions. The jam mounted until I was conscripted to the post of doorman and had all pockets bulging with pasted tabs before the first flakes of a ancient serial appeared on the screen(?). The audience had chosen their own seats(?) and those not so fortunate were lined along the walls and clustered around my friend Moore at the projection machines. An RKO feature (I wish I could remember the title, because I'd like to give my friends Ned Depinet and Bob Mochrie a plug here) completed the program and by 9 o'clock or thereabout Moore had made his settlement with the man from the commissary, posted a one sheet on the attraction to be shown next week together with a change in the chapter number of the serial, and we were on our way to another community where the box office was repeated in slightly better surroundings with the show starting at 9:45.

'Look at the Picture'

On the way back to Charleston where Moore makes his headquarters we talked at length about his circuit and its problems. He informed me that the business had been exceptionally good that night and that it had been pretty tough sledding before he was able to get his equipment and that much of what he had arrived in those hills. Among the amusing incidents was his recounting of his early days of exhibition in the communities he serves. It seems that the hill people were more interested in seeing the wheels of the projection machine revolve than they were in looking at the pictures, and he was kept busy about town giving the crowd, who gathered around him like they do around a street peddler on Broadway during the Christmas rush, to look at the picture.

I was further impressed by the methods he uses to insure attendance at his shows—his advertising campaigns. He told me that the commissaries distribute heralds which he sends out well in advance to all their customers during the week and also conduct an advance sale of tickets to those anxious to avoid standing in line. Aside from this, the posting of one sheets—with an occasional three when he has something really big—and the showing of a trailer whenever he happens to have one, completes the effort.

He agreed with me that the spirit of get-together on exhibition nights was quite a factor in the success of the circuit and also remarked about how the audience seemed to have perked up in appearance and general conduct since he first started the enterprise. I also had some comment on this factor from one of the men in charge of the commissary who openly expressed himself as being surprised how the exhibition of pictures had increased the demand for electric refrigerators and other items that had been very difficult to sell "before the pictures came."

Experience a Revolution

This West Virginia experience was a revelation to me in more ways than one and serves to emphasize many points that should be of interest to the theatre men who read this column.

First: there is the very imposing item of price. If Moore can get prices like these in situations like these why should any of you who operate genuine theatres of any class or size be hesitant about increasing admissions? Of course you're going to come right back with the argument that he has no opposition and I'm going to answer that you should get together with your opposition and make the increase general and comparative.

Still more important is the conclusive proof that people will go to any extremes and actually undergo hardships in order to see good pictures—and all pictures are good, the only qualification being that some are better than others.

Quite outstanding is the fact that really big business interests—coal mining companies are among the biggest of big business—candidly admit the need of movie entertainment for their employees and are willing to go to considerable lengths to see that such entertainment is provided.

Desire for Finer Things

Of dominant importance is the fact that the appearance and conduct of the attendance has improved and that a desire for the finer things of life has been evidenced in the sales at commissaries since that master salesman, the motion picture, came to the various communities.

Last but by no means least is the indisputable evidence that peoples in all walks of life are interested in and influenced by the magic of the motion picture. That no faction of the community served by your theatre, regardless of environment of circumstance, is immune from the picture bug that makes 'em all frequent if not regular visitors at your box-office if you'll just determine how to inveigle them into making that "first call."

Food Show Scores

With favorable response to his food matinees reported by Ludwig Sussman, owner of the Adelphi Theatre, Chicago, and director of Allied Theatres, other theatre owners plan similar shows in the near future. The State Street Council, an organization of the leading stores and theatres on the big street, used full newspaper pages to tell the public about the emergency famine relief fund and urged housewives to sign a pledge to help in every way possible.
Aids Scout Drive

That good citizenship is good showmanship is the belief of John Echols, manager of Fox West Coast's Spanish-style Arlington Theatre in Santa Barbara, Calif.

Recently, Echols, seeing an opportunity to support a worthwhile community endeavor and at the same time attract patronage to his theatre, held a membership drive for the Boy Scouts. Impressed by the creativity and enthusiasm of the Boy Scouts, Echols decided to sponsor a programme which would appeal to the entire community.

In that spirit, Echols decided to put their stuff... filled every nook and cranny of the huge Arlington with examples of Scout handicraft which drew "ohs" and "ahs" from patrons.

Result: the ranks of Santa Barbara Scoutingdom were swelled, and attendance was increased because of the eye-catching displays.

School Exhibit Attracts Ruralites in Bakersfield

The ultimate objective of every good showman is to build box-office grosses, and this cannot be done through exploitation alone. The good-will factor is also important.

For instance, in Bakersfield, Calif., recently, Homer Gill, Fox West Coast district manager for Kern County, and Bob Cottom, manager of the Fox Theatre, achieved considerable success with the rural trade through an exhibit of the Kern County Teachers' Institute.

The theatre proved a perfect frame for the display (an arrangement of student progress in the schools), and the theatre stage proved an equally excellent setting for discussion and presentation of the merits of the institute's excellent child-development program.

Literally thousands attended the exhibit, which was open to the public from nine until five daily. The exhibit was so extensive that the street in front of the theatre was roped off for overflow exhibits, one of which was a model house on wheels, besides farming machinery and implements.

Make Summertime Theatre Inviting to Your Patrons

Now that summer is here in full swing, it cannot be too strongly impressed upon theatre men that their showplaces must not only be cool and comfortable and conducive to pleasant relaxation but must also be inviting, so that in a tussle with the beach or some other outdoor resort the theatre will have a fighting chance with the prospective patron's pocket-book. Look at the front, is it cool and inviting? Is it clean? What about the inside? Take a look around and improve where necessary.

Just a Little Politics

Mixing in with local politics is not to be thought of for theatres in large cities, but in the case of the smaller situations it does seem like a good idea for the owner or manager to get in the political swim to the extent of making the theatre available for campaigns—giving both parties equal chance. The friendship of the Mayor and the board of councilmen is a mighty useful adjunct.

Teen-Agers Revue, Choral and Swing, Is Staged by Hauschild in Cambridge

From time to time this department has made every effort to impress theatremen with the importance of including activities on their show-selling schedule other than the customary campaigns on feature pictures. Participation in civic affairs; cooperating with the churches, women's clubs, schools, etc., in various benefits and drives; staging special matinees and evening entertainments and engaging in other activities comprise the successful showmanship formula.

That extra-curricular activities can be engaged in with profitable success has been proved by showmen's reports in these columns in the past. The proof is here once again in a report from Thor Hauschild, manager of Schine's Arcade Theatre, Cambridge, Md., who accomplished sprang from an incident—but that incident was enough to start the ball rolling.

During the rehearsal of talent for a series of Amateur Nights at the circuit's "B" house in Cambridge—the State—Hauschild was impressed by a group of high school youngsters who had formed a swing band. Such talent, Hauschild reasoned, could well be the backbone for an amateur review on the stage of his own theatre.

Dubbing the group The Swing-Tettes, the Cambridge theatremen got busy lining up the rest of the show.

The prominence of teen-age clubs, activities and organizations prompted Hauschild to name his show the Teen-Age Revue in order to capitalize on the current publicity. Several rehearsals were held and a special stage setting was built.

Within a few days plans were ready to present a Revue covering everything from jitterbug dancing to choir singing.

That choir singing, incidentally, was occasioned by the "booking" of the local Zion Methodist Church Choir. And why a church choir in a Revue? Explains Hauschild: "Cambridge is a very religious and 'blue' town. Our angle here (and we stressed this point from the stage on the night of the show) was that there are many sides to these teen-agers' personalities, and that it was only fair, in presenting a Teen-Agers Revue, to sample the serious, sacred side of the make-up of our youngsters."

Needless to say, the show was a terrific success and brought forth a flood of highly favorable reactions from local citizenry. Despite the opposition of a local baseball game, the Teen-Agers Revue did 300 per cent of normal business.

Hauschild left no stone unturned in publicizing the venture. Newspapers broke the news on page one and ran additional publicity stories later. One publication even ran an editorial. Specially-designed ads were used, and a trailer was made up for projection ten days before the event. A display was set up in the Arcade lobby.

Three local window display teions were promoted—one on sports equipment and two on sports wear and teen-age clothing. Fifty window cards were made up and placed in strategic locations around town. The schools cooperated by permitting Hauschild to "plaster" their bulletin boards with advertising, while the churches also got behind the effort with announcements in all Sunday School classes.

No matter what size the town, there is almost sure to be several talented school groups. Showmen would do wisely and well to follow the Hauschild formula and make it pay in the form of community goodwill and added box-office dividends.

There is an instinct—call it second sight, if you will—that enables certain producers, certain companies to know what the public wants—and when. It is noteworthy that time and time again, the independent producers of United Artists have brought to the screen a particularly wanted story, a great film personality, and in putting them together, have assured America’s exhibitors the best possible box-office success. So it is that David L. Loew cast, with United Artists’ hearty enthusiasm, the Marx Brothers in "A Night In Casablanca". So it is that

David L. Loew releases thru United Artists.
--- for Great Returns

THE MARX BROS.

in

A NIGHT IN CASABLANCA

--- CHARLES DRAKE - LOIS COLLIER

LISETTE VEREA - SIG ROMAN - DAR SEYMOUR - LEVUS RUSSELL

Directed by DAVID LEON - Distributed by ARCHIE MAYO

Original screenplay by Bruce Cahan and Robert Arthur
Columbia Drama with Music 72 mins.

AUDIENCE SLANT: (Family) A musical that will please average patrons because of its entertainment values.

BOX-OFFICE SLANT: Such names as Jinx Falkenburg, Stan Kenton's band and Joe Besser, the comic, should attract patronage.


Plot: A New York night club owner and former racketeer takes his own death in an accident. He leaves his entire estate to a small town girl whom he met briefly and whom he subsequently resembled. With it, society belle appears, claiming she is entitled to the estate because she was secretly married to the "dead man," the small town girl bought, to have rough sailing. All turns out well with the reappearance of the night club owner.

Comment: Columbia has an entertaining musical drama in this picture, which will please much to a wide variety of patrons. The cast handles its assignments well, with Joe Besser showing great promise as a top comedian. Producer Kraike has extracted the ultimate in production values and Director Sherman has filmed the story with a twist of a twist to diverting and holds up well in its 73 minutes of running time. Songs are good, with none other than Oscar Hammerstein II, writing one of the numbers in conjunction with Ben Oakland. Trudy Marshall screens beautifully as the villainess, performing in smooth style. Technical departments are up to par.

Faithful in My Fashion

MGM Comedy 81 mins.

AUDIENCE SLANT: (Family) A few light laughs, far too infrequent, are the sum total of the picture's entertainment value. Story is weak, mawkish at times. The least discriminating may find it mildly amusing. Others will be inclined to laugh in the wrong places.

BOX-OFFICE SLANT: Not strong enough to draw power or entertainment value to fit in any other category except as the supporting half of a double bill program.


Plot: Sid Martin is a young Tom Drake returns after five years in service to the shoe department of a large department store to take over something left. This includes his love for Donna Reed, his clerks assistant, and the boy, who has risen to buyer in his absence and who had attached, little seriousness to their affair. Drake, however, pursues his suit, and with the connivance of other shoe department members, is led to believe that Miss Reed is still the assistant clerk and in love with Drake, so that he might have the two weeks he has dreamed about during his five years in service. He does not out, not without some complications before the conventional finale, at which Miss Reed and Drake are not trying to fool each other any longer.

Comment: This is one of those unpretentious "bread and butter" films that will hold up well in the local family audience. The unreal mystery and improbability of the story, which moves much too slowly for motion picture audiences. While it is nicely acted and capably directed as well, and given the production values it requires, it never quite moves in one direction, giving an impression of inadequacy. As a network, its 81 minutes seem to be much, much too long for a story that might have been better told in 60 minutes. Full suit for the lower half of double bill programs.

Legion of Decency Ratings

For Week Ending June 15

Suitable for General Patronage

Dangerous Business Faithful in My Fashion

Man From Rainbow Valley Smoky

Suitable for Adults Only

One Exciting Week Runaround

OBJECTIONABLE IN PART

Undercover Women

Sun Valley Cyclone

Republic Western 56 mins.

AUDIENCE SLANT: (Family) Does not have zip and pace that top-notch Westerns ought to have to hold kids' attention.

BOX-OFFICE SLANT: One of the last appearances of Wild Bill Elliott as Red Ryder, this popular series ought to draw 'em in.


Plot: Red Ryder comes to the aid of Teddy Roosevelt in 1899 when the Rough Riders need horses for the Spanish-American War. Red manages to bring a band of rustlers in Arizona to justice with the aid of his courageous horse, Thunder. Thunder leads a stampede into town, freeing captive horses and precipitates a gun battle between the bandit and the forces of law. The battle ends in complete defeat for the varmints.

Comment: Although this effort is not up to standard so far as continuous action is concerned, exhibitors have an excellent chance to cash in on Western name values. For one thing, the combination of Wild Bill Elliott as Red, Bobby Blake as "Little Beaver" and Virginia Christine as "Duchess" is firmly established. Then, discerning showmen will notice that Monte Hale, now billed as lead in Republic's "Trucolor" series, is in the cast. Original title stock Western, Rex Lease. The screenplay tends to be too talky and scholarly, but there are some splendid clashing of acts including some well photographed stampede scenes.

Colorado Serenade (Color)

PRC Western 68 mins.

AUDIENCE SLANT: (Family) A western in color with enough honest-to-goodness, old-fashioned scraps and some good song numbers to entertain the outdoor action addicts.

BOX-OFFICE SLANT: The fourth in the Eddie Dean Cincolor westerns seems to be the best of the series to date.


Plot: Eddie Dean and his buddy are asked by a judge, who has been sent in to bring the law to a wild town, to help break the strange hold of a bad bank over the town, belonging to the government, have been stolen from the stagecoach and no trace has been found of the thieves or the money. Dean eventually uncovers one of the gold-bricks hidden in an old bank vault, and through that lead finds the guilty men.

Comment: Regardless of story, which in most westerns follows a standard pattern, this Eddie Dean series which Robert Emmett Tansey is making for PRC in Cincolor, is certainly far above the average in that type of offering. The color enhances its entertainment worth and this, plus the pleasing voice of Dean and the real, honest-to-goodness tough scrapping that goes on, make these something the average patron will find very acceptable as outdoor action fare. Several good numbers are presented by Dean, and in each of his sidekick does very well with the comedy relief. David Sharpe, Forrest Taylor and Dennis Moore are others in the cast who make their roles count. Production and direction credit goes to Robert Emmett Tansey.

Three Wise Fools

MGM Comedy-Drama 92 mins.

AUDIENCE SLANT: (Family) A fairy tale about elfs and leprechauns that will amuse and entertain the Margaret O'Brien fans and also those who find diversion in this kind of fantasy.

BOX-OFFICE SLANT: Should get best returns where there is a strong Margaret O'Brien following. Also in the situations where there is a large Gaelic patronage.


Plot: Three selfish old men who live together on a huge estate are startled one day by the appearance of a little girl, grandaughter of their long-lost love, who ran away to Ireland many years before. When they realize she is the heir to extensive property...
which they fancied belonged to them, they assume her guardianship but their greed and selfishness disillusion the girl and she runs away to save the oak tree which houses the fairies and lepre-chauns of her childish dreams, she returns to live with the three men.

Comment: A fairy tale about elves and leprechauns. The girl is the focus of the story and the resolution of the story is the thematic conclusion.

** Till the End of Time**

Till the End of Time seems to clarify the little understood (by civilians) problems that beset youngsters who have returned from the wars, from three to five years older, and who with what he conducted his players. The story is fine, the film is well produced, well cast, beautifully acted and is thoroughly convincing.

** Smoky**

Smoky (Color) 20th Century-Fox Drama 87 mins.

**AUDIENCE SLANT:** (Family) Urge your patrons to bring all the kids, and if they haven't any, ask them to borrow some. Adults will enjoy it right along with the youngsters.

**BOX-OFFICE SLANT:** One of those animal pictures, plus Fred MacMurray, "Smoky" was designed simply to rake in the shekels—and it looks as if the producers will succeed.

**Comment:** In another of his "Elmer" characterizations, Al Pearce is a returned hero (although this is difficult to believe in spite of his uniform and medals, since he seems to lack the air of a hero). He has involved himself in the war to the point where he is a slobbering junkman's helper. Fred MacMurray, vying with Smoky for acting honors (no kidder!), does a splendid job with one of the toughest characters handed to any actor in ages. He really does love the horse, and that horse really loves him. To see MacMurray get away with those scenes without slobering is to see real acting art. The story as a whole is somewhat reminiscent of "Black Beauty," especially toward the end when Smoky seems doomed to the glue factory, but the effect as a whole is not maudlin, because Director King has managed to lift the scenes out of that class by cutting when they are too long.

**Comment:** To be tough about it, "Smoky" is a very good picture as all get out, and it looks as if everybody connected with the picture was well aware of that fact and didn't give a damn anyway. The result is an entertainment that is slow at times, but cherishful of beautiful photography and fine action scenes of the horse—an entertainment, in fact, that is sure to win with audiences. The picture is recommended to any actor in ages. It really does love the horse, and that horse really loves him. To see MacMurray get away with those scenes without slobering is to see real acting art. The story as a whole is somewhat reminiscent of "Black Beauty," especially toward the end when Smoky seems doomed to the glue factory, but the effect as a whole is not maudlin, because Director King has managed to lift the scenes out of that class by cutting when they are too long.
10 NEW B'WAY H

Five From RKO!!
Music Hall - “BELLS OF ST. MARY’S”

Astor - “THE KID FROM BROOKLYN”
In Technicolor

Globe - “MAKE MINE MUSIC”
In Technicolor

Winter Garden - “TOMORROW IS FOREVER”

Palace - “CORNERED”
**MILWAUKEE**

Mrs. I. E. Goldberg was recently elected chairman of the Parents-Teachers Association and home and school committee, sponsoring the Saturday movies for children. Co-chairmen will be Mmes. George Wheeler and Frederick Staples for the film selection; Mrs. Frederick Hart, managerial contact for the group: Mmes. George Steinmetz, Anthony Haag, parent education; Mrs. Lindsay Hoben, promotion. There will be area chairmen on this committee for each of the ten movie sections of Milwaukee, including one member from the general public, and from Lutheran and Catholic schools. In making her report as out-going president of the group, Mrs. D. Perry Blount stated that all neighborhood theatres in the city, most of them in this county and many in the state, as well as some in other states, have put on the Saturday shows for children.

The New Falls Theatre at Black River Falls, after being completely modernized and re-decorated, was reopened to the public the last week in May. By the modernization program, everything except the actual walls and roof were dismantled and done over. Concrete floors of the proper pitch were put in, to insure proper vision for all. H. J. Quartonment, who has been manager of the Avalon here, will retain that position as well as that of manager of the New Falls. He is also supervisor and district manager for the Eakin chain in Viroqua, Elroy and Whitehall.

A. K. Hadley, president of Film Arts Corp., Milwaukee, with his son Royal, have returned from a week’s fishing trip when the trout season opened in this state, but, after spending some time in their tent because of rain were compelled to come back to the office empty-handed.

**OMAHA**

Omaha exchange managers at the invitation of the Cooper Theatre Circuit helped participate in the goings on at the annual convention in Lincoln. In charge of the gathering for the Cooper chain were General Manager Pat McGee and Ralph Ayre, assistant general manager. Leo McKeeney, Tri-States treasurer from Des Moines, was in town and went out to out-state houses with District Manager William Miskell.

Robert Herz, Warners booker, is spending a week of his vacation in the family farm. Fred Anderson, Clay Center (Neb.) exhibitor, will close his theatre for a month to vacation in Denver.

Mrs. Mel Evidon spent a week in the city visiting with her family. She is the wife of the Columbia branch manager.

Jerry McGlynn, son of Jerry, Sr., the MGM branch manager, was selected on the all-city high school baseball team.

Mae Withauer, 20th-Fox billed who is still nursing a broken arm, is taking a week of her vacation.

Joseph Chantry, Osceola (Neb.) exhibitor, made his last visit to the Row before heading west for a trip to California.

Marjorie Callahan has returned to her position as clerk in the United Artists office after a two-week illness.

Bill Haarramm, Paramount’s busy office manager, has rented a cabin on the Platte River and is spending a full two weeks there.

Jerry McGlynn, Metro branch manager who is recuperating from an illness, now spends a part of each day at the office.

William White plans to reopen the Utica Theatre at Utica, Neb., June 22 with the completion of remodeling work. The theatre has been closed since H. D. Ragan died two months ago.

Mr. and Mrs. Frank Simek, who own the New Theatre at Aashland, are vacationing in Hot Springs, Ark.

Mrs. Paul Walsh and two children have joined Mr. Walsh here in Omaha and are house-hunting. He recently returned from the Navy to Warners as a salesman.

Ruth Meyers, head inspector for United Artists, is vacationing.

Dick Kehrberg has closed his Star Theatre at Utica, Ia., but he still has the Iowa Theatre at Sheldon, Ia.

Mary Ellen Honey, general clerk at Warners, is off on her vacation.

Pinky McIvaine, RKO-Branch house manager, and his mother will fly to Los Angeles for their vacations.

Mona Hansen, Universal secretary, spent the weekend in Ames, Neb.

Norman Nielsen, RKO office manager, is spending his vacation at home.

P. J. Schmidt has installed all new chairs and lighting in his Lorraine Theatre at Armstrong, S. D.

Tillie Scherer, Columbia inspector, is on vacation.

Bruce Holdridge, owner of the State Theatre, Shenandoah, Ia., has equipped the house with entirely new booth and sound equipment.

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**WASHINGTON**

Herb Sachs, former owner of the Duet Club and a member of Variety Club Tent No. 11, was given a farewell dinner attended by more than 100 people from the theatre, night clubs and newspapers. Managers of all Warner theatres in the Washington zone met last week to discuss plans for the company’s 20th anniversary celebration. John J. Payette, general zone manager, presided, and Frank La Falce, director of advertising and publicity, also spoke. The first 50 people to present themselves at the Capitol Theatre Friday afternoon, June 15, looking as much like Groucho Marx as possible, will be admitted free. The stunt, of course, is in connection with “A Night in Casablanca.”

Ann Buttinger, MGM telephone operator, left the exchange last week for her home in New Rochelle, N. Y. As a going away present Ann received many gifts from the girls and from the Pep Club.

Graham Babee, recently resigned from his post as managing director of Lichtman Theatres, will enter the construction field, specializing in theatre construction. He is now president of the Tuckerman-Babee Construction Co. A. E. Lichtman, who recently sold out his theatre interests, will be the new president of the company.

Sanford Singer, veteran and former student booker at MGM, has returned to the local exchange to take up where he left off three-and-a-half years ago.

See at the Variety Club Rooms recently was Hardie Meakin, formerly of RKO Keith’s in Washington, and now assistant division manager of the Cincinnati, Dayton and Washington territory.

Dorothy Small, former MGM contract clerk, and her husband visited the exchange recently. Dot is now living in Hagerstown, Md.

**ALBANY**

Eileen Gardner, secretary to Saul Ullman of Fabian Theatres, has tendered her resignation to be effective June 15. She will be replaced by Irene Economo, who has been assistant to Paul Wallin of the Leland Theatre.

Visitors along the row included Sam Davis of Phoenix; Jerry, Mrs. LaRocque of Warrensburg; Frank Wieting of Cobleskill; Morris Kofsky of Waterford.

Vacationers include Columbia’s booker, Bill Hanley; Mary Williams, inspector; MGM booking clerk Eleanor Miller; Republican cashier Jean O’Brien; Gloria Zapnone, National Screen booker.

Leo Martone, Warner Theatres’ stockroom clerk, has resigned to enter an Army hospital for further treatment of fever contacted while in service. He is being replaced by Harry Taliewitz.

Columbia Manager Holbrook Bissell and Salesmen Charles Dorric and Si Feld are making arrangements to attend the company’s convention June 16-17-18 at the Hotel Blackstone, Chicago.

Howard Goldstein, Paramount booker, and Mrs. Goldstein are planning to Los Angeles on June 18 for a several week’s stay.

Joseph Miller, FRC district manager, visited
in Buffalo for several days.

Charles A. Smakowitz, Warner Bros. assistant zone manager, journeyed to New York for a conference.

Helen Wiser, secretary at 20th-Fox, has returned to her desk after several weeks' illness.

The 20th Century-Fox exchange is being completely renovated.

The Warner Club will hold its annual summer outing at Totem Lodge, Burden Lake, N. Y. on Wednesday, June 19. Representatives from various theatres and exchanges along Film Row are expected to attend. The committee on arrangements includes Pearl Weissblum, Woodrow Campbell, Jerry Atkin and Harry Arason.

John Rossi of the Strand, Schraon Lake, was in town last week to arrange summer bookings. With him was his brother, Charlie, who will soon open the Paramount Theatre there, closed during the winter months.

Norman May, Warner Bros. short subject sales manager, stopped by on his way to Groversville. Ditto Ed Hinchy, Warner Bros. executive; also Louis Ramm, Equity Films, New York, Sam Rosen, Fabian treasurer, and Bernie Brooks, Fabian booker.

Happy birthday today to Nell Hellman of the Hellman interests.

Albert Zibell has returned to Warner Bros. in the capacity of assistant shipper after several years in service.

Al LaFlamme, Ritz Theatre manager, is a contender for middle-weight boxing honors after successfully quelling a fracas outside his theatre last Friday. It seems that a supercharged patron attempted to gain admission to the theatre through the box-office door. Manager LaFlamme, alerted by his cashier's distress signal, rushed to the scene and successfully subdued the disturber, who was later found to be temporarily insane.

DENVER

Because of the recent death of J. H. Cooper, founder and president of Cooper Foundation, a reorganization of their theatres in Nebraska and Colorado was made by trustees. Under the reorganization plan Pat McGee was named general manager, Ralph H. Ayer, assistant, and E. Frank Roberts, comptroller. Under the plan the Management Group, with McGee, Ayer and Roberts as executives, will take over the actual operational duties formerly handled by Mr. Cooper. Out of town managers present at the meeting, which was held in Lincoln, Neb., were E. J. Tompkins, I. E. Hoig and H. L. Traylor, Colorado Springs: Kenneth Mead, Roy Anderson and Howard Robb, Pueblo, Colo.; Vern Austin, Grand Junction, Colo.; Jack Bruno, Greeley, Colo., and George Y. Henger, Denver.

Alberta Welsh, switchboard operator at the Paramount exchange, went to Rapid City, S. D., to attend the funeral of her mother.

Robert Hill, Columbia manager, will attend a regional sales meeting in Chicago June 17-19. Irving Jacobs, former film exchange manager, was visiting friends, at a film row.

The name of the Trail Theatre, Deertail, Colo., has been changed to the Hiway. The Opera House, Mullen, Neb., has been changed to the Mullen, and the Debeque, Debeque, Colo., to the Roan.

The redecorating of the Manitou, Manitou Springs, Colo., and the Chief, Pueblo, will be done by the Hart Theatrical Decorating and Display Co.

J. J. Goodstein, former theatre and exchange man, has gone into building contracting under the firm name of Goodstein & Hokinson Development Co.

Douglas E. Jussell, former Plaza manager, has been discharged from the Army and has gone into the electrical contracting business. Gordon Le Sueur has bought the franchise for Standard Pictures for the Denver and Salt Lake City territories. Together with Fred Walker, president of Standard, he was in Denver and arranged with Nat Wolfe of Commercial Film exchange to handle the product in the Denver territory.

Max Kugelman has bought the Pecos, Santa Rosa, N. M., from W. J. Flannery.

Mr. and Mrs. Fred Curtis, owners of the Tepee, Thermopolis, Wyo., are the proud parents of a baby girl, Ann Covert, born June 7 at St. Luke's Hospital, Denver.

Out of town exhibitors seen on film row last week included L. F. Flower, Estes Park, Colo.; Ray Bartlett, Artesia, N. M.; James T. O'Neill, Spearfish, S. D.; Mr. and Mrs. Leon H. Coulter, Loveland, Colo.; Tom Poulos, Panna, Colo.; Marie Goodhand, Kimball, Neb.; J. T. Shelton, Dawson, N. M.; and Albert Stanford, Gallup, N. M.

PORTLAND

The pioneer theatre operators, Whiteside Bros. of Corvallis, Ore., operating under name of the Corvallis Amusement Company, have filed plans for a new $120,000 theatre.

In order to conserve dwindling newspaper Seattle papers have announced that theatrical advertisements will be held to one inch. Many other Western newspapers are similarly affected.

Exploitation chief Bob Blair of Paramount is covering key cities of Oregon. Booking on Seattle row: Les and Cora Theuerkauf, South Tacoma; Mike Baravic, Payapal; Al Fernandez, Clallan Bay; Billy Comers, Tacoma; Frank L. Christman, Port Angeles; Bill Evans, Centralia; Dwight Spracher, Raymond; Ed Halberg, Port Angeles. Seattle's old Lyric Theatre is being torn down. In the early days it was made famous by John Cort, later a theatre builder in New York.

Ray Ackles or 20th-Fox is back from eastern Washington for a Seattle conference. Archibald Holt, Paramount salesman for Oregon, is making weekly trips through key points in the Willamette valley.

Mel Huling, western district manager for M-G-M, has been visiting Portland and Seattle exchanges.

D. E. Fullington and associates have opened the Community Theatre at Port Gamble for first run features.

Eugene Pallett's porty star, has been making further purchases for his far-west Oregon ranch on Imnaha River.

E. W. Baker, city manager of Evergreen Theatre at Spokane, has resigned to become manager of the New Motor Inn Theatre on the Trentwood Road. James O'Connell, purchasing agent with the Evergreen Company in Seattle, will succeed Mr. Baker.

CHICAGO

The Alliance circuit has added the Colonial Theatre, Anderson, Ind., to its chain, taking over from the Marcus circuit. James Christ has been named manager.

The Illinois Senate decided the theatres were taxed heavily enough without being under further burdens when they passed the bonus tax bill, including the theatres as donors. Cigarettes and race tracks will bear the brunt of the legislation. The House will consider the bill next.


Newest member of the Allied Theatres of Illinois organization, which includes the booking circuit, is the Ridge Theatre in Chicago. Jack Kirach has announced.

Irving Mack, the Mack of Filmmack, was in New York last week for further conferences concerning his new project of making prevue trailers.

The current demand for cartoon shows on Saturday mornings was again reflected this week when one theatre reported selling 1800 admissions for a 1600-seat house. Most situations generally use 15 cartoons, with the bill running about 15 minutes.

Some celebrities seen in Chicago this week: Jack Benny (who was host at a party for newspaper people), Belita—here for personal appearances, Walter Winchell, Andy Russell, and Jeanette MacDonald.

Balaban & Katz reported $45,000 in theatre collections for the Cancer Fund last week, while Warner Theatres announced $11,000 from its houses in the Chicago area.

W. F. Kruse, Bell & Howell film department manager, will attend the Buffalo meeting of the American Library Association on June 17 and 18. Canada's John Grierson is slated to be principal speaker at the film conference.

Robert Beuabien, formerly assistant manager of the Nortown Theatre, has received his service discharge and has been assigned as assistant manager of the B & K Admiral Theatre. Rocco Ferrilillo has been named assistant manager of the Gateway Theatre.

Olive Wenzel of Eldorado, Ill., one of the five licensed women plumbers in the U. S., was guest of the 20th Century-Fox press department at the trade showing of "Clay Brown."

Three thousand are expected at the annual

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REGIONAL NEWSREEL

(Continued from Page 39)

convention of the National Federation of Women's Clubs to be held at the Stevens Hotel starting June 18. Mrs. A. S. Burt, who founded the Juvenile Film Club of St. Louis, will preside.

Robert Wesley has been elected president of the Atlas Educational Film Company of Oak Park, Ill., succeeding M. Eckhart, who has resigned.

Balaban and Katz managers tendered a going-away breakfast to Walter Lyons, who is resigning after 15 years with the circuit.

Harry Hilmes, for 12 years with the Rarger circuit, has resigned and will take up another line of business.

Jack Hunt was named manager of the Rialta Theatre last week.

Miss Jackie Kennedy of the B & K service department is back on the job after a long illness.

BOSTON

Captain and Mrs. Lee Ackerman left June 10 on their 90-day aerial tour of the 48 State Capitals. They are taking along with them Wendell Smith, Jr., cameraman, who will help with the filming of their planned travelogue, tentatively titled, "Seeing America First in '46." Anu Mahoney, billing clerk at Universal, is enjoying her vacation. She is spending most of her time in New York City. Walter M. Bangs, also at Universal, is due to go on his vacation this week, and as yet has made no definite plans.

Sylvia Sullivan, clerk at Universal, will be married this coming Sunday. Also at Universal, Joe Kelley has turned in his automobile for a brand new Nash and is now the pride and joy of the Canton Marshals.

H. Stanley Taylor, Universal, recently won the golf tournament at the South Shore Country Club—it is rumored his two-tone ensemble, consisting of yellow trousers and green sports jacket, dazzled the opposition.

Phil Berler, chief booker with the E. M. Loew Circuit, after 25 years of service is resigning to go into business for himself, beginning July first. It is rumored that Fred Stone, who has been connected with the E. M. Loew organization for the past twenty years, will succeed Berler.

Phil Hephurn, chief shipper at Paramount, is spending his vacation at home this year; that is, he's in the process of moving from one home to another.

Ellen Logue, bookkeeping machine operator at RKO, is spending a week in the White Mountains.

Barbara Feeney has recently joined the accounting department at Paramount as a stenographer.

Friends of John Downing, branch manager at RKO, were saddened to hear of the death of his mother.

Muriel Dexter, RKO's telephone operator, is spending the greater part of her vacation this year traveling about New England.

Gertrude Jordan, cashier at United Artists, is enjoying her vacation at home this year.

Allan Wiener and Bucky Harris of the RKO offices in Buffalo and Albany, respectively, were visitors to Film Row last week.

CLEVELAND

Edwin R. Bergman, Variety Chief Barker, has named Lester Zucker, Columbia branch manager, to head a committee composed of E. J. Schmertz, 20th-Fox branch manager, Charles Rich, Warner district manager; Jack Soggi, MGM branch manager; Nat Wolf, Warner zone manager; Tony Stern, Warner theatre booker and Charles Ginsberg, to receive contributions from industry members to be turned over to UNRRA for relief purposes.

Harry Weiss, 20th-Fox exploiter, organized the local Dick Haymes Fan Club, which now boasts a membership of 75 girls. Weiss held a private screening of "Do You Love Me?" last Thursday in the 20th-Fox screen room for members, presenting each with a still of their favorite screen singer.

Mrs. R. D. Kittle was installed as president of the Cleveland Cinema Club at the club's annual meeting held last Wednesday in the Higbee Auditorium. Other officers elected to serve in the interest of this, one of the oldest cinema clubs in the country are: 1st vice-president, Mrs. H. E. Smith; 2nd vice-president, Mrs. Louis Zetterheimer; corresponding secretary, Mrs. H. L. Hamilton; recording secretary, Mrs. Roy Welch; treasurer, Mrs. Samuel Lewis. Mrs. Ethel Conrad, president for the past two years, will serve as advisor. Mrs. Edna MacLachlan succeeds as editor of the club bulletin, a post held by Miss Bertelle Lyttle ever since the club was organized.

Norman Lewis, film salesman in Cleveland, is the new branch manager of the Republic exchange, succeeding Sam P. Gorrel, resigned. Levin, came to Cleveland sixteen years ago from New York.

Universal's "Madonna of the Seven Moons" is following in the footsteps of "The Seventh Veil," playing an extended run simultaneously at the downtown Mall and the uptown Ahlamba, two houses not belonging to the same circuit. "The Seventh Veil" ran a total of 5 weeks simultaneously at both theatres. "Madonna" is completing its second week with all indications pointing to a third.

Frank Zulecker, Columbia branch manager and Dave Miller, Universal district manager, and their families have returned from Atlantic City vacations.

Nat Wolf's son, Donald, is home for the summer from Valley Forge Military School, Wayne, Pa.; Marshall Fine, son of Associated Circuit's Meyer Fine, has completed his second year at Harvard and is spending the summer at home, while Marilyn Johnson, daughter of Film Messenger Eddie Johnson, is home from Ohio State University.

Jimmy Kalafat, until recently Lt. Com. James Kalafat, has taken up his former duties with their Associated Circuit, of which his father, John Kalafat, is one of the top officials. Another returning veteran is Marvin Samuelson, who has served three years with the Marines in the Pacific. His old job as Warner theatre booker was waiting for him. John Bidwell, also of the Warner family, is out of the Army, but instead of returning to Massilon as manager of the Lincoln Theatre, he has been appointed manager of the Doan Theatre here.

Another returning Anglingham of Modern Talking Pictures spent a few days in town with local distributor Bernie Payne. Modern talking pictures, all sponsored, are available without charge to schools, institutions and adult groups having their own 16-mm. equipment.

A wedding of interest in Cleveland took place last Sunday in Ogden, Utah when Charles Rice, manager of the Jenkins Theatre, was married to Elvira Manville.

PITTSBURGH

Art Levy, branch manager for Columbia Pictures, and Mrs. Levy have just returned from a three weeks' sojourn in Florida, looking like a normal endowment for the Miami Board of Trade.

Frank A. Orban, Jr., who operates theatres in Hooversville and Cairobrook, Pa., won the Republican nomination for the Pennsylvania legislature from Somerset County. Orban, an attorney, carries on a law practice in addition to his theatre activities, and is an ex-GI.

The 1947 premiere of "Ice-Capades," owned by John H. Harris, head of the Harris Amusement Company, will be held at the Gardens here on September 5, sponsored by the Allegheny County of Women Voters for the fourth consecutive year.

Charles A. Anderson, who operates the Alpine Theatre Circuit with headquarters in Kingwood, W. Va., has flown to Scotland to visit his father there.

A number of theatres in this territory are inaugurating Saturday morning Kiddie Shows, which are proving extremely popular. The USO-Variety Club Canteen held a luncheon at the Variety Club on Monday in honor of Mrs. J. P. Harris, mother of John H. Harris, national president and founder of the Variety Clubs of America. Mrs. Harris has been "Can-

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“One of the Best Murder Mysteries Ever Produced in Hollywood”

SHOWMEN’S TRADE REVIEW

“Audiences Loved ‘The Glass Alibi’”
Hollywood Motion Picture Review

“The Glass Alibi”
Hollywood Reporter

“Tense Melodrama”
Motion Picture Herald

“It’s a Suspenseful Yarn Intelligently Filmed, Skillfully Cast and Well Directed”
N. Y. Daily News

“A Murder Thriller...Suspenseful Script”
N. Y. Post

THE GLASS ALIBI

Starring
PAUL KELLY - DOUGLAS FOWLEY - ANNE GWYNNE
MARIS WRIXON and JACK CONRAD

Produced and Directed by
W. LEE WILDER

A REPUBLIC PICTURE
Gulistan Wilton Theatre Carpet

JOE HORNSTEIN has it!

(Continued from Page 40)

teen Mother” since it opened at the beginning of World War II.

Al Brevak of the Harris Theatre Circuit publicity department has just returned from a three-week vacation in California.

Two of the feminine employees of the Century-Fox have announced their engagements: Edna Herr, head contract clerk, and Pearl Michelson, biller. Miss Michelson has resigned to be married on June 30, and Miss Herr’s marriage will take place in August. Alice Ingram, poster clerk, has been promoted to biller, succeeding Miss Michelson.

H. J. Thompson, who operates Mid-State Theatres, comprising 12 in all, has announced that he will construct a new theatre in Clearfield, Pa., in memory of his late son-in-law, William K. Jackson, who was killed in Germany last year in the service of his country. Before entering the service Jackson was general manager of Mid-State Theatres.

Mr. and Mrs Norman Huhn of the Grandview Theatre are the parents of a baby girl.

The new Carol Theatre, Bolivar, Pa., owned and constructed by Clyde Waugaman, who operates theatres in Slippery and Vandergrift, Pa., will open in the very near future.

ST. LOUIS

Fred Wehrenberg, who was Missouri Chairman for the Cancer Drive, has announced that total collections amounted to about $70,000. Included in the Eastern Missouri figures was $3,646.69 turned in by nearby Southern Illinois theatres. However, the greater part of the Southern Illinois motion picture theatres served by the St. Louis film exchanges turned over their collections to the Illinois state chairman at Chicago.

A good citizenship rally for boys of 12 to 18 years designed especially to combat juvenile delinquency was held at Kid Auditorium June 7 under the auspices of the Federal Bureau of Investigation and the Equitable Life Assurance Society. A feature of the show was a motion picture showing the activities of the FBI, a demonstration by members of the FBI, and talks by Gerald B. Norris, agent in charge of the FBI office in St. Louis, and C. L. Thomas, general manager of KOK.

The two-story brick building at the corner of Big Bend Boulevard and Clayton Road, Richmond Heights, which includes the 600-seat Richard Theatre, operated for 15 years by the Fanchon & Marco Service Corporation, was sold last week for a reported $60,500 by the Plymouth Investment Company to Beatrice J. Vollmer. The Fanchon & Marco group modernized the theatre last year at an estimated cost of $15,000. A hardware store and beauty shop also occupy space on the ground floor of the building.

The Perry Amusement Company, headed by Tony Matreli, has purchased the 400-seat Capitol and 250-seat Court theatres in Pinckneyville, Ill., from Malcolm R. Reid, who has owned the local houses for 18 years. The Court, which has been closed for some time, will be redecorated and modernized and reopened at an early date by the new owners.

Otto Faubaum, who formerly was the manager of the Plaza Theatre in Mount Vernon, Ill., has been placed in charge of the Capitol by the Perry Amusement Company.

The remodeling and modernization of the Orpheum Theatre in Marion, Ill., a unit of the Fox Midwest Circuit, is now in progress and is to include improvements to the lobby, new rest rooms, new carpeting and drapes.

Mrs. Besie Schulte, owner of the Columbia and Roxy theatres in the southwestern section of the city, has returned to her home from the Deaconess Hospital and expects to be back on the job in the very near future.

Frank J. Willingham, manager of the St. Louis MGM exchange has been released from the De Paul Hospital where he was a patient for about three weeks, but apparently will have to remain at his home in Kirkwood for several more weeks before resuming his duties at the office.

Barney Rosenthal, Monogram Pictures manager, is back from business trip to Cairo, Ill. C. D. Hill, Columbia Pictures manager, has been out in the territory and Ivy Waterstreet, MGM exploiter, is to return over the weekend.

Oklahoma City

The wild west was true to form here last week when, during a screening of “The Return of Frank James” at a downtown theatre Farris Shambour, manager, was held up and robbed of $200. He telephoned for the police in a hurry; they ran into the bandit a couple of blocks away and during the shooting scuffle which followed the bandit, who said he was William P. Smet of New York, and a policeman were both shot. However, neither were injured seriously and both will recover.

T. B. Noble, Jr., State owner-manager, is in Colorado Springs attending to business for Westland Theatres.

Griffith executive C. B. Aker has been named first vice-chairman of the executive committee for the Oklahoma County chapter of the Infantile Paralysis Foundation, Inc.

The Griffith Circuit was scheduled to open its new Tower Theatre in Drummire Friday (14). Tom Kirkham is manager of the theatre.

The town of Jones, near here, now has its first theatre, The Fawn, being operated by Emery Anderson and A. W. Bell.

Indianapolis

Sol Greenberg, recently resigned from Warner Bros. as office manager, has joined the sales organization of Film Classics.

Rex Carr, general manager of Marcus Enterprises, visited Dayton during the week, inspecting the company holdings there. He will visit Ft. Wayne, before returning to Indianapolis.

Alfred Harthill, brother of Carl Harthill, manager at the Monogram exchange here, died June 4 at his home in Elkhart, Ind. after a long period of sickness.

Mildred Winter, Monogram’s office manager, returned from a two-week vacation at Miami Beach, Fla.

Max Roth, FRC division manager, was in the city Thursday on business.

Connie Krebs, Goldwyn Pictures representative, was a visitor at the RKO exchange during the week.

L. T. Rogers, 20th-Fox ad-sales supervisor, is in the city on business.

Tom McCleaster, 20th-Fox salesman, has been released from St. Vincent’s Hospital after an appendectomy. He is recuperating at home.

Clarence Brown, head shipper at the Republic exchange, is vacationing in northern Michigan.

They say fishing is a good sport.

Freda Barrett has succeeded Dorothy Armstrong as biller at the Republic exchange.

Exhibitors on Film Row during the week included Grant Henley, Carthage; J. Ehinger, Albion; E. E. Smith, Francesville; C. C. Wallace, Veedersburg; Harry Watts, Knightstown; J. B. Sounce, Edinburg; B. Bennett, Fort Branch; W. C. KoliHorst, Nappanee; and Nick Palos, Tipton.

Philadelphia

Leonard Schlesinger, newly appointed president and general manager of Warner Bros. Service Corporation, is in town supervising the work that is being done in conjunction with his new department. He is visiting the theatres, making all the plans necessary to take care of the new service. It was rumored that magazines are to be sold in the theatres. Late in the week announcement came out that the Warner Theatres contract with the Berlo Vending Co., biggest vending company in this area, had been renewed.

Rose Schneider of Warner Bros. Theatres booking department was a worried girl when she heard of the Chicago LaSalle Hotel fire until she got a call from her husband that he was safe.

Ed Rosenbaum, Columbia exploiter just returned from Worcester, announced that he’s at home for a two-week vacation.

Air conditioning is being installed at the Park Theatre in Strawberry Mansion. Eddie Kappner is the owner.

Invitations were sent out this week for the Testimonial Dinner for Earle S. Swegert in honor of his promotion to mid-east division man-
ager for Paramount. Sponsored by the Motion Picture Associates and the Variety Club, Tent No. 13, the committee expects several hundred persons on hand for the affair.

It was the seventh wedding anniversary for Ida and Max Bronson. Max is the congenial booker at Universal.

Bill Brooker, chairman of the motion picture division for the Salvation Army Drive, has announced that the industry went over its quota by 8.1 per cent.

Eddie Fisher, son of John Fisher of the State Censor Board and formerly of the Warner Theatre booking office, was a visitor. He just returned from China after several years duty in the Army.

Jim Dormond of the Warner Publicity Department was an early vacationer, taking his family down to Ocean City for the week.

Twentieth Century-Fox is getting ready for its big celebration in connection with the opening of “Centennial Summer” in July.

Although the City Council passed the increased amusement tax ordinance, due to what was claimed as political pressure, the companion tax measure on hotel rooms was dropped. When the executive body, in order to balance the budget, simply increased their estimate of how much the amusement tax would bring in from July 1 to December 31, 1946, the Evening Bulletin took editorial exception to their method of figuring.

Lester Wurtele, Columbia circuit sales manager, hops to Chicago over the weekend for the branch managers sales meeting.

TORONTO

In reorganization under the Hon. J. Earl Lawson as new president of Odeon Theatres of Canada Limited, the company has announced the appointment by the directorate of Secretary George Peters to be executive assistant to Lawson. The latter has been named managing director, a previously vacant post, as well as president.

To effect important technical tie-ups for the observance in Canada of the 25th Anniversary of Talking Pictures, the climax of which will occur in August, Glenn Iretton, exploitation chief for Warner Bros., went to Montreal during the week to make arrangements with commercial executives.

Col. William McCraw, co-ordinating director of the Variety Clubs of America, visited Toronto for the installation ritual and induction of 140 members at the inaugural dinner June 5 of Toronto Tent No. 28 of the society, of which the Toronto Chief Barker is J. J. Fitzgibbons, president of Famous Players Canadian Corp. The Toronto unit is rated a Canadian branch and, accordingly, National Chief Barker Robert O'Donnell of Texas extended the privilege of exceeding the usual 100-member limit for a Tent. Assisting in the ritual was Hon. Lt.-Col. G. A. Cherrier, O.B.E., a Roman Catholic chaplain who recently returned from overseas. First Assistant Chief Barker of the Toronto Tent is Paul Nathanson, a director of Odeon Theatres of Canada, and the Second Assistant is Leo M. Devaney, RKO district manager for Canada. O. R. Hascon was installed as property master and B. S. Okon is doyntboy.

The Canadian Picture Pioneers, now in its sixth year, has arranged a lively program, the features of which include a party to Buffalo, N. Y., at the end of June; a summer outing to Mavety's Circle M Ranch in aid of the association's fund, and a big dance in the fall for the same purpose. The Buffalo trip is being arranged by Tom Daley of the Imperial Theatre, Toronto, Jack Arthur, Famous Players district manager, and Manny Brown, former Toronto film veteran now in Buffalo.

The International Cinema, Toronto, devoted to the presentation of foreign-language screen programs since the adoption of a new policy two months ago, turned to Soviet product with the presentation of "Days and Nights," dealing with the Stalingrad siege, commencing June 10. The Uptown Theatre, a Loew unit, simultaneously offered a Swiss-made feature, "The Last Chance."

In order to start construction of its new theatre in Toronto, Odeon Theatres of Canada Limited applied to the municipality for repossession of structures on the site which had been loaned rent-free as an emergency housing centre. The agreement with the city called for one month's notice for the return of property and it was announced by the welfare department that other accommodation had been secured for the 43 persons.

Jack Trotter of the Imperial Theatre staff, Toronto, has been appointed assistant to manager Russ McKibbin of the Victoria, a Famous Players unit, replacing Roy Clark who resigned.

Gordon Lightstone, general manager of Paramount Film Service, Toronto, is making the round of Canadian branches for dinners at which (Continued on Page 44)

One of Radio's Greatest Stars in a Box Office Pay Off Picture!

JEAN HERSHOLT

MELODY FOR THREE

—It's a tune that will play on your heart-strings!

with

FAY WRAY
WALTER WOOLE KING
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SCHUYLER STANDISH
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Distributed by
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BOOK IT NOW
AT THESE ASTOR EXCHANGES

Atlanta, Astor
Boston, Embassy
Buffalo, Panco
Charlotte, Astor
Chicago, Capitol
Cincinnati, Popular
Cleveland, Imperial
Dallas, Astor
Denver, Commercial

Des Moines, King Enterprises
Detroit, Allied
Kansas City, King Enterprises
Las Angeles, Astor
Minneapolis, Astor-Dallas
Milwaukee, Astor
Minneapolis, Astor
New Haven, Conn. Film
New Orleans, Dixie
Canada, Peerless Films, Ltd.

New York, Astor
Oklahoma City, Astor-Dallas
Philadelphia, Astor
Pittsburgh, Crown
Portland, Star
St. Louis, Capital
San Francisco, Astor
Seattle, Star Film
Washington, Astor
DALLAS

Robert W. Earnest, Jr., projectionist, died at the age of 53 in a Veterans' hospital at Amarillo. He had been a projectionist in Borger lately.

Manager Johnny Price of the Peak Theatre received a letter last week in which was enclosed 30 cents in coins. "I went in on a child's ticket and I was 12 years old," the letter read. "I think this will be enough to make up."

The Dallas Variety Club's swimming pool at Sullivan Park has been opened for a summer's billing for children. The pool, donated to the city by the Variety Club and operated by the YMCA, will be open daily.

William Lansburg is the new exploitation man for Paramount, coming from Kansas City to replace Allen Glenn. Lansburg is a war veteran, and was with Paramount before entering the service.

J. J. Donohue, central division manager, and Hugh Braly, Denver district manager, are due here June 20 to attend the dinner Paramount is giving in honor of four 25-Year employees of the Dallas exchange. The new 25-Year Club members are Louis Kay, Mines, Willie Simmons, Julia Purvis and Leasy Taylor.

Bob Helms is back on the road for Universal as a traveling auditor, with Leonard Andrews taking over his duties as office manager.

RKO's new publicity man in this area is Russell Morgau. He follows in Charley Shaw's footsteps. Charley has gone to a public relations job with Pan-American Airlines.

Dan O'Keele has resigned from National Screen and gone into the middle west area for Alexander Films, working out of Des Moines.

MONTREAL

Ken Hatton, advertising manager of United Amusements, who has been with the company 24 years, has resigned to go into business for himself. He was feted by the staff and company officials. George Ganetakos, general manager, made the presentation of a gold wrist watch. The girls gave him a marble desk set. Mel Johnson, his assistant, has taken over but is not yet confirmed in the post.

United Artists have "Cascar and Cleopatra" slated for first-run downtown some time in August. Manager George Heber is planning to attend the first UA international conference since the war, to be held in August at the Waldorf. David H. Coplan, managing director of the company for Great Britain, will visit Montreal after a stay in Toronto.

Leo Choquette of Montreal, owner of the largest independent chain of theatres in the province, was appointed official referee for the

CIVIC ENEFACTORS. The Baltimore Variety Club and the Baltimore Police Department are spearheading a movement that may well find emulation in other cities. This is an activity to supply recreational facilities for boys. Above, the recent ceremonial dedication of a new club, the 'Third Boys' Club and the first in Baltimore for colored boys, with Chief Barker William K. Saxton of the Variety Club making an address. The ceremonies held in the A.M.E. Church were attended by city officials, including the mayor, and leading citizens of Baltimore. The club, thanks to the work of the Variety Tent, boasts excellent recreational facilities, including a library, workshop, game room, showers, lockers, gym room.

Davis Cup tie-breaking matches were held in Montreal between Canada and Mexico this Thursday. Leo, who owns upward of 15 houses and recently added two more to his string, is a tennis player of no mean ability and a councillor of the C.L.T.A.

Both John Davis and John Wolfe of Odeon visited the city and made the return trip to England via Canadian Colonial Airways. Apparently the only holdup to Odeon's Montreal building plan is the difficulty in closing property sales.

Guamont Kalee will open an office in Montreal to market its projection equipment. Pete DeLorme will manage the outfit.

Messrs. Chouinard and Lalonde of Quebec City and Plessisville respectively were recently in town on a booking jaunt and visited Regal's offices.

It is understood Montreal police will accept the stamp of the Board of Cinema Censors as the city swings into its campaign to clean-up advertising. The campaign started at the request of the Roman Catholic Church and is aimed at clothing all nude and semi-nude girls that radiate their charms from bill boards and other ads. The same goes for film posters and magazine covers. Theatremen take the view that their ads have always been censored and that they will suffer little, and, they say, it is only fair that the advertisers of brassieres, scanties, swim suits and other next-to-nothing garments should face the same demands for the observance of decency that has been their lot for years.

Ike Sourkes, formerly with Monogram and Alliance Films is now heading Confidential Reports Registered. The firm operates on the same basis as Confidential in the U. S. but has no connection aside from the operating principles. Ike has his concern registered in Quebec and Ontario.

Mickey Iseman, assistant general manager of Empire-Universal, passed through the city on the way to the Lake St. John district where he will engage in a little fishing. Empire will hold its convention at the Chateau Frontenac in Quebec during the early part of August.

VANCOUVER

Trans-Canada Films Ltd. of Vancouver was recommended by the Jubilee Committee to shoot locally a 20-minute feature film of the city. It will be a National Film Board release in Canada and the U. S. A. A shortened version will run on the regular theatre circuits.

Sales of the Beacon Theatre, former Panamies vaudeville and picture house, has been completed by th Canada Trust Co. for $300,000 to a subsidiary of Odeon Theatres. The house will be completely remodeled by the circuit.

Without calling on the accused men for defense, Judge Boyd acquitted three local men who were charged with conspiracy to rob the Plaza Theatre last March. David Tracy, the assistant manager now serving a one year sentence, named the three as sharing in the loot, totaling $1056. The judge explained that the only evidence against them was that of an accomplice.

British pictures are going swell business out this way, presently topping the U. S. fare. Doing well are "Blithe Spirit," "Seventh Veil" and "Madonna of the Seven Moons."

Orpheum usherettes Kay Mason and Dianne McMans have organized a girls' band and will tour the Prairie Provinces, starting at the Calgary Stampede in July.

Earl Hayter, Odeon B. C. supervisor, has returned from an inspection trip to Trail, B. C. and reports that business is on the up beat there.

Unusual activity in small house operational changes is reported in the three Prairie prov-

New Mirrophonic Sound
JOE HORNSTEIN has it!
NEW ORLEANS

Joy N. Houck has announced that the booking and buying department of Joy Theatres, Inc., Rex Amusement, Inc., Strand Amusements, Associated Theatres, Inc., and all other theatres he is connected with has been transferred to the newly formed Independent Booking Co., Inc.

Joe D. Lyons of the Ritz Theatre, Lutcdale, Miss., is another "Indie" who has joined the ranks of the Independent Booking Co., Inc.

J. G. Broggi, formerly booker at 20th Century-Fox for something like 25 years, has returned to New Orleans to become manager of the Film Classics exchanges.

Ike and Harry Katz, who recently sold their PRC franchise in Atlanta, were visitors to the film colony last week. They have organized a circuit of exchanges in the south known as Kay Film Company. They will distribute their pictures in New Orleans territory through Dixie Films, Inc.

No more wakaloo dreamings of spooks and ghosts for Vivian Jones, 26-year-old night maid at the Joy Strand Theatre here, who is now on the casualty list with internal and back injuries which she suffered when she jumped through a window of the mezzanine floor office in the theatre and landed on her back on a shed 26 feet below, to flee from the ghastly apparitions she fancied "Hunted them there places." It all happened on Tuesday, June 4 at noon when Vivian after a diligent cleanup of the theatre flopped to rest in an easy chair in the office. In her reverie of "The Ghoul" and other chillers come to life, there came a tap, tap, tap, on the door. To Vivian's request "Who's there?" came no reply. Vivian did not tarry. She took what she thought the best chance out. A "Creepier." "Oh, no! It happened to be the manager, Waddy Jones.

E. L. Beaud, head of the projection department of Paramount Richards Theatres, is con-

Lydia Scully recently withdrew from the booking department of Paramount Pictures to enter the employ of Columbia in the same capacity. She replaces Marie Daries, who will be kept busy assembling a feature for the coming Blessed Event. John Woodrow Dare, formerly an accounting clerk for Paramount Picture, and more recently a G.L., replaces Lydia.

Aundry Miller, clerical aide of Universal Pictures is on her vacation in Monroe, Mich.,

where she is visiting her in-laws-to-be.

Hugh Owen, divisional manager, and Al Kane, captain of the 54th Annual Drive of Paramount Pictures, New York, and J. F. Kirby, their southern district manager, attended the Paramount Exchange Banquet here on June 6 in the Roosevelt Hotel. The occasion was in honor of his 25-Year Club Members.

Margaret Katter and William Graham are back at their respective desks after attending the IATSE pre-convention meeting at Atlanta.

Nick Lamatta recently resigned as manager of Universal exchange in Atlanta to return to his native state, Louisiana. He will enter the exhibition field. He purchased the Ritz Theatre in Bogalusa, La., from F. Mosley. Before entering service in 1942 he was manager of the local Universal Film Exchange.

LOS ANGELES

Calling all billers! One wanted immediately at United Artists office. Page Miss Miriam Cohen, who is currently "doubling in brass" as biller and booker. Ann Thomas, former holder of the job, recently resigned to become a hausfrau for her returned soldier-husband.

It's down the home stretch for the Columbia boys, who at last reading where in second place in the Silver Anniversary playdate drive, "Frisco" is first in group standings, with the campaign due to finish on June 27.

Monogram's youthful booker, Bob Bigelow, spent a weekend in Mexico, his first trip there.

Visitors to the Row included Frank Diamos, on one of his comparatively rare jaunts to L. A. Frank was looking things over for the Lyric Amusement Company of Arizona. Another caller was Jack Kerr of the Lamont, Lamont.

The PRC office really glows these days, following a thorough painting job and general sprucing-up.

Vacationers from the RKO exchange are Ebba Blackwood, popular receptionist; Genevieve Henderson, bookkeeper; Lillian Fulks and Mary Woolter, inspectresses Lillian went to Denver, while Mary made an auto trip.

Film Classics' Nicky Goldhammer returned from a trip out Chicago way. His son, Genial Bob Goldhammer, visited San Diego.

National Theatre Supply's Vint Oswald has left on a vacation to Lexington, Kentucky.

Sam Decker, local Screen Guild franchise holder, has gone into the production end of the game for the first time. Sam is acting as associate producer for "One More Chance," which started June 15 under the production and direction of William Berke.

James Powell, former city salesman for RKO, is now handling the Arizona territory. Frank Schindler, ex-Navy man, takes Powell's spot. Robert Mochrie, vice-president of RKO, paid the local office a visit, coming across the country from New York.

Mrs. Dick Larson, RKO inspectress, hopes to be able to join her husband soon, but she will have to go a long way to do it. Chiel Boes'ne's Mate Larson left on June 7 for Japan, where he will have about 18 months to sweat out. The couple had been married a month when Chief Larson, veteran of 12-years service, left.

Larry Jones, projectionist at the Downtown Music Hall, returned to his post after a week's vacation, Cliff Gieseman, of Blumac-United, is sporting a healthy tan following his sojourn with the Missus in Palm Springs.

MEMPHIS

L. W. McClintock, branch manager of the Paramount exchange here, is now on vacation. Bob Kilgore, chief booker at Paramount here, has returned to his office following a recent operation.

William (Bill) Previtt, New Orleans exhibitor, entertained some 50 Jackson, Miss., air enthusiasts at the Variety Club last week while the Jackson Chamber of Commerce Aviation Goodwill Tour was in Memphis.

William Malin, Atlanta, Ark., exhibitor, was stepping high this last week, what with a daughter graduating from Ward-Belmont and the opening of his new house at Augusta.

Mrs. Ann Foley, Morningside circuit booker from Hayti, Mo., was on Memphis film row last week.

Tommy Baldridge, recently resigned as an MGM salesman, has taken a job as an exploitation man for United Artists.

Memphis Variety Club will entertain with a dinner dance Saturday night June 22. The dance will be a pre-convention event for the Motion Picture Theatre Operators Association, which will meet in Memphis the following Monday and Tuesday.

Flexer-Haberfeld Theatres will reopen their new Strand at Amory, Miss., on June 24. The theatre has been entirely rebuilt, its length extended and a new porcelain front added. It will seat about 650.

Bob McClain, assistant manager of Locor's State, is honeymooning in Florida. The bride is the former Emma Jean Ware of Memphis.

Margarette McClelland, young Memphis singer who has been featured in musicals at Louisiana (Continued on Page 46)
(Continued from Page 45)
State University, has gone to Hollywood for a screen test offered by 20th Century-Fox. Her trip to Hollywood coincides with national publicity she received recently in "Life" as "Darling of L.S.U."

ATLANTA

Ernest Fox, Loew's relief manager, is moving to Memphis in the same capacity.

John Carter, owner of the Brookhaven Theatre, is out of the Army after two years. During this absence Mrs. Carter filled his post, managing, despite shortages in all lines, to completely re-equip the house.

W. L. Mills, visiting on Film Row, says he expects to open his new theatre in Galtinburg, Tenn., in 60 days.

William Richardson, president of Astor, has returned from a trip through Florida.

Bill Langston of Warner Bros., Mrs. Stella DeFoe of MBS and Mrs. Christine Baneks, 20th Century-Fox are attending the IAETSE convention in Chicago as delegates from Local B-49.

Mr. and Mrs. A. M. Rutledge, formerly with Monogram Southern Exchanges, are the parents of a son.

J. T. Nash, of Chickamauga, Ga., announces the sale of his theatre there, the Liberty, to Independent Theatres, Chattanooga.

Howard Schuessler, Lam Amusement Company, Rome, Ga., and Mrs. Schuessler, announce the arrival of a son on June 4. Papa Schuessler, in Jacksonville attending the SETOA convention, flew home for the event. The lad is named Lewis.

Last autumn Sam George, manager of the Roxy Theatre, rescued a baby squirrel from the jaws of a dog, raised it on an eye-dropper and named it "Screwy." Now fully grown, it climbs to his shoulders for food.

Film Row visitors: Mrs. J. B. Stokely, Roxy Theatre, Crawfords, Ga.; J. B. Smith, owner of theatres in Pickens and Liberty, S. C.

DES MOINES

William R. McCulloch, manager of the Garden Theatre at Davenport, Ia., will be married this fall to Juelleth Katharine Hare of Rogers Park, Ill. McCulloch, recently discharged from service, formerly managed houses at Des Moines for Tri-States Theatre Corp.

Tri-States Theatre Corporation's Thirteenth Anniversary contest which will run from June 8 through Sept. 7 will be climaxcd with a three-day outing of all the circuit managers at Lake Okoboji Sept. 10-20. L. M. McCrackeney, company treasurer, is drive captain.

The Hollywood touch was felt at Des Moines with six Golden girls stopping off in connection with "The Kid from Brooklyn." Robert Kurtz, assistant shipper for 20th-Fox, has resigned and Harry Trullinger, former ad sales manager, has replaced him. Gerald Welbon has taken over the ad sales job.

Katie Malone, MGM contract clerk, has resigned.

George McGumlay, formerly of St. Louis, has joined the Warner staff as a salesman.

William Day, assistant manager of the RKO

Orpheum at Des Moines, has been named manager of the RKO Pan in Minneapolis. He will succeed the John Robertson, recently released from service.

Seymour Borde, manager of the RKO exchange at Des Moines, has been transferred to Chicago. He was tendered a farewell party by the Des Moines Film Row before his departure.

NEW YORK

The Broadway Association, headed by Robert K. Christenberry, president of the Hotel Astor, will present a plaque to Warner Bros., in commemoration of the 10th Anniversary of Talking Pictures at a special ceremony being arranged for July 31. The plaque reads: "Presented by the Broadway Association to the Warner Brothers for their pioneering vision and courage in presenting the first successful sound motion picture, "Don Juan," at the Warner Theatre, New York ... And for their distinguished contribution to the development of talking pictures as the foremost entertainment and public service medium of the twentieth century."

Billy Ferguson, MGM's exploitation chief, make a quick jump out to the coast this week for conferences with the two Howards, Dietz and Strickling. Other MGM expatriates include Carey Wilson, producer, who visited Washington, and J. J. Coin, studio executive, who landed in New York early this week. Alan F. Cummings, in charge of MGM branch operations, also left town, but in his case a vacation was the reason.

Alec Moss, director of exploitation for Paramount, has received the Certificate of Appreciation from the Greater New York Councils, Boy Scouts of America for his work on behalf of the recent Boy Scout campaign. He was in charge of publicity for the Motion Picture Division of the New York Councils.

Rudolph Weiss, head of the Warner Theatres real estate department, left over last week-end for a short trip taking him to Springfield, O., Cleveland, and Utica, N. Y. He was due back late this week.

Word has reached the RKO Radio home office that Al Avery, branch manager in Memphis who is also familiar with the New York scene, has left the hospital after a gall bladder attack, but that he is scheduled for an operation as soon as he has gained sufficient strength.

Pointers and MGM publicity department had the enviable job this week of accompanying Lucilie Ball when she visited her home town, Jamestown, N. Y. It is whispered that nobody in Jamestown even saw Rogers.

COLUMBUS

The sudden hot weather, on top of graduation excitement, has caused a box office slump affecting both first-runs and neighborhoods.

Norman Tyne, manager of Nell's State, is vacationing, with Damon Swain filling as relief manager.

Jimmy Ascher, United Artists representative, has been in town for the advance campaign on "Ahline Town." He also had several talks with limited runs.

Allen Sparrow, Loew's midwestern division manager, finally got away for that delayed Florida vacation. B. L. McGraner, Ohio assistant manager, planned to Los Angeles last week for a quick looksee at the Metro studios on his vacation.

It's rumored that the Palace and Grand are considering installation of a combined PBX board, similar to the one installed several months ago for the Ohio and Broad.

The Uptown, spic and span after a five-day redecorating job, is open again. John Murphy says it was the first time in 11 years that the subsequent-run High Street house was closed. Neighborhood managers report "Verb-a-plur" complaints about the recent five-cent boost in admissions.

Carl Rogers, Broad manager who recently underwent an appendectomy, is back at his desk.

KANSAS CITY

Lou Patz, National Screen district manager, started for Denver and Salt Lake City after a business visit here.

The Globe at Savannah is nearing completion and the Senate Theatre on May 21, 1943, a few days, if materials to finish the job can be found. Owners M. B. Presley is finding it tough going, though he has managed to make progress so far.

Jack Bloom, New York's manager of the 20th-Fox Theatre, has been here on business. So also is Jim Grady, who is the same company's midwestern district manager.

The Barron Theatre at Pratt is open again, after having a slight fire which caused closing for a few days.

Down at Huntington, Ark. E. A. Patton, owner of the Roxy, is nearing completion of improvements to the theatre. The building is being enlarged and a new lighting system is being installed.

Harry W. Setton, owner and manager of a number of theatres in the midwest, died at Wichita recently.

Paul R. McCarty will work out of Wichita covering the Western Kansas territory for Shreve Theatre Supply.

HARRISBURG

The Pennsylvania short subject, "Cradle of Liberty," was screened last Tuesday by Gerry Wollaston, State manager, at a private showing for Governor Edward Martin, the State Department of Commerce, and other Capitol officials.

A display of the Dauphin County Tuberculosis and Health Society has been placed in front of the Senate, through the courtesy of Bob Silman, manager.

A suspended penitentiary sentence of one-and-a-half to three years was imposed on John J. Brennan, Canonsburg, who pleaded guilty in the Quarter Sessions Court here last week to robbing the Senate Theatre on May 21, 1943. Brennan was brought here directly from the Western Penitentiary, where he was released last fortnight after serving almost five years on a robbery of the Basle Theatre, Washington County, Pa. A subsequent department, has been hired to take his place, then assistant manager, and stole nearly $800 from him.

New manager of the Lyric, Williamstown, is Ira Sherb, Lebanon, known in the industry.

Mrs. Edna R. Carroll, president of the Pennsylvaia Board of Censors, headquarters, Philadelphia, described the board's work at a meeting of the Lions Club here.

Ed Gott, Fabric publicity man, visited in New York and in Richmond, the latter confering with recently-discharged Major Al Nowitsky, who will handle publicity for the five houses in the area.

"Voice of Theatre Speakers"

JOE HORNSTEIN has it!
One Exciting Week

(Continued from Page 35)

billed with a musical topper. Playing a straight man to Shemp Howard and Pinky Lee's comedy routines, Jerome Cowan turns in his usual capable performance. William Beaudine directed and Donald H. Brown produced.

Crack-Up

RKO Radio Drama 93 mins.

AUDIENCE SLANT: (Adult) Thoroughly entertaining, intensely dramatic and at times terrifying melodrama with psychological overtones. Should satisfy all types of adult audiences.

BOX-OFFICE SLANT: Not strong enough initial draw but should build on word-of-mouth. Good for a leader in double-bill programs.


Plot: In an incoherent frenzy Pat O'Brien breaks down the door of the art museum where he is a lecturer, has a cop, panics, and is in danger of arrest. He tells the police that he was in a train wreck but investigation proves that no wreck or accident of any kind has been recorded in the vicinity. In investigating what really happened he O'Brien uncovers a plot involving forged duplicates of famous paintings. With the aid of Claire Trevor, Herbert Marshall, a Scotland Yard investigator; and Wallace Ford, lieutenant of New York police, they uncover the real criminal.

Comment: This is one of the real "sleepers" that come along just often enough to place producers on edge, ensuring them something to be the talk of the box-office every where on the lookout for them. Whether or not this can develop into a real box-office hit only time can tell, but it has every at-

tribute of entertainment necessary to put it into the sleeper class. The production values are excellent, the direction of Irving Reis is superb and the performances of Pat O'Brien, Claire Trevor and Herbert Marshall are tops. The picture developed a surprising suspense for just seconds of its time, relieved when neces-

sary by more conventional plot development. The entire story is believable, the acting is convincing and the thrill addicts will get more than enough to satisfy them. Extensive exploitation should be the rule for this one. It can't be oversold.

Lover Come Back

Universal Comedy 90 mins.

AUDIENCE SLANT: (Adult) A delightfully gay comedy of marital difficulties between two nice people. Fine escapist entertainment for any adult audience.

BOX-OFFICE SLANT: People players are well known, have good drawing power nearly everywhere; the film is good entertainment, people are bound to talk about it. And almost every scene exhibits gorgeous women's clothes. What more could a showman ask for?


Plot: War Correspondent George Brent returns from Europe with his partner, Vera Zorina, and is met aboard ship by his wife, Lucille Ball. They go to a surprise cocktail party where Brent is overwhelmed by USO entertainers who had met him at various war fronts, and indications are that Brent had carried on affairs with each of them. Lucille decides to give him a dose of his own medicine, but Brent's double standard gives rise to unremitting jealousy that even-


tually sends her reluctantly to Las Vegas for a divorce. Charles Winninger (Brent's father), appears in Las Vegas, also for a divorce from Brent's mother. The silliness of his father's reasons for attempting to obtain a divorce, brings Brent and Miss Ball together, as expected.

Comment: This is opulently produced, cleverly executed with a fine sense of timing and played to the hilt for all its laughs by George Brent and Lucille Ball. Charles Winninger and Vera Zorina (who doesn't dance a step in this one) provide the chief support. The others are uniformly good, the picture is just light, escapist entertainment but is thoroughly entertaining from start to finish. The sets are rich looking, the gowns designed by Travis Banton will make most feminine addicts of the audience. The picture is a treat for box-office and the old saying that there is no such thing as an exploitation picture may not be true. "Lover Come Back" may not stimulate the intellect, but it is certain to stimulate everyone's risibilities. It should do quite well at the nation's box-office.

Two-Fisted Stranger

Columbia Western with Music 51 mins.

AUDIENCE SLANT: (Family) Fair western that will pass muster with most action fans.

BOX-OFFICE SLANT: Average draw for this unusual "Durango Kid" series.


Plot: This time the Durango Kid, who is a gent of Robin Hood inclinations, sides with the poor people of Nevada in the 1870's to keep them from being cheated by a gang of fraudulent mine operators. Posing as Steve, a wandering cowboy, the Kid gets in his licks at the right time in his favorite guise of black costume aboard a beautiful white horse. The gang is thwarted and justice reigns supreme until the Kid has to return in another film to unravel some dirty work.

Comment: This latest release in the Dur-

ango Kid series is not the highly calibre set in previous editions. For one thing, the film is slow in getting started. There is plenty of riding, but not enough of the other ingredients interspersed. Starrett, as always, is excellent in the dual role of Steve and the Kid. Smiley Burnette handles his chores well, but doesn't have the quality of material given him in other releases; his comic songs are not the wisest choices for western fare, bordering too much on the jive side, rather than hillbilly. Zeke Clements, imported from Grand Ole Opry, looks promising and sings his numbers the way hillbilly audiences like c'mon, young Maude Prickett turns in a surprisingly good performance in a bit as the widow with mercenary leanings. Using such people as Clements and Prickett seems wise because the cast has been forced to fill the empty roles of its customary roles so often that the sharp-eyed western fan can almost spot the story at a glance by watching these same actors again and again.

Worthwhile Advice

SALESMAN SAM SAYS: A short on the program is worth two on the shelf.

...NEWSREEL SYNOPTSES...

British Ambassador to Washington; Nikolai Novikov—new Soviet Envoy to U. S. takes place of Gromyko who is Russia's delegate in the United Nations; Senator Mitchell holds hearings on Air Bill introduced by him—calling for National Air Policy Board; 38 dead, hundreds injured in LaSalle Hotel fire; New Jap Cabinet poses in Tokyo; Rome gives thanks for escap-

ing havoc of war; Graduation day at West Point and Air Force Academy at Arnold Air Force Base in California home; 50th Anniversary of automobile industry celebration in Detroit; Devon horse show; Sweepstakes winners.

NEWS OF DAY (Vol. 17, No. 279)—59 die in Chicago hotel fire; Auto jubilee in Detroit; Atomic Bomb Action Committee of Los Angeles, California; Lord Inverchapel to U. S.; Last appearance of Umberto II of Italy; Romance at West Point and Annapolis; jet planes and B-29s in big Los Angeles sky circus; Birkenhead Night;

PARAMOUNT (No. 82)—France votes; Italy votes; Fred M. Vinson appointed Chief Justice of Supreme Court; Football for Peace in London; Ms.

Fawley in London; Poland—the Road Back; West Point and Annapolis jubilee; John Kennedy; Swissdaughter of Swiss daughter; Roanoke swimming meet; Dick Powell;

RKO PATHE (Vol. 17, No. 84)—Soldier's Day; British's parade on Victory Day; Chinese government in old capital; GI families settle in Berlin; English radio talks on wedding plans; Woolworth's Labor Day feature; Universal City; Hollywoods;

UNIVERSAL (Vol. 19, No. 510)—Allied victory parade; Assembly reveals jewel of millions; Safety at sea for pilots; Paratroops demonstrate for West Point Cadets; Old time auto races; Motorcycle speed Kings in Spain.

(Released Wednesday, June 12)

MOVIE TONE (Vol. 29, No. 81)—Fred Wilson ap-

pointed new Supreme Court Chief Justice and John Snyder Secretary of Treasury; Lord Inverchapel new
CHECK-UP ON PRODUCT IN WORK

Diversity of Themes Is Seen in Product Currently in Work at Hollywood Studios; RKO Pictures Run Gamut From Action Mystery to Story About Congresswoman

Diversified entertainment is the keynote of Hollywood production policy today, with no particular type of picture having a corner on the market. A glance at the shooting schedules of all the studios will reveal that emphasis is on a wide range of subjects rather than concentration on one or two.

Hollywood, accused of going soft, is nevertheless able to point to MGM's picturization of the atom-bomb project in its "Beginning of the End" and RKO's "Katie For Congress," a new approach to the game of politics, and a host of other equally dramatic efforts. The ever-present cinematic comedies and murder mysteries are being filmed, but the balance is apparent with more unique subjects.

Diversity At 20th-Fox

Typical of the diversity of story material currently before the cameras is the 20th Century-Fox schedule now shooting. Four different pictures rolling—and four different themes are represented. "The Razor's Edge," which has been having difficulties because of illness, is from a Somerset Maugham novel covering many years and many places. "My Darling Clementine" is a tale of the 1870s in the wild West; "Carnival in Costa Rica" is a musical; and "13 Rue Madeleine" is about the O.S.S.

Next to go are "The Late George Apley," starring Ronald Colman, Peggy Cummins, Percy Waren, Mildred Natwick and Richard Haydn; "The Homestretch," with Cornel Wilde and Maureen O'Hara; and "I Wonder Who's Kissing Her Now," featuring Martha Stewart in this film to be directed by Lloyd Bacon and produced by George Jessel. All three have tentative starting dates of June 24.

Eagle Lion's Plans

Eagle Lion is steadily progressing with an ambitious program planned. Virtually all of the current PRG pictures are completed, with Producer Sig Neufeld having just completed the next-to-last Crabbie Western, as yet untitled. The old PRG lot, which was used on a rental basis, is being repaired for exclusive use of Eagle Lion, Bryan Foy, production supervisor, has been in New York conferring with Pathe executives. One of his projects is the confirmation of a million-dollar building program and negotiations for additional space.

One of the latest acquisitions by EL is Bud Westmore who takes over as director of makeup.

Eagle Lion will make more moderate budget films at first to fulfill needs of its distributors for product as quickly as feasible. However, after a time, it will start its program of high-budget films. First picture to go is "It's a Joke, Son," with "Senator Claghorn" (Kenny Dellman) due to arrive July 3 for the start. Ben Stoloff will produce and direct. Eddie Cahn, recently named directorial addition, will then make an automobile race story, which will be followed by a flier for in connection with the National Safety Council, tentatively called "Murder a Minute." First of the million-dollar productions will be "Repeat Performance," a mystery-theatrical story, for which Franchot Tone has already been linked.

That UW, 'U' Situation

"Bella Donna" is still going for International. Likely to finish before the end of the month, is the second International film the company will deliver as its share of the United World organization. The first, "Dark Mirror," is receiving final scoring now. Incidentally, it is important to clarify that this situation for many who are confused: Although International has quarters at Universal studios, it is in no way connected with Universal as far as releasing is concerned. The Universal exchanges, it is understood, will handle the physical distribution of UW product, and Universal has some financial interest in the company. That is, United World is a separate concern, much as any other picture company.

Screen Guild Ends One

Screen Guild completed its first Russell Hayden outdoor drama based on James Oliver Curwood's book, "The Man from Utah." The picture will be cut to run approximately 45 minutes. 5G started its second Hayden immediately after the first, with "North Canadian Skies" shooting under Breyer Eason's direction and William B. David's production. There will be four Curwoods in all. David is also scouting locations in Yosemite Park for his forthcoming "Yosemite," a Cinecolor special.

Variety Trend Et RKO

RKO, most active of all lots, graphically illustrates the trend toward variety in film fare. Of its 11 features, two are animated-type, three are action-mysteries, one is a returned veteran story, another has a Mexican locale, two are comedy-dramas, one is about a Congresswoman and one is a musical!

The animated features are Disney's "Song of the South" and "How Dear to My Heart." The action-mysteries are "Nocturne," starring George Raft; "Deadlier Than the Male," Claire Trevor, Lawrence Tierney-Walter Slezak starrer; and "Riffraff," Pat O'Brien vehicle. "The Best Years of Our Lives," Goldwyn's special, is a returned veteran story, and "Honeymoon," Shirley Temple film, is based on a Mexican background. Comedies include Danny Kaye's "The Secret Life of Walter Mitty" for Goldwyn and .

18 Top-Budget Films Set By Republic for '46-'47

Eighteen top-budget productions costing over a million dollars each will be produced and released by Republic during the 1946-47 season, according to Allen Wilson, studio vice-president. The 18 films will be in addition to the company's regular output of westerns and small-budget productions.

Being readied for early shooting dates are: "Gallant Man," to be produced and directed by Frank Borzage with Catherine McLeod starring; "Wyoming," starring Williamell and Vera Ralston; and "Crime Passionne," both Joseph Kane productions; "Millionaires for a Day," an Alfred Santell production; three musicals from Producer Robert North, "Hit Parade," to star Joan Edwards, "Rio de Janeiro" and "Winter Wonderland."

Allan Dwan will produce and direct "Calendar Girl" and "Heaven for Jenny," Edmund Grainer will produce "The Fabulous Texan," to star William Elliott, and John English will produce and direct "The Uninvited Guest," to star Vera Ralston.

Top budget pictures already completed and to be released this year include: Republic's initial Technicolor production, "I've Always Loved You," "Beneath With Amaze," starring Eddie Albert, "Earl Carroll Sketchbooks," starring Constance Moore and William Marshall; the Frank Borzage starring William Elliott and Vera Ralston, and "In Old Sacramento," starring Elliott and Constance Moore.

Also on this year's program of big pictures are two currently before the camera, the "Angel and the Outlaw," starring John Wayne and Gus Russell, and "That Brennan Girl," starring James Dunn, Mona Freeman and June Duprez.

Lamarr, Pressburger, Sirk Form Production Company

Organization of a new production company to be known as Marlboro Films was jointly announced this week by Hedy Lamarr; Producer Arnold Pressburger and Director Douglas Sirk. First film under the new setup will be "Last Train from Bombay," based on a novel by Don Tracy, in which Miss Lamarr will star as soon as she completes "Dishonored Lady."

Formation of the new company broadens the activities of Pressburger, whose "A Scar in Paris," directed by Sirk, is soon to be released. The new company is similar in setup to the already announced Regency Films, in which George Sanders is associated with Pressburger and Sirk for production of an untitled feature to roll as soon as the star is available.

Ann Savage Signed

Ann Savage has been signed by Pine-Thomas to co-star with Robert Lowery in "Jungle Flight," which goes before the cameras on June 20. This will be the actress' third film for Pine-Thomas.

Lorre Set for 'Chase'

Producer Seymour Nebenzial has signed Peter Lorre for the role of Gino, a cold-blooded henchman, in "The Chase," his forthcoming release for United Artists, Robert Cummings and Michele Morgan co-star.
Wurtzel Poll to Learn
Tastes of Movie Patrons

A pool of exhibitors to determine what they and their audiences prefer in motion picture entertainment is planned by Sol M. Wurtzel Productions. If successful in getting responses from theatre owners and managers, the poll will be conducted annually to keep Wurtzel's independent producing outfit abreast of public taste by first-hand observation of the men and women closest to the box office. Responses from exhibitors will be tabulated and classified according to type and treatment of screenplays that score highest with their patrons. Results of this query will be carefully studied to enable Wurtzel to produce pictures that conform to the tastes of the majority of movie patrons. He stressed the fact that suggestions from exhibitors will be given careful consideration in planning future product.

Plans Mother Cabrini Film

A story dealing with the life of Mother Cabrini, first American woman to be canonized, is being planned by Bryan Boy, head of the new Eagle Lion Film Company, as one of the biggest pictures on his schedule for the coming year. Negotiations are already under way with Irene Dunne to play the famous nun who devoted her life to work among underprivileged children and founded the Society of the Sacred Heart to carry on these activities.

Strohab in New Post

William Strohab, who for the past several weeks has acted as production manager on Golden Gate Pictures' product presently before the cameras, has been named production manager on all Golden Gate Productions, according to William B. David, executive producer. Strohab, who has handled production chores on "Man from Utah" and will do the same on "Neath Canadian Skies," replaces Walt Matteo who has left the company.

Stanwyck to Enterprise

First picture for Barbara Stanwyck under her new long-term deal with Enterprise will be "The Love Story of Sarah Q" by British novelist Christopher Isherwood. Production will get under way next spring, following the completion of Miss Stanwyck's assignment in Enterprise's "The Other Love," an Erich Maria Remarque story. Wolfgang Reinhardt will produce "Sarah Q."

Connelly's English Stint

As the first step in his campaign to enlist the services of top-name American and British writers for forthcoming productions, Sidney Box has signed Marc Connelly, author of "The Green Pastures." Connelly will write an original screenplay for production by Box in the near future.

Bernard Buys 'Maze'

Jeffrey Bernard has acquired the film rights of "The Maze," novel by Maurice Sandoz, which he has optioned for Monogram. The story is a mystery involving the legends of the famous yew tree maze built around Craven Castle, Scotland in the eighteenth century. Salvador Dali created the illustrations for the book.

Lizabeth Scott Opposite Bogart in Columbia Picture;
Pichel Set to Direct RKO's 'They Won't Believe Me'

James Bush will portray Dr. Edward O. Lawrence, inventor of the cyclotron, in MGM's "The Beginning or the End." The veteran actor joins a cast headed by Brian Donlevy, Robert Walker, Tom Drake, Audrey Totter, Beverly Tyler, Harold Haidfield and Hume Cronyn. Norman Taurog directs.

Lizabeth Scott has been loaned by Hall Wallis to Columbia to play the lead opposite Humphrey Bogart in "Dead Reckoning," which John Cromwell will direct for Producer Sidney Biddle.

Henry Wilcoxon has been given a role in the Cecil B. DeMille production, "Unconquered," Paramount's Technicolor spectacle of frontier America. He will play Captain Steele, commander of Fort Pitt in the film which stars Gary Cooper and Paulette Goddard, with Boris Karloff, Howard da Silva and Mike Mazurki in the cast.

Arturo de Cordova will star in two of the biggest pictures planned by Eagle Lion. The first will be a story based on the life of the so-called California Robin Hood and will be titled "Don Juan Murieta." Both films will be in color.

Irving Pichel has been borrowed by RKO from International Pictures to direct "They Won't Believe Me," screen version of Gordon Macdonell's Cosmopolitan magazine story in which Robert Young and Susan Hayward are co-starred. Joan Harrison will produce.

"Spoilers of the North," adventure story revolving around the salmon fisheries in the Pacific northwest, has been purchased by Republic and assigned to Donald H. Brown to produce.

REHEARSAL. With Mae Jerome at the piano, Jane Wyman and Dennis Morgan rehearse a song between "takes" on the set of Warners' "Cheyenne."

Tyrone Power will star in 20th-Fox's high budgeted "Captain From Castle," which Henry King will direct. Lamar Trotti will write the screenplay and production will be made on location in Mexico.

Jon Hall, Paula Drew, Andy Devine, Margaret Lindsay and Robert Wilcox were set by Producer Howard Welsch for the top roles in the Universal Cinicolor western, "Vigilantes Return," scheduled to get under way this month with Ray Taylor directing.

F. Hugh Herbert reports to 20th-Fox to script "Scudola-Hoo, Scudola-Hay," the George Agnew Chamberlain novel.

Robert Hutton draws a top role in Warners' "Remember the Hour," romantic love-story by Joseph Hall, which William Jacobs will produce.

Lillian Wells, former Broadway musical comedy actress who makes her film debut in "Dorothy," starring the Technicolor Rita Hayworth starrer, had the option in her term contract picked up by Columbia.

Joseph Crehan and Bruce Edwards have been signed for featured roles in Monogram's "Hot Money," next Charlie Chan film starring Sidney Tolto. Director Terry Morse puts film before the cameras next week for Producer James S. Burkett.

Ray Enright was signed by RKO to direct "Trail Street," screen version of the novel by William Corcoran, slated for filming as a big-scale outdoor drama with Randolph Scott in the stellar role.

Gene Autry begins pre-recording for his first Republic picture since his discharge from service. Picture, "Sioux City Sue," starts shooting this month with Frank McDonald directing and Armand Schaefer producing.

William Seiter was set by producer Felix Jackson to direct the next Deanna Durbin picture, "I'll Be Yours," late in July.

Priscilla Lane, after three years off-screen, will make her return opposite Eddie Bracken in Andrew Stone's next United Artists production, "Strange Bedfellows."

Humphrey Bogart and Jack Benny will co-star in the comedy "Always Leave 'Em Laughing," the life story of Jack Benny. Jerry Wald will produce for Warners.

Edward Bock was set by Columbia to write the screenplay of "Strange Confessions," next in the Whistler series starring Richard Dix. Rudolph Flothow will produce.

Jimmy McHugh and Harold Adamson were signed by Republic to do the entire musical score for that studio's forthcoming top-budget production, "Calendar Girl," which Allan Dwan will produce and direct.

Barbara Brown, John Miljan, Betty Hunter and Scotty Beckett will play the Latimer family in Universal's "White Tie and Tails," now in production with Charles Barton directing. Dan Duruya, Ella Raines and William Bendix are co-starred.
(Continued from Page 48)

Liberty’s Capra-directed “It’s a Wonderful Life.” Congresswoman drama is “Kate for Congress” and the musical is “Beau the Band.”

“That Girl from Memphis,” originally set to start June 15, has been pushed back to a later date.

Republic Pushes Westerns

Republic is an outstanding exception to the present setup of diversity in pictures at the various lots. Heavy emphasis is on westerns, with one exception. Gene Autry is making “Sioux City Sue,” with Armand Schofer producing. Roy Rogers is due to return from Oklahoma to the studio to finish “Home in Oklahoma” and then complete “Heldorado,” which he started some weeks ago in Las Vegas.

“Last Frontier Uprising,” first Trucolor Western, with Monte Hale and Adrian Booth, has been completed. Still going is another Western, but on a much larger budget, “The Angel and the Outlaw,” a million-dollar production with John Wayne as star-producer. Only non-Western is “That Brennan Girl,” starring Academy Award winner James Dunn. Both of the last named are over schedule.

Universal Just That

Universal is living up to its name with a universality of product currently before the lens, further illustrating the trend in Hollywood toward utilizing many different types of pictures. “Technicolor.” “The Time, the Place and the Girl.” “The Great Dictator” costume period piece, is a case in point. Dramatically opposite is “Smashup,” Walter Wanger’s modern sophisticated drama. Mark Hurling has two varying efforts going, “The Killers” and “Swell Girls,” featuring Tyrone Power, Ann Blyth, Ruth Warrick and Bill Gargan.

“White Tie and Tails” is a comedy-drama, while “Ramrod,” Enterprise’s contribution to the Universal program, is a million-dollar-plus western. Still another different picture is Skirball-Manning’s “Magnificent Doll,” placed in the era of President James Madison.

“Vigilantes’ Return,” featuring Jon Hall and Margaret Lindsay, was due to start June 17. Erle Kenton directs and Howard Weloch produces. Also set for a June 17 kickoff was “Rustlers’ Roundup,” a musical western with Kirby Grant and Fuzzy Knight, with Wallace Fox producing.

“Once Upon a Crime,” set to go on June 20, will be directed by Will Jason. Ben Pivar is set as executive producer.

Columbia’s 4 Musicals

Columbia finished “It’s Great to Be Young,” a musical, but still has a trio of that type rolling. One is of the western variety; “Big Bead Badman,” which started June 11. Colbert Clark produces and Dervin Abrahams directs this Charlie Starrett-Smiley Burnett release. “Down to Earth” and “Thrift of Brazil” are coming along nicely.

Orson Welles will star in “If I Die Before I Wake” as well as direct this mystery, first film he will do for Columbia under his recently signed contract.

UA’s Various Locales

United Artists is still another domony ind- icative of the cosmopolitan character of stories in production; the locales of its various pictures present a study in contrasts. “The Short Happy Life of Francis Makomber,” a Ben Hecht production, is taken from an Ernest Hemingway short story concerning wild game hunting in Africa. On the other hand, Sol Lesser’s “No Trespassing” has a California background.

Then there’s Lowe-Lewin’s “Band Amt,” which is adapted from a DiMaupassant tale of Paris in the 1880s. Incidentally, the last art crew in Hollywood since 1923 is working with Director Al Lewin on visual effects for the picture; there are 22 in all. In contrast to this film is the “Hopalong Cassidy” effort, “Fool’s Gold,” which is scheduled to start June 17 as the second in the series starring William Boyd. The initial star- rers, “Devil’s Playground,” has been completed.

Other UA releases going are Mars Films’ “Dishonored Lady,” a Ben Hecht adaptation of the Katherine Cornell stage success; Nero’s “The Chase,” centering most of its action in Havana; and Charlie Chaplin’s “Comedy of Murders.”

Paramount At Low Ebb

With the completion of “Where There’s Life,” starring Bob Hope, Paramount is currently taking things very easy on the production front. The only picture rolling is “Emperor Waltz.” This picture is being made at Jasper Lodge, Canada, where a large troupe is on location.

Cecil B. DeMille has several camera crews busy in the vicinity of Pittsburgh getting background material for his “Unconquered.”

Diversity At Monogram

Monogram currently has a remarkably diversified schedule for the magnitude of its studio. “Gentleman Joe Palooka,” second in the series based on the popular comic strip, is a prize-fight drama while “Hot Money,” latest in the Charlie Chan releases, went before the cameras June 11. Another comic strip story, based on an entirely different character, is set to roll June 19 when Howard Hawks directs “Bringing Up Father” into action. This will be the first of two films based on George McManus’ cartoon. Eddie Cline will direct.

Kay Francis is set to star in “Wife Wanted,” exploitation drama which she is also co-producing with Jeffrey Bernard. The film is scheduled to start June 20. Phil Karlson will direct.

WB Crews on Location

Walters have been having a good deal of location work for the six films it is shooting. Joan Crawford’s starrer, “The Secret,” has been locationing at Lake Tahoe, Arrowhead and Shadow Forest; “Cry Wolf,” Errol Flynn; Barbara Stanwyck’s vehicle, has been obtaining backgrounds at Sonora, California; and the “Stallion Road” crew has been working at Laguna. Besides these pictures in production, the westward advance units are getting photographic material for “Pursued,” U. S. Pictures’ next, at Gallup, N. M., and “Voice of the Turtle” in New York City. Bette Davis’ next starrer, “Ethel Freme,” is being set up photographically by cameramen working under Sam White.

Benson Fong was added to the cast of “Deception,” current Bette Davis vehicle, in which Paul Henreid co-stars. LeRoy Prinz is directing special musical sequences for the film.

Other WB flickers going are “Life With Father” and U.S. Pictures’ “Cloak and Dagger.”

“Trouble for Roach

“Here Comes Trouble” for Hal Roach in the form of his second picture, with that title. This Cinecolor comedy feature is being produced at the rejuvenated Roach studio by Fred Guiol, who also directs. Cast includes William Tracy, Joe Sawyer, Beverly Loyd, Joan Woodbury, Patty Morgan and Betty Compson, Roach, although he has finished shooting his initial picture, “Curley,” has not revealed his plans for distribution. An announcement is expected momentarily.

MGM Dramas, Comedies

Metro-Goldwyn-Mayer is doing a variety of pictures, ranging from documentary drama to slapstick comedy. The documentary piece, of course, is the book about Mickey Rooney’s current opus, “Uncle Andy Hardy.” Through there’s the Raymond Chandler detective thriller, “Lady in the Lake,” and three other dramas with varying locales, “High Barbaree,” “The Secret Heart” and “Sea of Grass.”

Burns to Star in Film for Fairbanks

Bob Burns has been signed by Jerry Fairbanks to appear in a feature-length film employing the producer’s “Speaking of Animals” technique, scheduled to go into production soon. Burns will enact his humorous radio character of “Van Buren’s leading citizen” and teller of tall tales.

An amusing sequence in the film will show Burns and the farm animals engaged in actual conversation.

Parsons Obtains Release

Lindsey Parsons has obtained a release from his co-producer’s spot with Jan Grippo on the Bowery Boys series. Parsons and Grippo produced three of the films as a team. Grippo will produce the remainder of the series alone, and Parsons will also produce Monogram product independently.

Oldest Studio Employe

Jack Oll, assistant chief of the electrical department at Warner Bros. Studio, this week celebrated his 27th year on the Burbank lot, making him the oldest employee in years of continuous service with the company.

Set Next Brown Western

“Trigger Finger” has been set as the next Monogram starring vehicle for Johnny Mack Brown. Frank Young has completed the script of this Western, which will feature Raymond Hatton, Lambert Hillyer will direct.

More Musical Westerns

Six Republic Trucolor musical westerns, instead of the originally planned four, have been announced for 1946-47 by Allen Wilson, studio vice-president. First picture in the new series will be “Along the Mohawk Trail,” which will go into production in July.
<table>
<thead>
<tr>
<th>Prod. No.</th>
<th>Westerns (Current 1945-46)</th>
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<td>756</td>
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<td>Galloping Thunder (W/F)</td>
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<td>Lawless Empire</td>
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<td>Two Staged Man</td>
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<td>750</td>
<td>Desert Horseman</td>
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**Production**

**MGM**

**Group**

**Current 1945-46**

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<td>33</td>
<td>Abbott &amp; Costello in Hollywood (C/F)</td>
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<td>750</td>
<td>Yolanda &amp; the Thief (T)</td>
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**TWIST**

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### Paramount

#### 1945-46

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### Westerns

#### 1944-45

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<td>Haunted Mine (The) (W)F...</td>
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<td>Under Arizona Skies...</td>
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## SHOWMAN'S TRADE REVIEW, June 15, 1946

### RKO-RADIO

**Quick No.** | **CURRENT 1945-46** | **Run** | **Shown**
---|---|---|---
4 | A Game of Death (M) | . | 3/14/45
5 | Badman's Territory (W) | . | 9/10/45
6 | Bedlam (D) | . | 9/10/45
7 | Bitter Goodbye (M) | . | 11/10/45
9 | Cornered (D) | . | 11/10/45
10 | Deadline at Dawn (M) | . | 11/10/45
13 | Ding Dong Williams (MFC) | . | 11/10/45
18 | From This Day Forward (D) | . | 11/10/45
19 | Hotel Reserv (My) | . | 11/10/45
20 | It's the Dead (HDIA) | . | 11/10/45
21 | Kid From Brooklyn (CMF) | . | 11/10/45
22 | Make Mine Music "T" (M) | . | 11/10/45
23 | Pastime Time (CDF) | . | 11/10/45
24 | Pinocchio "T" (C/F) | . | 11/10/45
25 | Riverboat Rhythm (C/F) | . | 11/10/45
26 | Spellbound (HDIA) | . | 11/10/45
30 | Tomorrow Is Forever (D) | . | 11/10/45
35 | Without Reservations (C/F) | . | 11/10/45
36 | Wonder Man "T" (C/F) | . | 11/10/45

### COMING

- Avalanche (My) A: Bruce Cabot-Roscoe Karns: 6/20/46
- Between Two Sisters: N. Coleman-P. Reed-F. Cressart: 12/22/45
- Blissful Moments: Hugh Beaumont-Cheryl Walker: 6/20/46
- Dear My Way: Martha O'Driscoll-William Wright: 1/8/46
- Larceny in Her Heart (My) A: Hugh-Jeffrey: 7/10/46
- Mitchell and the Mole People: Eddie Dean-Bill Williams: 5/24/46
- Queen of Burlesque: Evelyn Ankers: 7/24/46
- Secrets of a Sorority Girl: Mary Ware-Rick Vallin: 7/24/46

### Republic

**Prod.** | **CURRENT 1944-45** | **Run** | **Bel.** | **Date**
---|---|---|---|---
448 | Along the Navajo Trail (W) | . | 12/15/45 | b12/15/45
146 | Bend City Lights (D) | . | 10/10/45 | b10/10/45
447 | Don't Fence Me In (W) | . | 12/15/45 | b12/15/45

### RKO

- Border Badmen (W): Buster Crabbe-Al St. John: 7/10/46
- Caravan Alibi (My): Zane Grey-Robert Lynn: 7/10/46
- Fighting Bill Carson (W/F): Buster Crabbe-Al St. John: 7/10/46
- Flaming Buffets (M): Tex Ritter-Dave O'Brien: 7/10/46
- Gentlemen With Guns (W): Buster Crabbe-Al St. John: 7/10/46
- Lightning (D): John Wayne-John Wayne: 7/10/46
- Navajo Kid (W): Bob Steele: 7/10/46
- Phantom Crusader (W): John Wayne-John Wayne: 7/10/46
- Six Gun Man (W): Bob Steele: 7/10/46
- Toreros on Horseback (W): Buster Crabbe-Al St. John: 7/10/46
- Thunder Town (W): Bob Steele-Syd Taylor: 7/10/46

### Westerns (Comag)

- Colorado Serenade: Eddie Dean-Mary Kenyon: 6/30/46
- Dangerous Men: Buster Crabbe-Al St. John: 7/10/46
- Man Without a Gun: Bob Steele-Ellen Hall: 7/10/46
UNIVERSAL (Continued)

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<td>Man Hunt</td>
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<td>Little Miss Big</td>
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<td>Wild Beauty</td>
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WARNER BROS.

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<td>City for a Soldier</td>
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<td>City of Conquest</td>
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WARNER BROS. (Current 1945-46)

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MISCELLANEOUS

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THEATRE BUYERS DEPEND on SHOWMEN'S TRADE REVIEW for EVERY WEEK.* BOOKING SERVICE

* Showmen's Trade Review's Feature and Short Subject Booking Guides Are Published In Full Every Week
"Sure-fire hit. Funniest you've ever seen." — MIRROR
"Whale of a wonderful time." — TELEGRAPH
"Best of the lavish musical comedies." — WORLD-TELEGRAM
"Superior show." — HERALD TRIBUNE
"Wonderful generous show." — PM
"Happy entertainment." — NEWS
"Audience had thoroughly good time." — SUN
"Joyous, melodic, romantic." — TIMES

ANOTHER FEATHER IN HIS CAP!
(And another CAPitol (N. Y.) smash hit, repeating its nation-wide triumph!)

M-G-M FEATHERS YOUR NEST!
CURRENT OBSERVATIONS

THE GOVERNMENT SUIT DECISION is like a football. The lawyers are having themselves a field day and at this writing the men carrying the ball haven't even sighted the goal posts.

The decision is unique in that none of the parties are happy or satisfied with it. The Department of Justice, still desiring divorcement, says it will appeal. The companies, Paramount in particular, do not like its possible effect on their theatre partnerships.

As we warned last week, don’t jump to conclusions. There will be a long lapse of time before anything definite comes out of the decision. One of the lawyers told an STR reporter that it might take several years if both sides feel like making it a fight to the finish.

We are reluctant to say “we told you so,” but many of you readers may recall that when the first consent decree was in the making we warned that such a decree would hurt, not help, the average independent exhibitor. It is now old, and sad, history what that decree did for film rentals and percentages.

Throughout the fight for divorcement we again sounded the warning that if it ever came to pass it would hurt, not help, the independent exhibitor. This is as good a time as any to repeat that warning. From our seat of observation only the strong independent circuit would benefit from divorcement. We don’t have to tell you that there are a few circuits of this kind that can be pretty ruthless in their dealings and attitude towards the little independent exhibitor.

Mr. Little Exhibitor, there is only one thing that can help you: a strong, unified, organization with a membership so large and powerful that it can bring about the elimination of those unfair practices which you have been complaining about for the last ten years. But it must be an exhibitor-organization, not paid agitators.

Until that comes to pass you are in no position to fight your battles.

JUDGE BRIGHT, to our way of thinking, hit the well-known nail smack on the head when, as part of his decision of the MPA-Hughes-Outlaw case, he said: “The whole matter seems more of an effort on the part of Hughes to add this case . . . through the courts, as additional publicity and advertising in promotion of the picture.”

Ever since its original release “The Outlaw” has garnered reams of publicity because of the controversy raging around some of the scenes, dialogue and promotion. Which probably accounts for the terrific business it has been doing.

What will happen next is still undisclosed, but even if Hughes is content to eliminate the MPAA objections, he will still be the winner by considerable additional publicity, and that ought to bring still more shekels to the box-office.

AL STEFFES. The passing of this great, aggressive exhibitor leader is a hard blow to the entire exhibition branch of our industry.

In all our years in this business we have yet to meet his equal. Regardless of whether or not we agreed with him, we always respected the fact that he had the courage of his convictions and would fight to the bitter end to win his point.

The exhibitor-organization front will sorely miss Al Steffes. The highest tributes to his deeds are already deeply engraved in the hearts of his fellow exhibitors, in particular, and the industry in general.

GOOD SIGNS are the many recent announcements of formation of new producing companies expecting to swing into action in the immediate future.

We have said on many occasions that this industry needs more producing companies and more distributing outlets. With the many new picture-making outfits announced in the past few months, there is every reason to believe that some new national distributing organizations will also be announced.

We can think of nothing better for the business as a whole than new blood, new ideas, new competition, all adding up to more pictures on the open market. It is bound to contribute to the equalization of the buyer-seller market which for too long a time has been far too one-sided . . . in favor of the seller.

ILL-WIND DEPARTMENT. The drop in receipts in practically all of the key cities throughout the country will put many more pictures into circulation, with more availabilities in the fall and early winter when theatres will need plenty of product. Perhaps it required a nose-dive to start getting availabilities back to something resembling normal again. And perhaps it may indicate to distributors that they can do well by letting their product get into wider circulation than has been the rule.

—"CHICK" LEWIS
Sen. Cites Sound

Senator Francis J. Myers, (Rep., Penn.) this week cited the presentation of sound films as "a scientific achievement whose positive results are only beginning to be assayed," in a 500-word statement which appears in Congressional Record. Myers, who inserted his remarks into the record in connection with the 20th anniversary of sound pictures, now being celebrated, paid tribute to the Warner Bros. and said:

"I earnestly recommend that these pioneers in the production of sound motion pictures and the anniversary itself be commended by the Congress of the United States."

Exhibitors Calm Over 'Consent Decree' Rule; Await Results

Allied, MPTOA Boards to Study Opinion; U. S. May Seek Divorce By Appeal

Exhibitors this week generally showed little enthusiasm over the recent "consent decree" opinion handed down by a three-judge federal statutory court in New York while distributors continued to study the opinion and refrained from comments on what their policy might be under the decree which is still to be written.

One angle appeared certain though and that was that Attorney General Tom C. Clark and Assistant Attorney General Wendell Berge seemed in agreement that an appeal should be carried to the United States Court in an effort to get the government denied divorce of exhibition from distribution which was not granted in the opinion.

They reportedly concurred with Robert L. Wright, Special Assistant to the attorney general, that the government cannot accept any termination of the case which does not provide for the requested divorce.

In the meantime they were reporting work to include in the forthcoming decree all the points admitted by the court in their favor, which include bans on pools, block booking and other trade practices.

Exhibitors Restrained

The exhibitor reaction though was for the main restrained and not exuberant. National Allied has announced that its Board is scheduled to study the decision in Boston shortly.

The American Theatre Association Board of Directors decided that any action by that organization on this opinion would violate the constitutional restrictions it has on certain trade practices which deal with buying and selling.

The Motion Picture Theatre Owners of America's new president Fred Wehrenberg, reached in New Haven, Conn., said that he had called a meeting of the MPTOA executive committee to be held in New York next week to study "the decision and action to be taken by the Association."

"Problems arising from the government vs. distributors decision," Wehrenberg said, "make it imperative that exhibitor leaders no matter what trade association they are connected with, exert all possible effort that the decree when finally written will be as beneficial to exhibitors as possible under the circumstances. To that end I have called for meetings of the executive committee of the MPTOA in New York City next week for discussion of effects of the decision and action to be taken by the Association."

Jessen Stern, president of the Conference of Independent Exhibitors Association found the opinion an "improvement" which "did not go far enough." He strongly anticipated that an appeal to the Supreme Court might bring about divorce.

Not Far Enough

"It is an improvement," he said, "but I don't think it goes far enough. I can see it as a victory for the independent in some phases.

"My prophecy is that the ultimate decision will be made by the Supreme Court. With the findings that showed things are as they are, it is difficult to see divorce can be avoided. There are still several portions of the opinion that seem inconsistent and will have to be ironed out. The great difficulty is that we don't know what actually is the court's opinion until the decree is written. We must wait and see."

The nation's exhibitors seemed to eye the situation in very much the light that the decision had some good points but that it might create new problems.

Along the West Coast exhibitors in southern California who were interviewed believed in the main that the opinion would favor the distributors and found that the court's opinion lacked consistency. Several foresaw possibly higher rentals if the auction principles of bidding on films is followed.

In San Francisco a pessimistic but approving attitude was expressed Wednesday by local independent exhibitors on the decision.

Carol Nathan of Baron and Nathan, who operates the Marina and El Presidio theatres, saw a beneficial influence from some points of the decision.

"This decision," Nathan said, "will mean something to the independent exhibitor, that is, if the conditions are put into effect."

Nathan favored pictures to be sold singly to

(Continued on Page 11)

ATA Will Not Act On 'Consent Decree' Ruling

Directors of the American Theatres Association meeting in New York Tuesday decided not to take any action in connection with the recent "consent decree" opinion on the grounds that touched upon such trade practices as are excluded from the MPTOA's program by the ATA's constitution. The Directors appointed a committee to confer with producers and distributors on the use and distribution of government granted and ratified the recent organization articles of incorporation.

The resolution on the "consent decree" case reads:

"BE IT RESOLVED that the officers of the American Theatres Association authorize no action by this Association with reference to the decision of the Special Statutory Court in the matter of the United States of America versus the major film producers and distributors, inasmuch as this decision involves intrustry trade practices such as were excluded from the jurisdiction of the American Theatres Association by the St. Louis Convention."

"BE IT FURTHER RESOLVED however, that the exhibitor organizations shall themselves with trade practices be urged to study the import of this decision to the end that they may present their views in whatever form is deemed appropriate in the exercise of their rights as exhibitors."

New Mexicans Join ATA

Latest exhibitor organization to join with the American Theatres Association is the New Mexico Theatre Association, who, according to ATA Pres. Si Fabian, unanimously decided to enter the theatre group after a recent meeting in Albuquerque. Fifty-two theatres were represented at the meeting.

Mack Jackson

(The Man on the Cover)

Theatre owners of Montgomery, Alabama, who has assumed the duties of president of the progressive, well-organized Southeastern Theatre Owners Association following his election at the recent convention in Jacksonville, Florida, Jackson, who succeeds Nat Williams as president of the exhibitor association, has established a nation-wide reputation as a showman, having figured prominently in war activities drives and most recently placed among the winners of the "Twenty Four Hour" club, whose members were selected on the basis of outstanding work for the 1946 Red Cross drive by the industry.
Hughes Denied Injunction in 'Outlaw' Case

Says He'll Continue Fight At Damage Trial; Motion Picture Ass'n Free to Act

Howard Hughes issued the following statement shortly after the federal court had voided the injunction which restrained the Motion Picture Association from taking action against him:

"I want to be sure the public understands that this is merely a decision regarding my request for a temporary injunction. This decision has no bearing on the trial. The case has not yet come to trial. When it does come to trial I intend to prosecute it with all the strength of my position."

In Hollywood MPAA President Eric Johnston refused to say whether or not it was true Howard Hughes was approaching him in connection with the dispute.

Hughes Says He'll Fight

Howard Hughes lost the second round of his court battle with the Motion Picture Association of America in New York Monday when Federal Judge John Bright vacated a temporary restraining order which had prevented the MPAA from taking action against Hughes and denied a petition for further injunctive relief. In a clear, blunt statement, Judge Bright told Hughes that he could not have his cake and eat it and that the entire case seemed like a movement "through the court as additional publicity and advertising in the promotion of the picture."

Within a day after the court's decision Hughes issued a statement saying that only one phase had been decided and that the case still had to come to trial on its damage phases when he would appeal the decision. The Motion Picture Association which had remained silent after its first victory in the much discussed matter, was reliably reported again to have written Hughes asking him to submit "The Outlaw" to an appellate tribunal. Presumably, if he refuses or fails to comply with MPAA requirements, Hughes will be expelled and the MPAA seal of approval removed from the picture.

Hint at Peace?

Wholly unconfirmed reports were circulating Wednesday that there might be an amicable solution of the matter. The switch Hughes made in his public relations counsel in favor of a firm thought to be experienced in lobbying and to be interested in aviation, may have started these reports.

Hughes had sued the MPAA on two counts. The first sought injunctive relief to prevent that organization from withdrawing the code seal from "The Outlaw," interfering with distribution or exhibition of the picture or the dissemination of its advertising. This was sought under the franchise as the MPAA had revoked the producer's property without due process of law clauses of the Constitution.

The second phase sought triple punitive damages on a million dollars already claimed lost through the MPAA actions and a total of $5,000,000 which it claimed the picture would lose through future MPAA action. The Sherman Act was involved under the allegations that the MPAA was a monopoly which forced producers into their ranks under its terms since it controlled more than 95 per cent of the production, distribution and exhibition of the industry. It further charged that through this monopoly it enforced a censorship which was an assumption of governmental police powers.

Judge Bright found no free speech restrictions and pointed out that there were several distributors who were not MPAA members and that pictures without the MPAA seal were playing in theatres.

He vacated the temporary order and denied the requested injunction on the grounds that the agreement between Hughes and the MPAA was "either wholly good or wholly bad. If it is good the plaintiff cannot retain part and reject the balance. If it is bad because the defendant allegedly is engaged in a combination in violation of the Sherman Act, then this court should not lend its injunction process to uphold any part of it."

"The entire controversy," Judge Bright said, "has been precipitated by the action of the plaintiff. It is now no longer the question of whether or not it obtains the seal, both before and since the submission of the disputed advertising to the defendant, but it claims the right so to do, even though it requires the recognition of another "the" or even of the freedom of speech. In reliance on the contract does not involve very much on its part. An examination of the various exhibits persuades me that the whole matter is a trivial one, a tempest in a teapot. In fact, it seems more an effort on the part of the plaintiff to add this case and its peregirations through the courts as additional publicity and advertising in promotion of the picture."

Fight on Advertising

"The crust of the dispute," Judge Bright's opinion read, is a narrow one, and relates only to the alleged rejection of certain advertising material which plaintiff's president describes as "only a small portion of the advertising with which the film is to be launched."

"Plaintiff's papers reveal that it has not complied with the terms of the certificate is so far as advertising is concerned. In 1943, at San Francisco, the advertising, which had not even been submitted to defendant, was of such a character as to incur the condemnation of public authorities and its consequent withdrawal. Other advertisements which plaintiff refused to accept, although plaintiff's president has sought and still seeks to arrogate to himself the discretion of advertising should be indulged in, regardless of the certificate above quoted, there have been no such instances."

The question of the franchise of the film for which its production company was a member.

This advertising was submitted by plaintiff to the ACA for approval a year ago, 1943. A list of still photographs, newspaper advertising, and art work for advertising purposes were submitted. After the administration, 187 were approved, one was rejected and the remaining 18 were rejected because they were in the "category" of the film and were designed to appeal to "the act." The defendant's rejection was made after public relations personnel recommended against the advertising which had been approved with respect to only six of these 18, and defendant's president reversed the decision of the plaintiff's, and the sealing of the ACA, and they are no longer the subject of dispute.

"Twenty-six newspaper advertisements were approved. As to 20 others which were returned for correction, plaintiff appealed and the rejection was sustained. Eight of the advertisements were pen and ink drawings, in which the breasts of the star were emphasized and exposed. The administrator of the ACA suggested that these drawings could be rendered unobjectionable by a slight retouching, that is, by the raising of the blouse a fraction of an inch, which would not have been refused to do. One advertisement which was rejected because they showed a man and woman together in a compromising or suggested a compromising position. Another was rejected because it exposed too much bosom and carried the line 'The Outlaw is the first western in years to give real girl action. The girl is rising to stardom.' Eleven other were rejected because they contained what the administrator termed a false and misleading statement—"exactly as filmed—not a scene cut. Four others were rejected because they were rejected in accordance with the terms of the certificate of the star with her anatomy exposed. There would be no objection to this, which would also be the case because you like to have nude with Russell?" These rejections were all sustained on appeal.

A "photostat of a painting of the star, from which it was 'photostatted' and submitted for approval" was submitted, and after it was retouched, was accepted. Later finished posters were submitted, and while the administrator had rejected a reproduction of the painting but knowingly and indecently emphasized the star's breasts, these were accepted and appeared on appeal. Since these rejections and the appeal thereof, prior to the commencement of this action, plaintiff's advertising agent has submitted eight additional newspaper advertisements, which have been approved; and United Artists, its distributing agent, has submitted 11 pages of material for a "press book" and various other pieces of miscellaneous display material, all of which have been approved.

There is now nothing about dispute, that plaintiff now is using only not rejected advertising material, but also material which has never been submitted to the defendant, both in newspapers and on sign display, and has even reviewed it of which much trouble for it in San Francisco in 1943. Later in April, 1946, it is alleged, and not denied, a sky-writing air-plane passed over the grounds of the "Outlaw," the Fasadeua, and then made two enormous circles with a middle of each its face.

"The appeal from the action of the Administrator of the ACA, was to defend plaintiff in a concurrence of its by-laws. Upon that appeal, plaintiff was represented by a counsel with an opportunity to present its argument and contentions.

"It is not necessary for a determination of this motion to pass upon the validity of any of the advertising because of the exposure of too much bosom, or because of advertising, the contents of which were not even submitted, have been rejected, because there was no publicity or exercise of the right to appeal, were also periodic, useless or illusory. The party who has the responsibility, for the purpose of completely disprove any such contention. The seal of approval from the federal agency, it now appears, Government authorities have in all likelihood, required further deletions. And the disapproval of pictures which have been submitted for correction. There is no evidence of discrimination against any type of picture or any picture required further deletions. And the disapproval of pictures which have been submitted for correction. There is no evidence of discrimination against any type of picture or any picture. It has been shown that no one instance is shown where either distribution or exhibition has been refused because of the absence of a seal, or because a seal once granted has been can-celled.

"Plaintiff's real complaint seems to be that because he has to make the investment of $2,000,000, and that the 'Outlaw is the only picture it has been made since 1941 and its entire status as a producer is at stake with one picture. But the whole responsibility for this situation is not to be held, it is not only caused by its obvious and admitted violation of its constitutional rights. It is not only its duty to hold the benefit of the seal which it will give to the producers of all of the United States, but it is not willing to accept the conditions under which the producer must do in order to get the benefit of its contract which will result in profit to it is good; that they are free to accept the advertising of any ads. And, there is no law which authorizes the defendant to accept the good in a contract and reject what he does not want."
NATIONAL NEWSREEL

Vote to Split Paramount Common, Reelect Board

Paramount’s stockholders voted to issue 9,000,000 shares of common stock in order to split the common two-to-one basis at its annual meeting in New York Tuesday and approved the elimination of authorized but unissued shares of first and second preferred stock as well as the elimination of 1349 shares of common stock held in the treasury.

The stockholders also reelected the following board of directors: Barney Balaban, Stephen Balogh, Y. Frank Freeman, Harvey D. Gibson, Leonard H. Goldenson, A. Conger Goodyear, Stanton Griffis, Duncan G. Harris, John D. Hertz, Austin C. Keough, Earl I. McClintock, Maurice Newton, Charles M. Reagan, E. V. Richards, Edwin L. Weil and Adolph Zukor.

The company has now cleared all its mortgages and funded indebtedness with the exception of $2,000,000 parent company notes due in 1951 which may be converted into common stock, President Barney Balaban said in his annual statement to the stockholders.

Clear Debts

The debt clearance was accomplished by the payment of $2,500,000 of notes due between 1949 and 1951, Balaban explained, adding that the company was in good condition and predicting a bright future for business.

“So today,” he stated, “the common stockholders are the sole owners of the company. There is no other security outstanding which has a claim superior to yours in either assets or earnings.”

The Paramount president said it was too early to discuss the effects of the “consent decree” opinion, but speaking of the clause requiring 95 per cent ownership in theaters, he added: “Paramount has interest of over 95 per cent in a large number of its principal theatres which are among the best in their respective communities and the court ruling does not affect these interests.”

Charles Moss Forms New Producing Unit

Formation of a new motion picture producing company was announced in New York this week by Charles B. Moss, motion picture exhibitor and son of B. S. Moss, a theatre circuit owner.

Moss, who is part owner of the New York Criterion and is associated with RKO and Trans-Lux, said his production plans would in no way interfere with his exhibition interests.

The new company plans a two-year program of three pictures under a $1,000,000 budget.

Night and Day Set for July 25

Warner Bros. has set July 25 for the New York pre-world premiere of “Night and Day” at the Hollywood Theatre in connection with the 20th anniversary of sound pictures. Following this opening, the picture will have 250 premieres throughout the country on Aug. 6 which embraces Sound Anniversary Week.

Atlas Cuts Holdings

Atlas Corporation this week disposed of 650,000 shares of RKO common stock in a move to reduce its holdings in the company. The investment reportedly is following its general plan of buying into companies to rehabilitate them and then lowering its holdings when the rehabilitation is considered accomplished. Even with this disposal Atlas remains one of the largest single RKO stockholders as it does with Paramount.

Rafferty, Reelected U A Head, Sees Bright Future

Edward C. Rafferty was again re-elected president of United Artists last week despite his expressed wish to step down. Gradwell L. Sears was re-elected vice-president.

Rafferty, veteran amusements and copyright attorney who came to United Artists in 1941 from the law firm of O’Brien, Driskill and Rafferty, saw a bright future for United Artists, reporting that the company was in its best position since it was incorporated 25 years ago.

He cited United Artists product as backing for his views, saying that ten features had already been completed and 15 others were about to be made. Re-elected with Rafferty were: George Bagnall, vice-president; Loyd Wright, secretary; Harry J. Muller, treasurer; Paul D. O’Brien, Harry J. Muller, Harry D. Buckley ad Charles E. Millikan, assistant secretaries, and Herbert E. Weimer, assistant treasurer.

Pascal Indicates He May Drop 'Super' Productions

That Gabriel Pascal will drop his expensive production of spectacles and concentrate on lower-cost pictures was seen as likely this week when the producer-director declared that his plans included production in Spain as well as in Italy and that he was through with building elaborate exteriors.

“I’ve decided not to build any big set anymore—outdoors,” the man who imported a sphinx from Egypt to England declared. “I made a trip and found that audiences are no longer interested in big sets. They are interested in human faces.”

Pascal, who was in New York to discuss plans for a new amplification, announced ambitious plans which included the filming of several George Bernard Shaw plays, stage production of Marcel Pagnol’s “The Baker’s Wife” in London and New York and, sunbathing in somewhere, production of a Pagnol-written picture with a pre-historic locale entitled “Parfait Amour,” which in the Pascal production will be called “Birth of Love.”

The producer denied charges of international delay in connection with “Cesar and Cleopatra” in England, saying the only delay was in dubbing which was due to the size of Technicolor studios there. He added that he and Claude Rains had been kept waiting for eight weeks while “Elusive Spirit” was cleared.

Republic’s 58 Features To Have 16 in Color

Increased public demand for color has led Republic to make 16 of its 58-feature program for the forthcoming season in Trucolor, President Herbert Y. Yates declared in New York this week.

Yates, in discussing coming product, said the program, built around a budget of $25,500,000, would consist of features, plus 26 outdoor action films and four serials. A new group, to be known as the Major group, would consist of four features, as well as two Roy Rogers in color, have also been added.

Pointing out that the exploitation of this increased product had not been neglected, Yates said it would be covered by an expenditure of $3,500,000 for advertising, publicity and exploitation in national, fan and general magazines as well as a combined radio and newspaper campaign. Ear marked for Trucolor film exploitation in this budget is $1,000,000.

More Color

Yates said that the expanded color program, to meet the public will, was made possible by the experimentation, research and expansion of Consolidated Film Industries laboratories. The plants in New York and Hollywood, he declared, would be ready to handle 100,000,000 feet of color film a year after July 1.


Frank Borzage’s schedule for Republic release includes “The Gallant Man” and “I’ve Always Loved You” in color. The latter, which is allotted $500,000 of the exploitation budget, stars Catherine McLeod, William Carter, Maria Ouspenskaya and pianist Artur Rubinstein.

Roy Rogers’ schedule has been increased to six pictures, two of which are Trucolor, Yates said, and Gene Autry will be back on the screen for Republic on the 1946-47 program with four features.

Allen Lane will take over in the “Red Ryder” group of eight westerns and the four serials will have 13 chapters each.

Yates declared that the smaller-budgeted “B” pictures, had been dropped as well as a group of eight westerns. He called attention to the name value of the stars and directors on the company’s product and promised aggressive exploitation.

The physical expansion plan of the studio, covered by $2,000,000 in a separate budget, has already begun, with additional sets already completed.
From the top of every best-seller list it comes...from 20th Century-Fox, makers of the biggest best-sellers...the top in screen entertainment!
Darryl F. Zanuck presents
IRENE DUNNE · REX HARRISON · LINDA DARNELL

ANNA and the KING of SIAM

Directed by JOHN CROMWELL, Produced by LOUIS D. LIGHTON
Darryl F. Zanuck presents

Irene Rex Linda
Dunne·Harrison·Darnell

in

ANNA and the KING of SIAM

with

Lee J. Cobb · Gale Sondergaard · Mikhail Rasumny
Dennis Hoey · Tito Renoaldo · Richard Lyon

Directed by

John Cromwell · Louis D. Lighton

Screen Play by Talbot Jennings and Sally Benson · Based upon the Biography by Margaret Landon

20th Century-Fox, the Biggest Figure in the Industry, Makes the Biggest Best-Seller

Showmen's Trade Review — June 22, 1943
**On Y Soit...**

Distinguished Films has appealed to the New York State Board of Regents against the order that ordered them to cut several hundred feet of scenes and dialogue from the French language feature "Amok." The Censors ordered the cut, the appeal claims, on the inference that abortion was being suggested, thereby violating a policy which the appeal says has always been to "judge... solely on sight and hearing and not on inferences resulting from operations of the mind."

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**Research May Sell Exhibitors, Allied Hears**

The Audience Research Institute is considering making its box-office prediction service available to exhibitors, Audience Research President Albert E. Sindingler told the 20th annual convention of the Allied Theatre Owners of New Jersey which opened Wednesday in Atlantic City.

Sindingler, claims his service, which is now being used by producers and distributors, can evaluate box-office value of picture titles and stars within 10 per cent.

The convention wired its congratulations to the Warners Bros., in connection with the 20th Anniversary of Sound and heard J. R. Hoff of the Ballantine Company tell it that before the end of the year equipment deliveries would be normal. President Harry Lowenstein opened the convention with a welcome to the delegates and a discussion of exhibitor contribution in the war effort.

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**Michigan Allied Names Jack Stewart Gen. Mgr.**

Ray Branch, president of Allied Theatres of Michigan, this week announced that Jack Stewart, the general representative for Universal in Detroit, has been named Allied general manager. He replaces Fred E. Pennell, who has resigned. Stewart will headquarter in Detroit.

Stewart began his association with the film industry in 1915, when he went with the old Triangle Company. Since then he has centered on sales and management for many companies, including First National, Warners, and Universal.

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**Neb.-Iowa IOTA Meets In Des Moines Monday**

A two-day meeting of the Independent Theatre Owners of Iowa-Nebraska, will open Monday at the Hotel Fort Des Moines, Des Moines, Iowa. President Leo B. Wolcott announced this week.

Scheduled to be discussed are reports on the National Allied and Committee of Independent Exhibitors’ Association, percentage buying, the "consent decree" opinion and trade practices.

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**Would Drop Tax**

Delegates to the National Audio-Visual Conference in Washington which wound up a two-day convention here last week, recommended elimination of the "discriminatory" customs taxes on newsreel footage. The recommendation will be made to the U. S. delegate to the Preparatory Commission of UNESCO, which meets in London next month.

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**Johnston, Exhibitors Agree Films Need Good Press Agent**

Eric Johnston, president of the Motion Picture Association of America, this week headed those who were still writing "SHOWMEN'S TRADE REVIEW" their opinion of a recent interview (July 8, p. 11) in which Congressman F. Edward Hebert (D., La.) said the industry needed a "little general public relations program."

"It is an article," wrote Johnston, "which all of us can read with profit."

From the comment received, the majority of which came from smaller exhibitors, there was no quarrel with Hebert's views in general, though some took issue with him on minor points.

The majority seemed to want to know how a job which was so international in scope could be accomplished by the individual, or how it could be accomplished at all unless there was some trend toward unity among exhibitor organizations and distributors in the matter of handling such problems. The hope of such unity seemed slight in most writers opinions.

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**Must Be National**

Showmen as a rule were quick to point out that the greater part of such a job would have to be done by the production end of the industry, while a few said they might be able to influence opinions in their own communities but that most moves such as censorship and taxation, as well as "whispering campaigns," seemed to surge with national moves.

Commenting on the view of the American Theatres Association, Executive Secretary Robert W. Coyne wrote in part:

"I agree emphatically that an era of improved public relations should be the earnest desire of every theatreman. The motion picture theatre during the war established itself as an institution for public good very firmly in the minds of Government leaders and with the public generally. Through its war effort the theatre industry showed up second to no industry and far above many in government support, in conditioning the minds of the people to the needs of war, and it seems to me that there is no industry more deserving of public acclaim."

"We know public relations of an industry like ours do not achieve a high plane automatically. The industry not only needs to be a force for good, but the public must be kept apprised of the theatre's place as a community institution. The genius of showmen in publicizing ideas should make this idea not too difficult. Theatres differ from the average business institution in that they are in themselves an information medium, and the tool with which to perform a good public relations job for themselves is close to the hands of all theatre men."

"The theatre and its problems reminds me sometimes of an old Irish song designed to whip up sentiment in Ireland for Irish independence. One of the first lines reads, 'She has won every nation's battle but her own.' Of the theatre we might almost say something similar. In every project in which the theatre has taken a hand, it has been controllingly instrumental in making the project a success. Theatremen generally have been too busy to give the same attention to their own public relations that they have given freely with great effect to worthy projects of all kinds."

"I think the very nature of the theatre business and those who run it makes the problem of public relations one of the most fascinating of my experiences. In this industry there is every variety of diverse personality with a degree of independent thinking that would be difficult to duplicate in any other industry. It is not too much to hope that this group of aggressive and resourceful showmen can be molded into a unit which will permanently establish the theatre as an institution for good and will enable the theatres and those who run them to retain the high place in public esteem that they won during the war."

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**PRC Will Distribute For Independents**

PRC will expand its distribution program to serve as a medium for independent producers apparently along lines similar to United Artists. President Harry Thomas announced in New York Friday.

Thomas said the new PRC plans included financing for independent productions as well as acquisition of stories and that he would work along these lines in New York while Bryan Fox followed a similar plan on the coast.

PRC's first sales convention was announced for the Ambassador Hotel at Atlantic City for three days starting Aug. 7.

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**Eagle Lion Plans 22**

Eagle Lion will make 22 features for 1946-47 under a $20,000,000 budget Bryan Fox announced in Hollywood Wednesday. Three will be in color and ten will come from J. Arthur Rank. Fox said plans were in negotiation for a complete disengagement of Eagle-Lion from PRC with Eagle Lion to have its own sales force but to use PRC distributing facilities.

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**Announces S2 Dividend**

Alexander Films last week announced payment of a $2 a share common stock dividend and an appropriation of $50,000 for profit sharing bonuses.

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**Universal Sales Meet Monday**

Universal's first post war convention opens Monday in New York at the Waldorf-Astoria, running through Wednesday.
From the top of every best-seller list it comes... from 20th Century-Fox, makers of the biggest best-sellers... the top in screen entertainment!
Enterprise President Charles Einfeld was in New York this week, to attend, among other things the Universal sales meet.

J. Arthur Rank's vice-president and public relations head, Jock Lawrence, is in England conferring with Rank executives on advertising and publicity policies. While he's gone amiable speaking Jerry Dale is in charge.

Due in New York this week were International Pictures' President William Goetz and Tyrone Power who are to confer with United World Executives Matty Fox, William Heine,man, A. W. Schwabberg in connection with "The Dark Mirror."

RKO Western Division Manager Walter E. Branson announced this week that he had closed a deal for Walt Disney's "Make Mine Music" with 418 Fox West Coast theatres.

Dave Bader who founded the 16-mm. Reporter and left it after its initial publication, has reacquired controlling interest in the publication. Bader who is in Cape Ann to complete a book on documentary and factual films, said he would resume publication in fall merging The Reporter with Factual Film-week.

Universal's Jimmie Grainger can grin this week over the fact that Universal's consolidated net profits for the period ending May 1946 are $2,576,045 compared with $2,064,175 for the same period in 1945.

Universal International President Joseph H. Siegelman says his company will produce several pictures in France with Transcontinental films providing studio space. First will be "The Devil in the Flesh" with Michele Presie.

The Motion Picture Export Association hopes to be in its new Fifth Avenue quarters some time this week, General Manager Irving Maas declares. Maas has added three new members to the staff. They are: Alfred F. Cottrell, formerly of 20th Century-Fox International, as ad and publicity manager; William F. Laffan, formerly with Mike Todd, comptroller; Irving C. Eckstein, one time United Artists international department staffer, holding down the head of sales control.

Spyros Skouras is a happy man these days with the results of the Greater New York Fund 1946 appeal to date. Total contributions amounting to $8,950, or 75 per cent of the New York motion picture industry's $78,600 quota have already been raised, Skouras said.

PRC has named Grover Parsons, formerly with Paramount's Atlanta exchange and before that with Republic as western division manager, as its south-southwest division manager.

Don Alexander, Jr. has been moved from the New York office to the home office of Alexander Films at Colorado Springs to become assistant to President J. Don Alexander. Young Alexander has also been elected to a vice-presidency of Alexander and its subsidiary Alexite Engineering.

William Dozier formerly in charge of production at RKO recently was elected a vice-president and a director of International Pictures.

T. R. Thompson has joined the sales staff of Walt Disney productions.

Monogram International has appointed William Reich as sales representative in Brazil.

William Zoellner, former manager of the Atlanta exchange for MGM, was vacationing in Florida this week prior to taking over his new post in the MGM home office at New York as a special representative.

Being a special representative is nothing new to Zoellner, whose film experience dates back to the old Goldwyn days.
Exhibitors Calm As They Study 'Decree' Opinion

(Continued from Page 4) the highest bidder, but thought that putting film on the auction block would lead to some confusion. The part of the decision dealing with unreasonable clearance from thought was a setup in the right direction. He is in accord with the stipulation that companies will have to have 95 per cent interest to retain theatres and hopes to see the end of pools.

"Political chicanery will help the independent showmen unanimously," Irving Ackerman, owner of the Nob Hill, the Down Town and now constructing the Stage Door theatre, said. He assailed the practice of pooling in that it keeps the small independent exhibitor from getting product and said:

"A real, honest to God showman puts his heart and soul into exploitation and exhibition of the production of a picture if he is given honest treatment and believes in the product he has bought as the highest bidder.

In the Portland, Oregon, area, leading independent theatre owners saw no special advantage of buying films singly.

Regarding "divorce," they appeared to believe in the old adage, "Live and let live." They see no cause for resentment of big chains maintaining downtown theatres and remarkably enough they have no objection to pictures being "milked" by holders, claiming that the prestige of a long run is good advertising. But they also believe that chains ought to stay out of the suburban areas.

Officials of the Oregon section of the Pacific Coast Conference of Independent Theatre Owners stated they would not care to make any statement in regard to "divorce at this time.

On the whole they do not favor additional court action or legislation to procure divorce. Officials of the Oregon section of the Pacific Coast Conference of Independent Theatre Owners preferred not to comment until the entire Pacific Coast membership had adopted a stand on the opinion.

That exhibitors were for the most part cautious in their approach to the opinion and did not see any immediate benefits in the new legislation illustrated by comments from such diverse places as Boston, Chicago, Kansas City, Atlanta, Memphis, New Orleans and Dallas. Here the attitude seemed to be that time alone would decide whether the opinion worked any actual benefits for the average exhibitor.

Opens 16-mm. Caravan For Island Mt. Sections

While building six new theatres to increase his chain to 28, Ramos Cobian, Puerto Rican theatre magnate, intends to concentrate his next efforts in the development of a 16-mm. system of travelling units to reach districts that cannot support regular 35-mm. houses, he said in an interview at the Hotel Astor, at New York on Wednesday.

In the case of Puerto Rico, Cobian explained, about 70 per cent of the population live in the mountains away from San Juan and other city areas. These people never see a movie, or if they do it is only once a year. The only way to reach them would be by traveling 16-mm. units. He already has a completely equipped unit, which are starting operations this week. He plans twelve such units before the year is out.

May Answer Monday

Attorney Miles Seeley was scheduled to file the distributors' reply Monday in Chicago to the $6,750,000 triple-damage federal court suit filed by H. Schoenstadt and Sons in connection with their Piccadilly Theatre. The long dormant, was revived in May, after the Jackson Park Theatre decision, with a request for the triple damages plus an additional $750,000 for alleged damage done the theatre.

In his complaint Schoenstadt claimed that the B & K Colonnade and the Warner-Avalon received preferential treatment over the Piccadilly, which had to play 13 weeks behind them.


Steffes, Allied Leader, Dies of Heart Failure

Funeral services for W. A. (Al) Steffes, 59, founding member of National Allied, as well as one-time president and director of that association were scheduled to be held at St. Joseph's Church in Minneapolis Saturday (22) morning.

Steffes, powerhouse member of the Allied group who had been in the thick and thin of almost every controversy between his association and distributors, died of heart failure Wednesday while undergoing an operation at the University Hospital. He had been suffering from ill health since 1940 when he collapsed at an Allied board meeting in Washington. However, he refused to be inactive and continued to take part in Allied affairs.

During his career he headed Northwest Allied for a quarter of a century and was also a director in North-Central Allied. He was also active in national theatre movements and headed the 1944 war bond drive.

Steffes owned the World Theatre in Minneapolis and was a partner with Ben Berger in the St. Paul World at the time of his death.

Minnesota Theatres Raise Prices

A general increase, in price admissions for the Northwest seemed possible this week as the Minnesota Amusement led off with raises for theatres in western Wisconsin, Minnesota, North and South Dakota. Generally, officials were said to be waiting to follow the lead of this circuit after they had observed what effects the price increase had on the box office. Already, however, several independents in the St. Paul sector raised admission five cents while in the north sector of Minneapolis four and five cents admission raises have been noted.

Allied May Form Buying Unit

Allied of Pennsylvania is reportedly preparing to set up a buying and booking combine to serve that area.

Major Bowes Buried In Sleepy Hollow, Was 71

Major Edward Bowes, one-time managing director of the Capitol Theatre and the man whose polished accents helped make saltimbanques a paying business, was buried in the Sleepy Hollow Cemetery near Tarrytown, N. Y., Monday after a pontifical requiem mass was celebrated for him in St. Patrick's Cathedral, New York by Francis Cardinal Spellman before an attendance which exceeded 20,000.

Major Bowes died at his home in Rumson, N. J., June 13, 16, the day before his 72nd birthday. Born in San Francisco in a family of four, the loss of his father at the age of six sent him out to make a living. He earned his first pay as an usher at an educator's convention where he made side money by penning personal cards for the students visiting a flower show. He got into the real estate business only to be burned out in 1906 by the fire which followed an earthquake. Faced by heavy debt he started again, buying land where he thought San Francisco's new business area would be. His guess proved right and Bowes, wealthy once more, went east where he became associated with the operation of the Cort Theatres, New York, and the Park Square Theatre, Boston.

Built Capitol

In 1918 he built the Capitol Theatre, New York, in association with Messmore Kendall and remained there as managing director until 1941. It was Bowes who used radio for theatre advertising at a time when a large number of the theatremen opposed radio as competition. The First Capitol Theatre program went on the air in 1922 as "Major Bowes Capital Family" and remained on the air until 1941.

As a vice-president of MGM, Bowes was station manager for WHN where he inaugurated the original amateur hour which was to make him nationally famous.

Bowes, who was a staff specialist in the Officers' Reserve Corps during World War I., was married to actress Margaret Illington in 1908, a union which terminated in her death in 1934. He is survived by a sister, Mrs. Ethel Bowes Smith of Santa Cruz, Calif.

Ex-MPTOA Chief Dies

Funeral services for Michael J. O'Toole, 74, one time president of the Motion Picture Theatre Owners of America and former publicity head for the Cornerfield Theatres, were held this week in Scranton. He is survived by a daughter, Mrs. Helen O'Toole Daley, secretary to MPTOA president emeritus Ed Kuykendall.

John Dalton Passes Away

Funeral services for John Dalton, 82-year old father of silent screen movie heroine Dorothy Dalton, wife of Arthur Hammerstein were held at Graceland Cemetery.
Under Arizona Skies
Monogram Western with Music 56 mins.

AUDIENCE SLANT: (Family) Fair western that will satisfy the action fans, although not up to the standard of other Brown releases.

BOX-OFFICE SLANT: Should be a good draw because of Johnny Mack Brown's name, coupled with Raymond Hatton.

Cast: Johnny Mack Brown, Raymond Hatton, Reno Bixby, Ray Collins, Salome Currier, James Green, Glen Vernon, Anthony Steele, June Whittaker, Jack Oakie, Regis Toomey.

Plot: An itinerant cowboy and his sidekick team up to keep a western community from being overrun by a gang of cattle rustlers. The rustlers are headed by the town's undertaker and a supposedly reputable rancher, who manage to put the cowboy and his aide into jail on trumped-up charges. The hero escapes with the aid of the sheriff's daughter and her sweetheart, and tracks down the rustlers. The girl and boy are married.

Comment: Johnny Mack Brown is as good as ever in this latest release in his series, but the picture suffers from lack of pace and an indifferent script. Musical background, always a plus, certainly maintains the tempo and mood necessary to reinforce the kind of action going on at the time on the screen. Often, music is slow and out of character with the slam-bang stuff being portrayed by Brown.

Crime of the Century
Republic Mystery 55 mins.

AUDIENCE SLANT: (Adult) Mediocre picture that will have difficulty in pleasing even undiscerning fans.

BOX-OFFICE SLANT: Will manage to get by as the lower half of a double bill.


Plot: When the president of a rich company dies, the president's trials to keep his demise a secret by hiding the body until after the stockholders' meeting so he can gain control of the corporation. A newspaper reporter learns the secret, but before he can expose conditions, he is kidnapped and held captive in a drugged state. His brother and the president's daughter become suspicious and uncover evidence which leads to the exposure of the guilty parties.

Comment: A poorly done picture, with a weak script and indifferent direction. The cast is not up to overcoming the film's short-comings, especially those practitioners like sufficient box-office appeal to adequately sell the mystery-drama. Suspense does not exist because the ultimate results are too obvious to the average moviegoer. Situations are too forced, making the mediocre acting doesn't help any. Best work is done by Mary Currier, in a minor role.

The Bamboo Blonde
RKO Comedy-with-Music 67 mins.

AUDIENCE SLANT: (Family) A good, entertaining comedy that will please the average moviegoer, especially those who have enjoyed the Frances Langford. There is also the comedy of Ralph Edwards of "Truth and Consequence" fame.

BOX-OFFICE SLANT: The drawing power of the title, plus the marquee pull of the Langford name, makes this strong enough for top billing in subsequent and neighborhood houses.


Plot: The Skipper of a B-29 meets a nightclub singer on the night before he takes off for the Pacific. His crew christen her the "Bamboo Blonde," paint her picture on the bomber and name the ship for her. The bomber climbs to fame with its exploits and the girl rises to a top spot on Broadway, helped by the publicity. Their romance travels a rocky road when a wealthy shop owner decides to win the Skipper for herself, but all problems are finally solved.

Comment: The drawing power of the title plus the marquee pull of the Frances Langford name makes this program offering strong enough for top billing in the subsequent and neighborhood houses. It is the sort of picture that will please the average theatre-goer, for it is a good entertaining comedy with a fair share of laughs. The comedy lines are handled by Ralph Edwards of "Truth and Consequence" radio fame while Frances Langford, in the title role, presents four song numbers in her own inimitable style. Iris Adrian makes a brief role productive of laughs and Russell Wade does all right in the romantic lead opposite Miss Langford. Others cast in important top roles are Jane Greer and Glenn Vernon.

Legion of Decency Ratings
(For Week Ending June 22)

SUITABLE FOR GENERAL PATRONAGE
My Pal Trigger Return of Rusty
SUITABLE FOR ADULTS ONLY
Crack-Up Till the End of Time
DANGER WOMAN

OBJECTIONABLE IN PART
Lover Come Back

Inside Job
Universal Drama 66 mins.

AUDIENCE SLANT: (Adult) Pointing up the moral that "crime does not pay," this average program picture will please patrons of neighborhood and small town theatres.

BOX-OFFICE SLANT: Should get by as a bottom-rung feature on a double bill. Might serve well as the top film on a week-end action bill.


Plot: Attempting to go straight after taking the rap for gangster Preston Foster years before, Alan Curtis is spotted by the racketeer, threatened with loss of his job unless he robs the store in which he works. To outwit Foster, Curtis robs the store himself with the aid of his commercial model wife, Ann Rutherford. The couple remain in hiding while the law having "put the finger on" Curtis because of his prison record—searches for them. But his efforts to get revenge on Curtis, Foster is killed by a patrolman as he attempts to enter the Curtis apartment. Curtis and Ann are arrested and their sentence minimized because of their first aid to the patrolman shot by Foster.

Comment: An average program picture, "Inside Job" points up the morals that "money is the root of all evil" and "crime does not pay." This picture is slightly episodic and moves at a slow pace much of the time. In a cast headed by Preston Foster, Alan Curtis and Ann Rutherford, only Foster performs with self-assurance; the others are never quite convincing enough.

Patrons of neighborhood theatres and average theatres in small towns will take "Inside Job" in their stride as a bottom-rung feature on a double bill, and some of its moments featuring a cute younger named Jimmie Moss will appeal to the feminine element.

Man From Rainbow Valley
Republic Western 56 mins.

AUDIENCE SLANT: (Family) A western with an original story that will entertain not only the western fans but all who like outdoor action fare. Story plus color makes this different than the average.

BOX-OFFICE SLANT: This Monte Hale western is a very good offering for the trade.

Cast: Monte Hale, Adrian Booth, Jo Ann Marlowe.
BOX-OFFICE SLANTS

Ferris Taylor, Emmett Lynn, Tom Louden, Bud Garry, Kerne Donegan, Dave O'Dell, Bert Rosch, Sagebrush Sereysen were the stars. Produced by Lizzie Gray. Directed by Robert Springsteen. Original screen-play by Ben Stobie. Photography, Bud Thackery.

Plot: An unsavory, unscrupulous cowboy promoter and his niece capture Outlaw, a wild horse who has been cared for and protected by a rancher. The girl falls in love with the rancher but is afraid to tell him the truth. When it comes to the rodeo and wins Outlaw back in a bronc-busting match, she convinces him of her love and loyalty and they return to the ranch with the horse.

Comment: Originality of story is the most outstanding feature in this picture and that, plus the color, makes this western one of the better offerings in that field. It is one of the Monte Hale series that Republic is turning out for western fans and is a departure from the usual outdoor cow-and robbers story. This is much to its credit, for every- one, whether they be western fans or not, will find themselves greatly entertained by the story of a horse who was the favorite of all comic strip addicts. The kids, especially, will love this film. It may not let you in on all the action and excitement they're accustomed to in their outdoor fare. Monte Hale turns in a very satisfactory job in the leading role, presenting several song numbers in a pleasing voice. Adrian Booth has more than the customary amount of work to do in the feminine lead and Emmett Lynn handles the comedy, Credit for a "different" western goes to Robert Springsteen who directed the original screenplay by Betty Burbridge, and Louis Gray who produced.

Astor

REPORT

Republic Western 70 mins.

AUDIENCE SLANT: (Family) Lots of appeal and entertainment in this latest Roy Rogers offering. Trigger proves himself worthy of his title by showing his ability as a performer of worth. The picture is in the western flavor which should satisfy the host of fans.

BOX-OFFICE SLANT: Far surpasses the usual Rogers offering, for it has the added appeal of Trigger's tricks to attract the animal fanciers.


Plot: Rogers is accused of killing an unusual Palominio when the animal is found dead after the owner had refused to let Rogers breed his mare with the horse. Rogers is forced to flee, leaving all his possessions with a bondsmann, taking only the mare with him. The mare foals a colt from the Palominio, and Rogers raises it to bring back to the owner. Once the owner sees the colt, he finds the man guilty of the killing and thus clears his own name.

Comment: This time Trigger is given the co-starring role with Roy Rogers, and as can be expected, this unusual Palomino who, as everyone knows is billed as "the smartest horse in the world," proves his right to that title. It is mainly his picture, for the story revolves around the care and breeding of horses, but there is also the western flavor to satisfy the large horde of Rogers followers. In addition to attracting these regular customers, this offering has a definite appeal for the tremendous number of animal fanciers throughout the nation. The customary ingredients, like gun-toting, fist-fights and fast action are all enveloped in the modern plot and these, plus several song numbers presented by Rogers, Dale Evans and the Sons of the Pioneers, and Trigger's bag of tricks, make this an offering that should do better than usual at the box-office, for it far surpasses the usual Rogers fare. Both Rogers and Miss Evans turn in splendid acting jobs and George "Gabby" Hayes does very well in a straight role. Jack Holt makes a goodheavy for Bob Nolan, and the Sons of the Pioneers supply their usual tunes. Direction credit goes to Frank McDonald, production to Armand Schaefer and William Bradford's camera work is another item worthy of special mention.

Deadline for Murder

20th-Fox

Mystery 65 mins.

AUDIENCE SLANT: (Adult) A murder-mystery in which there is no shortage of murders and the suspense is well-maintained; all of which makes it the kind of fare the mystery fans seek.

BOX-OFFICE SLANT: Standard offering that will make a satisfactory filler in support of a comedy or musical.


Plot: In an effort to trace an important paper, a gambler becomes involved in a series of murders. With the help of his reporter girl-friend and a detective, they find that a gambling country has offered big money for the document and that another gambler has contacted the representative of this country and made arrangements to deliver the document. In tracking him down they are tricked and saved by the quick wits of the detective and the reporter who had negociates who they should marry.

Comment: In the category of murder-mysteries, this will be considered a standard offering for the mystery fans. They will find in it the usual ingredients— suspense and killings... to entertain and hold their interest for 65 minutes. Although the story has several discrepancies, this will not be obvious to these followers for there is no shortage of murders and the suspense is well maintained. Kent Taylor does well with his role of the gambler and sportsman, though one remains confused throughout as to whether he is the hero or a member of the gang. As the police lieutenant, Paul Kelly turns in an effortless portrayal, and Sheila Ryan is quite effective as the newspaper woman and Taylor's girl-friend. Jerome Cowan also performs capably as the smooth murderer who is outlawed at the order of the police and the man he has framed. Production values are good and James Tiling's direction keeps the picture going at an even and interest-holding clip.

SHOWMAN SAM SAYS: Please 'em today and they'll come again tomorrow.
The Brass Tacks of Efficient
Picture Theatre Management

FAULTY WAGE POLICY CAN BE COSTLY

By Jack Jackson

A few weeks ago I ventured forth with the suggestion that the motion picture theatre industry give consideration to the idea of a revised policy with respect to wages for house staff employees and others whose qualifications and capabilities fit them for the work and promise ultimate talent to take commanding position in the field.

At the time I thought I was putting myself out on a limb. But many responsible men of the theatre have expressed agreement that this is a subject for frank discussion and a matter that calls for bold facing of the facts and realities. The agreement in this regard has been so marked, in fact, that I feel justified in expanding further on a subject that might be considered "delicate" if not very controversial.

From every angle of investigation, I find evidence to support the viewpoint that we in the theatre may be seriously damaging ourselves, our business and are hurting our own pocketbooks by not looking into this whole matter of rewarding meritorious service and loyalty by the minor employees of the theatre. This blind adherence to a tradition and a formula that may belong in the limbo of an outmoded past, could react most seriously, any number of my fellow theatre men have admitted to me.

Cash and Time Investment in Every Employe

Other employers have long since awakened to the fact that one of the most expensive factors of operation is the turnover of labor and, whether we like it or not, we must open our eyes to the truth of their findings.

Theatre labor is just as expensive—if not more so—to train and develop to the period of usefulness as is the labor of any other business. You, and you, and you whatever theatre you may own or operate, have an investment of time and CASH in every employe in your establishment which rises with each day of their incumbency until they attain the status of efficiency.

For the purpose of conjecture, suppose we estimate that it takes at least three weeks to train an usher to the point where he is familiar with the theatre personnel and capable of directing patrons to telephones, exits, various departmental offices, as well as knowing something about the seating auditorium, fills, spills, etc. Next let me quote just one of the many sets of figures available on actual labor turnover in theatres. In a 350 seat house charging 25, 30 and 12 cents admission, the manager has hired 63 employes in four months. I'd better add that, aside from himself and the operators, seven persons constitute full two-shift personnel. Deducting the seven now at his disposal (if they still are) would leave a balance of 56 employes whom that manager has spent time interviewing, training, etc. Assuming that an average period of 10 days employment was secured from each we arrive at the staggering CASH loss of more than $1200.00. Add to this the loss of time of the manager from other and more important duties and, also, the probable dissatisfaction of patrons, and we get an idea of how much better for the theatre's bank account it would be to reduce this costly turnover due to loss of help to other employers who offer better pay.

How Can Such Manifest Blundering be Justified?

In this same theatre the manager is right now placing a wholesale order for aspirin to treat another threatened headache due entirely to the antiquated theatre wage policies. Two cashier's entered his employ several years ago—and remained at their coin collecting chore on the basic salary of let's say $18.00. Recently one married and has advised of her intention to resign. The manager is up against the problem of hiring a new girl—whose education will be entirely in the hands of the overworked girl of long experience—and the newcomer will receive the identical wages of her teacher. By what series of mental acrobatics can such manifest blundering be justified?

(Continued on Page 18)

Subscription Theatre Arouses Trade Interest

Widespread interest in New York film circles about the new Park Avenue Theatre for which seats are now being sold on a yearly subscription basis has given rise to discussions about other deluxe theatres being operated on the same basis. Theatre owners are proceeding warily, however, noting that the section in which the new theatre is located is right in the heart of the residential section of perhaps the wealthiest part of Manhattan. Another theatre in any other section might have difficulty operating on a basis that calls for a single feature policy, two changes a week, and which differentiates between the price charged for 7 o'clock performances, 9 o'clock shows and Saturday evening, Sunday and one other show during the week at the earlier time is another price group. Another price schedule is offered for those who might wish to attend two Sunday shows and another 9 o'clock show during the week. Prices range from $124.80 to $187.20 per year.

According to the prospectus, matinees will be on Sunday only at 2:30 and 4:30 with evening performances on that day a half hour earlier than usual at 6:30 and 8:30 with an early closing scheduled.

In its letter to prospective patrons who have indicated their desire to subscribe on the basis mentioned, the Park Avenue Theatre states point-blank that it "will be necessary for you to subscribe for fifty-two consecutive weeks.

In attending this theatre twice each week you will see a complete program of 104 pictures a year to be selected from the best produced by the major producers and distributers of the world, such as, Metro-Goldwyn-Mayer, Paramount, Warner-Firat National, Loew, Columbia, 20th Century-Fox, Universal, RKO and foreign made films of merit.

"It will not be necessary for you to attend any other theatre in greater New York at any time throughout the year, as every picture of merit will be shown at these premises..."

The letter then describes the "exclusiveness, ultra embellishments and refinements. ..." available.

(Continued on Page 18)

Anything Can Happen

Harrassed managers who have been temporary custodians of everything from a lost policeman's pistol to a bone they own—be they surprised to learn about the woman at the Olympia Theatre, Chelsea, who came hurriedly back to the theatre, accompanied by local police to search the orchestra with the aid of ushers and flashlights to find the $40 she had lost out the toe of her shoe.

Seems the worried lady had selected a seat in the orchestra and prepared to enjoy the show. The second feature was "The Spiral Staircase" and she reported that she had become so engrossed in the film that she forgot all about putting the four $10 bills in the toe of her shoe. She slipped it off for comfort and it wasn't until she was on her way home that she realized the money was gone. Nobody found it, either.—BO.

(Continued on Page 18)
"JANIE GETS MARRIED" STARING JOAN LESLIE, ROBERT HUTTON
AND THAT GAY JANIE GANG WITH SOME BRAND NEW MEMBERS
EDWARD ARNOLD, ANN HARDING, DOROTHY MALONE, HATTIE MCDANIEL, DICK ERDMAN
DIRECTED BY VINCENT SHERMAN
BEGINNING SEVEN NIGHTS AT ADAMS CATHEDRAL THEATRE ON THE 1ST OF OCTOBER
PRODUCED BY ALEX GOTTLIEB

"JANIE GETS MARRIED" 104 TIMES THIS WEEK!
The Nation's Joy-Girl is getting a big National send-off!

WARNER BROS.
Faulty Wage Policy Can be Costly, Jackson Warns

(Continued from Page 16)

This is but one instance of the false concept of wage scales we have inherited and have been following too long. If allowed to continue, such practice may forever block the realization of the expressed ambitions of the industry's top men to "build from within" through careful selection of theatre personnel.

It is an accepted premise that the future of the theatre is dependent on getting better, not more, employees. With this premise practically every thinking leader in the industry agrees. But, how can better employees be enticed to accept this business as a promising career when our competitive searches for desirable employees in the grocery, drug, liquor, restaurant and other businesses offer higher salaries, faster advancement, shorter hours and less responsibility? How can we expect to hold those pretty, vivacious girls and those alert, ambitious boys, who give us the first chance at their services, when eight out of every nine (I am using the example of admitted turnover quoted earlier in this article) have proved that better-paying jobs are theirs for the asking?

Our Stock in Trade Stolen

There was a time when the very atmosphere of the theatre was in itself an inducement that repaid in glamor, natty uniforms and prestige what it lacked in salary. But, have you looked at the neon displays and neat interiors of the liquor stores lately? Have you visited the modern emporiums of splendor dispensing sodas, sandwiches and patent medicines? Have you been inside the colorfully decorated restaurants and cafeterias that have paroled for their own use the many artifices of splendor that were once the sole property of the theatre? Let's admit it fellows. Our stock in trade—as we once knew it—has been stolen from under our very noses and those up-to-the-minute hamburger stands equip their servers in classier and flashier uniforms and boast a more attractive exterior—and interior too—than many a theatre.

To get down to brass tacks, we are marketing the most scintillating and valuable jewel in the entire business firmament—the motion picture, woven from the gossamer threads of fairylike human dreams—and we have, in most cases, set it in fitting backgrounds of ornate and expensive splendor. But, we're being careless, penurious or lax in the selection of our reception personnel and consequently dimming the brilliance of our glamorous merchandise. Any gem—and motion pictures are all gems in a world of crass, commercial endeavor—is devaluated when its public presentation is entrusted to listless, phlegmatic attendants who lack in the enthusiasm and cordiality what the potential purchaser considers requisite to complete enjoyment.

It's up to us to polish our service staffs to the point where they are fitting hosts and hostesses to welcome the vast army of mentally tired and physically exhausted citizens who find recreation and rest in living the adventures as depicted in the screenfare we provide.

Are we not openly asking for the kind of trouble that has proven so costly to every enterprise that has been invaded and is currently harassing the efforts of Washington's mighty to get a war reconversion program under way?

News headlines are crying of coal strikes, street car strikes, garbage collector strikes and no end of other strikes which are in prospect. We are not immune! We hold no magic staff that will ward off the inevitable! But we can act first and act so fairly that the fault of professional organizations will fall into fishless waters. We can, by fair and fast action correct our ragged and threadbare salary formulas; reward those deserving of reward; regulate salaries on a basis of length, ability and loyalty in service. We can join our theatre staffs in clubs where certain social functions can be established that will make ours the most desirable place to be employed in the entire community. We can establish cash prize pools that will make it worth while for every employee, regardless of status, to exert every effort to advance the theatre's success in hope of participating in periodic cash awards. We can show so much interest in the welfare and advancement of deserving employees that they will be hesitant to swap the proved and glowing prospects of the theatre for anything other than major advancements. All this and many other employee relations maneuvers can be put in effect to add to the old age, sick benefits, insurance, yearly bonus and other units of employee good will.

I've tried to make this picture of actual conditions and observations of what threatens as fair and polite as possible. No blue prints should be needed by exhibitors of merchandising highlights the many undesirable things that could and may happen unless we take measures more in agreement with the new world attitude toward labor.

Maybe I'm seeing spoons all through this article but of this I am sure: We'll profit more and serve better if we make it worth while financially for those alert, likely lads, and those star-eyed, smiling girls to accept the theatre as a desirable, deserving and profitable career. Let's go after—and hold—the kind of help that will be a credit to the theatre and that bears promise of growing to stature where they can accept and fill the places that you, and you, and you will some day have to vacate.

Let's quit being "penny wise and pound foolish." There is no profit for the owner, satisfaction for the patrons nor peace for the manager in a theatre where the personnel is constantly changing. It can all be accomplished with pay envelopes that grow fatter and faster as industry, effort and efficiency is manifested and as loyalty to the occupation and institution is evidenced.

Subscription Theatre Arouses Trade Interest

(Continued from Page 16)

able which "will not be excelled anywhere in any theatre in the world."

A seating plan indicates that a total of 584 seats will be available and a subscription blank accompanying the letter suggests that subscribers mark the seats they wish, what performances they will attend, etc.

Another appeal to the exclusive set is indicated in the letter which continues with...

"Featured are cosmetic rooms and lounges in embellishments and decoration beyond any expression which can be put in printer's ink. The comfort of the chairs and the divans are an innovation, never having been used in any theatre in the United States. Facilities for invalids confined to wheel chairs, and telephone communication for physicians and those who receive urgent calls, have been especially provided for. The most modern hearing equipment will be provided on request...

"There will be no vending or sale of any type of merchandise in the premises. Powder and makeup material and use of lounge rooms will be gratuitously given with the compliments of the Management. Ample check rooms for coats and garments will be provided. No fees or gratuities will be allowed to be given to any of our attendants."

The new theatre will be under the personal direction of Walter Reade.

MORE NAMES. To secure additional names for their mailing list, Century Theatres have set up special displays in their lobbies (above) in order to acquaint patrons whose names are not on the list, of this Century service.
KEEP POSTED ON PROFITS!

"Imagine! In one single issue!"

HEADLINES!
(All from June 5th Issue of Variety)

"POSTMAN SMASH IN MILD PITT"
"POSTMAN BRISK IN MILDISH BALTO"
"POSTMAN TALL IN 2 BOSTON SPOTS"
"POSTMAN BIG IN K. C."
"POSTMAN RINGS BELL IN BUFFALO"
"POSTMAN HEFTY INDIAPLS."
"POSTMAN RECORD IN PROV."
"POSTMAN FANCY L’VILLE"
"POSTMAN WHAM WASH."

Book it! Promote it! Hold it!

"THE POSTMAN ALWAYS RINGS TWICE"

M-G-M of course!
Sound Anniversary Activities Gain Momentum Across Nation

Observance of Warners' Twentieth Anniversary of Talking Pictures will gain considerable momentum this week when more than 2,000 theatres in all parts of the country will be displaying the 40x60 anniversary poster in their lobbies. Posters also are being supplied by Warner Bros., to hundreds of additional theatres daily, and over 10,000 are expected to be set up within the next few weeks.

An increasing number of circuit and independent exhibitors also are placing the "Twentieth Anniversary of Talking Pictures" line in their advertising copy. Among the latest to join this list are the Schine Circuit of upstate New York; Hudson Theatres Corp. of Richmond, Ind., operating four houses; Interstate Circuit, and others.

Boston's Lafayette Theatre will present an all-Warner program commemorating the sound anniversary the week of August 6. Arthur Fiedler, conductor of the Boston Pops Orchestra, will include a special arrangement of Night and Day, title of the sound anniversary release, in this week's concert. Boston's noted organization, Tuba Thumpers of America, headed by Harry Browning, also will honor the Warner Brothers with a citation in commemoration of the anniversary.

John J. Payette, Warners' general zone manager for the Washington area, has arranged for the most outstanding and concentrated commemoration ceremonies ever staged there by a motion picture group.

Preparatory to sounding the opening gun for the anniversary of sound's advent, Payette held a special meeting last week of local executives and theatre managers in outlying territories. A second meeting to be attended by District of Columbia managers was held last Friday.

Washington executives attending the session in addition to Payette were Frank LaFalce, local director of advertising and publicity, who outlined newspaper and radio plans for the celebration; George A. Crouch, assistant general zone manager; Harry Lohns, D.C. district manager; Nat Glasser, Maryland district manager; Charles V. Grimes, Virginia district manager; Charles E. McGowan, contact manager.


Latest batch of congratulatory letters from exhibitor leaders to the Warners include tributes from John Bablan of Bablan & Katz Corp., Chicago, and Nathan Yamin, of Fall River, Mass.

Massachusetts' Governor, Maurice J. Tobin, has written letters of felicitation to both Harry M. and Jack L. Warner. Governor Tobin not only cited the valuable contributions of the Warners, but also praised such New England motion picture pioneers as Samuel Pinanski, Nathan Yamin, Harry Zeitz of New Bedford, and the late Jacob Lourie of Boston. Boston's Mayor also sent anniversary congratulations to Harry Warner.

In the radio line, six important broadcasts emanating from Hollywood have been added to the list for next month. Typical of local and regional radio cooperation. Omaha's four stations, WOW, KBON, KOIL and KOWH, will offer special programs saluting the anniversary.

Put Up That Poster
Wait a minute! Hold on to that mailing piece sent you by RKO Radio on "Without Reservations." Just open up that one-sheet, so carefully folded and placed in the inside pocket of the promotional piece, and you'll agree with us, we feel sure, that it deserves a spot in your lobby in advance of your local showing of the film. There's more seat-selling power in this poster than one is accustomed to find in this media of advertising. Put it up now, brother, so patrons can get themselves all excited about your playdate.

Extra Press Book Readied For 'Missouri' Premiers

Arnold Stoltz, advertising and publicity director for PRC has announced the preparation of a special press book to aid the statewide Missouri premieres of the company's musical "Down Missouri Way." The special press book, described as separate and distinct from the regular press book for the film, is now being prepared by the home office advertising and publicity department.

Contents of the new selling manual will be slanted for the use of department and retail store advertising managers, with sections devoted to window and inside-the-store trim and display ideas; special store advertising slugs for insertion in department store merchandising ads; cooperative advertising mats, headstamps and ideas; and other stunts suitable for local store cooperation. There will also be included a full listing of all national merchandising tie-ups pre-set by PRC with details on how each store may best localize them.

The new press book section will be revised, following the Missouri premieres, and will be inserted as a supplement to the regular press books, so that exhibitors in other localities may adapt the store merchandising ideas to their own situations.

New Color Photo Process Adopted By Paramount

The carbro full-color photographic process, said to be the first of its kind developed, has been adopted by Paramount's studio publicity department, headed by George Brown, "to meet the increasing need of newspapers for fine color photographs."

The new process makes it possible for the studio to release to newspapers as many prints of one subject as may be needed. It was adopted after a series of tests by A. L. "Whitey" Schafer, director of still photography. Twenty-eight newspapers in the United States and Canada are now using color prints, and this number is expected to increase as soon as more newsprint becomes available.

Model Boat Contest

A newspaper-sponsored PT model boat contest received excellent publicity in Manager Arthur Turner's column for the show of MGM's "They Were Expendable" at the Parsons Theatre, Parsons, Kans.
SELLING THE PICTURE

Transparency in Window Helps Sell 'Paradise'

Highlight of the exploitation campaign staged by Mel Jolley for the showing of Universal's "Night in Paradise" at the Marks Theatre, Oshawa, Ont., Canada, was the placement of a large Kodachrome transparency of Merle Oberon and Turhan Bey in a local jewelry store window.

Obtained through the courtesy of Ben Cronk, Canadian publicity chief for Empire-Universal Films, the transparency, illuminated from behind, had an eye-arresting effect on passing pedestrians.

Jolley also made excellent use of a four-column mat from the press book. He utilized it for the make-up of 100 window cards which were distributed to stores, and he also employed it for 2000 large handbills which were printed and distributed to homes throughout the city.

With his campaign Jolley also forwards us a receipt from Campbell's Studio for the payment of 50 cents for what appears to be an enlargement, probably the transparency, yet he does not explain this transaction in his report. Since the bill is marked paid, we shall not bother to worry about whether or not we are responsible for it.

Plenty of Appeal. There's plenty of eye appeal in this Kodachrome transparency which Mel Jolley, manager of the Marks Theatre, Oshawa, Ont., Canada, placed in the window of a local jeweler as part of his campaign on Universal's "Night in Paradise." Photo was illuminated from behind, thus adding to its effectiveness as a pedestrian-stopping window display.

Concentrate on Tieups To Herald 'Suspense'

Backed by a $100,000 national advertising campaign, Monogram has gone "all out" for tieups in connection with "Suspense," the company's first million-dollar production.

Particular stress in the tie-up campaign has been put on Monogram's ice-skating star, Belita. One of these deals—with Gantner swim suits—may be a first for the industry. The swim suit manufacturer sets a precedent by stipulating that no other star will be used in any of Gantner's advertising during the period. Gantner's ads will appear in Life, Saturday Evening Post, Colliers, Liberty, Charm, Harper's Bazaar, Mademoiselle, the fan list, Seventeen, True and others.

Royal Crown Cola will use fan magazine ads featuring Belita and their famous "taste test," and will also feature the blonde Monogram star in radio spot announcements on 275 stations where "Suspense" is being shown.

United-Rexall Drug Company will use counter display cards, street car advertising and a color page in the Recall magazine linking Belita and Gypsy Sun Tan lotion. In addition, Recall has supplied 10,000 copies of the Rexall-Liggett claim with ads for daily newspaper insertion in assorted sizes which give top billing to Belita and "Suspense." Other Belita-"Suspense" tieups include three-column Lux ads and Hollywood Bread ads distributed nationally for newspaper insertion during local runs of the film.

Exploitation over the area in addition to spot announcements campaigns in cities where the picture has run, includes appearances by Belita on the coast-to-coast Breakfast Club program and with Barry Sullivan on the Skyppo Hollywood Theatre.

National advertising on "Suspense" includes a four-color layout in the Metropolitan Comics, boasting a circulation of 6,151,072, a four-color page in American Weekly with 8,599,879 circulation, two-color full pages in Look, Liberty, True Story, Photoplay, Screen Guide, Screen Stars, True Confessions, Motion Picture, Movie Story, Screenland, Silver Screen, Movie Shoe, Real Story, Movieland, Real Romance, Movie Life, Movie Store Parade, Movie, Modern Screen, Screen Romances and Modern Romances, and a black and white page in Life. Circulation of the latter group of magazines totals 21,697,383.

Perfume Tieup Clicks For 'Three Strangers'

A perfume tieup, originated by Russ Schmidt of the Hamrick Tacoma Theatres, Tacoma, Wash., is being utilized with very effective results in connection with the playing of Warner's "Three Strangers" throughout that territory.

One of the big Tacoma department stores ran quarter-page ads in both the Times and News Tribune carrying this line: "The Mystery of Kwan Yin is answered at Fisher's and by the 'Three Strangers,' Now Showing at the Roxy Theatre."

In addition, the store created an elaborate window display and arranged for small sample bottles of Kwan Yin perfume to be handed out by girls in Chinese costumes in front of the theatre—which was the solution to the mystery mentioned in the ad.

GIRL PICKETS. Girls in Council Bluffs, Iowa, helped Manager G. Allan Schrimpf of the Broadway Theatre put over MGM's "Adventure" by picketing the theatre with signs to the effect that it's "unfair, Gabble's back, we want him, but Garson's got him." Planned in advance, the stunt created considerable comment when, by coincidence, it came up on the first date originally set for the railroad strike. Council Bluffs, by the way, is a big railroad center.

GETS NEWS SPACE, RADIO TIME WITH 'LOCAL' ANGLE

William J. Conner, general manager of the Tacoma Hamrick Theatres prepared his city for the forthcoming local showing of Warner Bros. "Her Kind of Man," in which Janis Paige is co-starred with Dane Clark and Zachary Scott, by arranging a special screening of the film for Mrs. F. F. Paige, local resident, who is Miss Paige's grandmother. Mrs. Paige's serious illness was the reason advanced by Conner for the screening. She had recovered sufficiently to see the picture which was seen also by Miss Paige's father, mother, sister and several other relatives who live in Tacoma.

Local newspapers gave the human interest story considerable space, with national radio commentators also playing up the story on their broadcasts.

FANS MOB STAR AT 'IVER'S' LONDON PREMIERE

Paramount's release of Hal Wallis' production, "The Strange Love of Martha Ivers" made its world bow Thursday evening (June 13) at the Carlton Theatre in London, with its star, Lizbeth Scott, appearing in person.

Miss Scott, the first American star to attend the premiere of a picture in London since the beginning of the war, was given a rousing welcome. The crowds in the streets leading to the Carlton were so dense that it took half an hour for hundreds of policemen to clear a way for Miss Scott's car, and scores of invited guests were unable to get through to attend the premiere. Theatre attendants were unable to maintain control of the entrances until the police erected barricades.
Covers Bridgeport With 'Breakfast' Campaign

The exploitation campaign put on by Manager Harry A. Rose for his showing of United Artists' "Breakfast in Hollywood" at the Low-Poli Majestic, Bridgeport, differed little in essentials from campaigns essayed on the film in other spots. But Rose really spread out and covered the town via newspapers, radio, the usual Goody Hat contest and auction, plenty of window space, and a special breakfast promoted for the Oldest Mother, Best Good Neighbor. Goody Hat winners, heads of Breneman Fan Clubs, radio announcer and a soldier guest. A stage program on opening night also was a highlight.

Rose sought the Oldest Mother and Best Good Neighbor in an arrangement with radio station WNAB which gave the theatre and film three plugs daily after the regular Breakfast in Hollywood program conducted by Breneman. The station also ran three "Guess Time" contests and awarded passes to winners with plenty of plugs for the film. The station wired Breneman of the film's local showing and the radio star came through with an announcement about the opening on his national broadcast.

Goody Hats were admitted free on opening day with the contest winner given a choice of any hat at the Outlet Millinery, which bought cooperative newspaper advertising to announce the event. Cooperative ads also were placed by Lee Furniture Store and André's Beauty Parlor.

Radio Campaign Set For PRC 'Missouri' Premieres

A radio advertising campaign for the statewide series of Missouri premieres of PRC's musical comedy, "Down Missouri Way" has been scheduled by Buchanan & Co., advertising agency handling the PRC account. Charles Amory of Buchanan was scheduled to leave shortly for Missouri to set details of the campaign.

The picture will be given simultaneous premieres in 15 leading Missouri cities late in July or early in August.

Something New?

Loew's Capitol, Washington has set up a "laughing well" in its lobby and will select 10 challengers from it to sit through "A Night in Casablanca." The new twist, if it is now, is the fact that the one who can sit through the Marx Brothers comedy without laughing will be awarded a dinner for two at the Duet Club—WA.

Kessler, Farrar in Canton Give Film Good Sendoff

Manager Walter Kessler of Loew's Theatre in Canton, O. and UA exploiter Ward Farrar gave a nice send-off to David L. Loew's "A Night in Casablanca" in one of the early engagements of the Marx Brothers starter.

Taking a page from the zany night club scene in the picture, Kessler spotted 1,000 table tent cards in downtown restaurants with copy reading: "Reserved for the Marx Brothers." Walter clubs in Canton featured a local revival from the film, Who's Sorry Now, with picture and play-date credits by band leaders.

A four-day co-op campaign advertised "A Night in Casablanca," total image running well over 2,000 lines. This excluded the theatre's regular ad budget. Two-columns art breaks appeared two days in advance in local papers and also on opening day. Radio spot announcements were used extensively on WHBC to ballyhoo the Loew opening.

Songstress Lisette Veree was the subject for window displays at Arnold's Beauty Salon, Nussbaum's Jewelry Shop, Kresge's and the Finney Drug Company, with blowups of stills being used in most cases. Lois Collier, who plays one of the feminine leads, was also brought in on exploitation tieups. The Gertman Hat Shop featured Lois in a counter display while the Stern-Mann Company included scene stills of Miss Collier in a sportswear window display.

Variety Durante Herald Sells 'Sisters' in N. Y.

A four-page special edition of Variety, "published just once as a courtesy from show business to a favorite comedian," was distributed in New York in celebration of Jimmy Durante's 30th anniversary in show business and as a herald for the showing of MGM's "Two Sisters from Boston," in which Durante appears, at the Capitol.

First three pages of the herald, in typical Variety fashion, carried feature articles on the comedian authored by Damen Runyon, Earl Wilson, Joe Laurie, Jr., Bosley Crowther, Dorothy Kilgallien, Sidney Skolsky, Mark Hellingen, Walter Winchett, Ed Sullivan and Louis Schol. Back page was devoted to an ad announcing the film's opening.

Honor 20th-Fox Newcomer

Nancy Guild (rhymes with wild) has been chosen by Screenland magazine in its August issue as the screen newcomer of the month. The publication also lauds 20th-Century-Fox officials for their success in picking new players for starring honors. Miss Guild makes her screen debut in "Somewhere in the Night."

THOMAS PROMOTES ARCHERY WINDOW. Howard M. Thomas, manager of the Centre Theatre, Owen Sound, Ontario, promoted this outstanding window in conjunction with the showing of Columbia's "The Bandit of Sherwood Forest." Thomas had the cooperation of the local Archery Club. He also arranged a highly successful "interview" broadcast in the lobby of the Centre.

'Journey' Contest Used In Rochester Campaign

In connection with the showing of 20th-Fox's "Sentimental Journey" at the RKO Century Theatre, Rochester, N. Y., a contest was sponsored jointly by the theatre, Pennsylvania Central Airlines and the Rochester Sws whereby the winner and a guest were awarded a round trip to Washington, D. C.

Contestants were required to write a letter on the subject, "Why I Would Like To Take a Sentimental Journey to Washington, D. C. on a PCA Capitaliner." Arthur Krolick, manager of the Century, arranged the stunt.

Joseph in New York

Join Joseph, Universal's national director of advertising, publicity and exploitation, is in New York to set final details on the national ad campaign for Walter Wanger's "Canyon Passage" and to attend the company's sales convention slated to open June 24.
POWERED BY "HITCH." Between scenes of high voltage romance, nerve-tightening tension, ALFRED HITCHCOCK, producer-director of Notorious, takes CARY GRANT and INGRID BERGMAN for a ride. The production looms big on RKO's noteworthy film calendar.

SWEET REVENGE. Irked by ROBERT YOUNG'S pursuit of Lady Luck on their wedding night, bride BARBARA HALE tries own hand at game. Wins chips, baffles bridegroom. They co-star with FRANK MORGAN in RKO'S Lady Luck, gay, romantic comedy with Las Vegas locale.

NO SIESTA. Mental blackout scene for RKO'S Crack-Up, a spine-tingler, gives PAT O'BRIEN what appears to be a temporary rest, but it's hard work. Director IRVING REIS, (right) studies each facial expression. CLAIRE TREVOR and HERBERT MARSHALL are co-starred.

LINING UP FOR "TAKE." While DOUGLAS FAIRBANKS, JR. rests his head in lap of MAUREEN O'HARA, for scene in RKO'S Sinbad the Sailor, an assistant cameraman uses tape to assure correct focus. WALTER SLEZAK shares star honors in this technicolor production.

MORE RKO NATIONAL MAGAZINE ADVERTISING!
This full-page ad appears in national magazines totaling 9,491,505 CIRCULATION—LIFE, issue of June 10; WOMAN'S HOME COMPANION, July issue, and LOOK, issue of July 9.
Exploitation
Campaign of
the Month
May 1946
BADMAN'S TERRITORY
(RKO Radio)

The series of regional exploitation campaigns designed by RKO Radio to publicize "Badman's Territory," in which 200 assorted live ponies were donated to lucky youngsters in 236 towns in nine states, covered so much ground and established such concentrated audience acceptance for the film that the overall campaign has been selected by a panel of showmen for Snowmen's Trade Review as the Exploitation Campaign of the Month for May, 1946. Details of the campaign were executed under the direction of Exploitation Chief Terry Turner, assisted by Eastern Supervisor Harry Reiners, and aided by the RKO Radio field exploitation staff, theatre managers and publicists of the 236 theatres directly affected by the campaign.

The 200 live ponies given away in the nine regional premieres were purchased in Kentucky, Ohio and Oklahoma; were covered with gaily colored and lettered blankets throughout their tour, and were accompanied by six cowboys and sheriffs from Texas and Oklahoma, each dressed in the usual western working clothes. They paraded in 200 of the 236 towns.

Just to complete the statistics, 86 newspapers and 27 radio stations took active part in sponsoring the giveaways on the basis of the most popular boy or girl; coloring contests, lucky number contests; pet show winners; highest scholastic average; lucky boy or girl in orphan's homes, and on the basis of new subscriptions obtained by boy newspaper carriers.

While the plans for this extensive ballyhoo were being set up and made ready to roll into action, the areas where the regional premieres were to be held were being saturated with magazine and newspaper advertising, particularly in publications catering to action fans. The national advertising began to break in early April, from plans conceived and set up by S. Barret McCormack, RKO Radio's director of advertising and publicity. In addition to such conventional publications as Life, Liberty, Look and Pic, the ads began to break in True, Inside and Front Page Detective. The Master Group of 44 publications including Western, Big Book Western, Sports Novels, Famous Fantastic, Love Book, New Western, Detective Tales and many others with a combined circulation in excess of 22 million also received insertion orders. To top all of these, 150 Sunday pages with a combined circulation of over 26 million were used to carry full color comic sections on the picture.

While details of some of the regional premieres have been reported in previous issues of Snowmen's Trade Review, another look at some of these will serve to paint a picture of how Terry Turner and his crew of publicists took over various regions to make them "Badman's Territory" conscious. In Boston, for instance, where the picture played the RKO Boston Theatre, the showmen were quick to cash in on a ready-made opportunity in the then forthcoming annual pet show to be held on Boston's famed Commons with the aid of civic officials. This time RKO took over by offering 15 of the prize ponies to kid winners in various classifications as already determined by the Pet Show officials.

As it turned out, the weather was awful, it just plain rained! But the dewy weather didn't seem to dampen the enthusiasm of the kid participants who turned out with their pets to the number of 551 to vie for the much desired pony prizes. Before the contest got under way, the Pony Parade went through the streets of Boston preceded by an unprecedented newspaper ballyhoo in which the Record, American and Advertiser devoted columns of space to the Pet Show and RKO Radio's part in donating "Badman's Territory" prizes. Three newspapers, all telling their readers about the same theatrical stunt in the same city at the same time, is really something for the book.

Anyhow, Boston's Park Department which sponsors the Annual Pet Show, gave every possible cooperation to Turner, Reiners and RKO Theatre Publicist Ralph Banghart in arranging for parade permits, public participation in the event and the presence of civic officials to add to the gala atmosphere.

In Cleveland, Knox Strachen of Warners and Peter Bathory of RKO decided that their give-away of three ponies was to be simply on the best letter by youngsters on "I want a Pony from Badman's Territory Because . . .". The campaign was staged in cooperation with the Marshall Drug chain of 40 stores and radio station WJW. The prizes were announced to be given away from the stage of Warners' Hippodrome during the showing of the film. Bathory and Strachen got enormous kicks out of the campaign when results of the letter contest found one kid winner to be an inmate of the Parmadale Orphanage, where 359 boys instead of one would have an opportunity to ride the pony. Then another winner was an ex-Parmadale boy who turned his pony over to the orphanage. Then along came the local milk union with an offer to provide saddles for the two ponies. This was human interest, the like of which newspaper editors and radio commentators eat up. And they told all Cleveland about it.

Details of the successful Cleveland campaign included the distribution of 100,000 contest blanks through the Marshall Drug stores; 68 plays a week for two weeks prior to opening by the drug chain's sponsored Marshall News Ace, and in addition the station itself donated (Continued on Page 34)
ST. LOUIS

Half Walsh, Prairie district manager for Warner Bros. and Lester Bunn, St. Louis manager, attended a meeting arranged by Roy Haynes, Western sales manager, held at the President Hotel, Kansas City, Mo., recently. Carson Rodgers, general manager of the I. W. Rodgers Theatre in Colorado Springs, Colorado, Florida visiting his father, I. W. Rodgers, president of the company. Carson has made a fine recovery from his recent illness.

Walter Perry, former manager of the Rialto, Jersey ville, Ill., head of the Pirre Amusement Company, recently received his Army discharge and is resting up before re-entering business.

Max A. Samsowsky, owner of the Fairy Theatre, St. Louis, is visiting his daughter in Florida.

A. D. Magarion, owner of the Deluxe and Gay theatres in east St. Louis, has returned to his home after spending some time at St. Anthony's Convalescent Hospital.

Seen along Film Row last week were Dean Davis, West Plains, Mo.; Dick Wade, Griggsville, Ill.; Ranu Padrucci, booker for the Frisina Amusement Co., Springfield, Ill.; Lee Norton, Sullivan, Ill., recently released from a hospital at Bloomington, Ill.; Bob Cluster, Salem, Ill.; H. Leber, Pacific, Mo.; Charley Beninnatti, Carlyle, Ill.; Elwin Weeks, Dexter, Mo.; John Rees, Wellsville, Mo.; C. D. Hill, visiting manager, is in Chicago for a sales meeting at the Drake Hotel.

A number of the exchange managers were out in the territory the early part of this week, including Parle, s.o.o. of 3d, Mt. Morris Pictures; C. D. Hill, Columbia; Bill Sherman, PRC; B. B. Reingold, Twentieth Century-Fox, and Maurice Schwartz, Paramount.

Lee F. Keller, president of the Columbia Amusement Co., Paducah, Ky., is still enjoying that California vacation.

The Missouri Chamber of Commerce, in its list of 1,275 business openings in 178 rural communities of Missouri, has placed motion picture theaters high among the community needs. Executive Secretary H. C. Retwisch announced at Fayette, Mo.

WASHINGTON

Once again showmen of this area will participate in the Monument Grounds celebration of Independence Day on July 4 with a gigantic fireworks display, massing of the colors, visiting Hollywood stars and an entertainment program called "America's Cakalode of Freedom 1946." In charge of the program will be Carter T. Barron, John J. Payette, and Gene Ford. The publicity committee includes Frank LaFalce and Bryson Rash.

George Page of the Seco Theatre, Silver Spring, Md., arranged to have Tom Neal take a bow at his theatre before "Blonde Alibi," in which Neal appears, went on the screen.

Recent Washington visitors were Anna bella, Frank Lattimore and Richard Conte for scenes in 20th Century-Fox's "13 Rue Madeleine."

A. E. Lichtman, chairman of the Welfare Committee of the Variety Club, is also an active member of the Junior Police and Citizens Corp., serving as treasurer of the Board. With a membership of 10,000 boys and girls, the club is having a drive on funds to improve and equip its headquarters. The Variety Club recently presented the club with a check for $3,720.00.

"Canned Food Mattathis" at the Lunt theatres in Maryland got under way on June 14 in the Bethesda Theatre. Admission was by donation of canned foods for distribution to Europe's underfed.

MGM Producer Carey Wilson was guest of Honor last week at a special preview in Washington, D. C. of "Blkini—the Atom Island," before Army and Navy officials, newspaper and magazine publishers and local film editors. William, who wrote the script and narrates "Blkini—the Atom Island" held a round table discussion following the screening.

Abraham Samuels, 3rd, President of Automatic Devices Co. of Allentown, Pa., and a member of Team No. 11, Variety Club, became the father of a 7-pound daughter, Margaret Ann, born at Garfield Hospital, Washington, D. C. Mrs. Ann de Mello, secretary to Warner's Wade Skinner, has sent her two children to Colosial Beach, Va., for the summer.

Hazel McCarthy, secretary to MGM Booker Ida Berezofsky, spent a recent week-end at North Beach Park, Virginia, with friends.

Newest Members of Variety Tent No. 11 are Perry Paul Walders, sales manager of the Potomac Broadcasting Co., and Edward Francis Gallagher of the Columbia Broadcasting System.

Newly-married Mrs. Violet Miller Phillips, of Warner's Contact Department, is teafating her successor, Nancy Crank, the ins and outs of the job.

Happy birthday to the following Tent No. 11 members: Lava, June 22; Fred S. Kogos, June 22; Leo Fields, June 22; Herman Spitzel, June 23; Henry Tait Rodier, June 24; Carlton Defus, June 26; Frank Scully, June 27; Morton Gether, June 27; Morton Bramson, June 27; Deerman Thompson, June 29; George Flax, June 30.

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PORTLAND

The State Theatre, Eugene, Ore., has been purchased from that pioneer operator Geo. Roys, by A. West Johnson who will add it to his Mayflower and Helig theatre operation. Roys, in show business for 40 years, will retire.

Walter Wagner and Governor Earl Snell have decided on Portland premiere of "Canyon Passage" for the J. J. Parker Broadway Theatre on July 10th.

Word is received of the serious illness of Allan S. Lawen, manager of Hamburger-Evergreen Theatres in Oregon, who is at a Seattle hospital.

The "Motor-In" and "Auto Vue Theatres" of Spokane, Wash., had their opening day and downtown area with considerable crowds.

Portland first run holdovers include "The Outlaw" Broadway, third week; "Kitty" Playhouse, sixth week; "Do You Love Me" Paramount, second week. "Two Sisters from Boston" third week; "The Virginian" Orpheum-Oriental, second week.

Evergreen State Theatres Seattle Marvin Fox named as purchasing agent, while Jack Hamaker, formerly of Coliseum moves up to Orpheum. Delma Larson manager of Blue Mouse, is shifted to Coliseum, and is replaced at the Blue Mouse by Chris Casper who has been assistant manager at Paramount. Dean Skillings, assistant manager at 5th Avenue, becomes assistant manager at the 5th Avenue before he served in armed forces has resumed his former postion.

Vete Stewart, general manager of Warner's Seattle exchange admits another birthday, and lengthy congratulations.

CHICAGO

The recent LaSalle Hotel fire has caused Chicago police to clamp down hard on other public structures. The Lorraine Hotel, a favorite stopping place for movie people, was forced to close last week, making the guests seek out other quarters. Irving Davis, owner of the Nita Theatre, was given three weeks to correct some alleged fire law violations, and several other houses have been warned to improve fire-law conditions or face closing orders.

The midwest section of the Society of Motion Picture Engineers got their first view of the Agicolor negative-positive process at the regular meeting on Thursday. Members also heard Frank E. Carlson of the General Electric Company's lamp department in Cleveland speak on tungsten filament light sources for picture and sound reproduction. The meeting was held at the Paramount Preview Theatre.

Both W. C. DeVry, president, and E. B. DeVry, secretary-treasurer of the DeVry Corporation, celebrated their birthdays on June 15, but despite the fact that they were born on the same day, there is a slight difference in their ages.

Milton Hannenberg, projectionist, received word last week that his brother, Ben, a veteran member of the Chicago Variety Union, who died in Los Angeles. Another recent death was (Continued on Page 26)
that of George Tornow, 57, manager of the Balaban & Katz Park Theatre in LaGrange, Ill.

The Russell C. Roshan Film Exchanges report the completion of a deal with Columbia for fifteen new unit programs, to be distributed through their seventies branches for the 16mm trade.

Henry H. Fantas has been elected Chief Barker of the new Variety Club of the American Legion, succeeding Max Factor, who resigned to go to the West Coast. Paul Sadzack of Universal was named Sergeant at Arms.

John Sokely, formerly Warner Oklahoma City manager, has been transferred to Chicago as office manager.

At the annual board of directors meeting of the Bell & Howell Company J. H. McNabb was re-elected president and treasurer; A. S. Howell, J. H. Booth, B. E. Seebach, L. A. McNabb, P. A. Birrfield, H. W. Remerscheid, and W. H. Haun were made vice presidents; C. H. Percy secretary; and L. A. Lutz comptroller.

In and out of Chicago: Emil Stern, Essanes general manager, back from New York; Leo Phillips of Paramount back to New York; Al Weinberg, advertising manager for Warner Theatres off for the Coast on vacation; Barbara Hale of RKO and Bill Williams here preparing for their marriage on Saturday (June 22); also seen were Sam and Mrs. Katz, Jack Benny, Terry Turner, Jack Cummings, Jack Donohue, and Dick Whorf.

The DeVry Corporation is completing a new third floor at the Armitage Avenue plant.

S. J. Gregory, managing director of the Alliance Theatre circuit, and Pete Panagos, promotion manager, are on the West Coast making an inspection of chain's theatres in Washington.

Guy Greathouse has received his discharge from the Army and has returned to manage the Palace Theatre at Aurora, Ind.

Charles V. Austin has purchased the Grand Theatre on South Pulaski Avenue from Casey Ides.

Riverside, a high class suburb which has never allowed movies in the town, has changed its mind. At a recent referendum the cause of films won by 938 to 108. Several theatre men are after a site to build an 800-seat house, although lack of materials may delay the project for some time.

The Basic Food Materials Company reports a new butter flavor for the use of popcorn. George Smale is agent for the company in the Chicago territory.

COLUMBUS

John Hardgrove, former manager of the Southern, is now supervisor of the six Academy theatres here.

It's reported that the deal which would have resulted in the Knickerbocker becoming a member of Jack Kane's six-city burlesque circuit has fallen through. The Knickerbocker continues its picture policy, but it is no secret that the theatre is on the market.

Progress on the construction of two new Columbus theatres is "satisfactory," according to officials of the F. & Y. Construction Co. The theatres are the Esquire and the University. The Esquire is being built for the Samson Operating Co. and the University for the 1980 N. High Street Co. Both will be a part of the Academy chain.

Girl employees of the Ritz and Rivoli theatres have formed a swimming team and work out at the Hilltop pool. The girls are Inez Wharton, Marge Langhin, Joanne Boase, Kathryn McGuirre and Janice Erb. Manager George Pekras furnished the girls with beach robes.

The Goldwyn Girls, on tour in advance of "The Kid From Brooklyn," made a wide swath among local dignitaries, on the air and in the press. The girls staged a fashion show at Lazarus Department Store and visited Mayor Rhodes and Governor Lasche. The girls are Georgia Langer, Shirley Pickering, Lorraine De Rome, Mary Ellen Gleason, Lynne Walker and Irene Vernon.

The Passwaters Theatre, Mt. Sterling, has been purchased by the Chakeres Theatres Co. of Springfield.

Charles MacDonald, owner of the Southern Theatre, York, Pa., and Mrs. MacDonald were local visitors last week. During the war MacDonald served with the Navy at the Port Columbus Naval Air Facility.

New members of the Variety Club include Harold Schwartz and Frank Yassenoff, partners in the Eastside and Riverside auto theatres, and Joseph S. Sumner, 256 S. Columbus Avenue.

Ralph Walker, former head usher at the State, is the new assistant manager of the Southern.

Lee Waldschmidt, who served with the Army as Captain of an infantry company, is back at his civilian job as projectionist at the Westmont.

John Probst, Ohio maintenance man, was hospitalized for a few days last week when he sustained foot injuries when a counterweight fell.

Fred Oestreich, Ohio and Broad publicist, became a great-uncle with the arrival last week of a baby girl at the home of his nephew, Major R. G. Oestreich, World War II air corps veteran.

DELENVER

Mae McDonald, secretary in Metro district manager Henry Friedel's office, and Rolland Allchurch of Denver, listened to wedding bells last week.

J. B. McMahon, owner of the Mission, Marilla Parke, N. M., expects to reopen as soon as he can get new seating.

Lew Groszlik, branch manager Chicago, for General Register Corporation, was in town calling on trade.

More than 400 have been invited to attend the reception following the formal wedding of Susanne Bell, daughter of Mr. and Mrs. Earl Bell. Bell is the Warner manager here. The wedding will be at the Cathedral of the Immaculate Conception at 10 a.m., June 29, to be followed by a breakfast in the Mayfair room at the Brown Palace. The reception will also be at the Brown, in the Onyx room. Michael J. Kennelly of Chicago will be the bridegroom.

Chas. Walker, district manager and Herman Wobber, division manager, were in Denver for the World premiere of the 20th Century-Fox "Smoky," which took place Tuesday at the Denver, Esquire and Westminster.

June Watts, 20th Century-Fox secretary, and Ted Brown, just out of the navy, announced their wedding for August.

Stanley Thomatos, Alpine manager, is the father of a baby girl, 7 pounds, Catherine A. N. Beasley, owner of the Midway, Burlington, is the daddy of a baby girl born recently.

An attempt was made last week to break into the Commercial Film Exchange after the screen had been cut.

The name of the Sioux, Crawford, Neb., purchased recently by Frank Barnes from Isabella Strohmeyer, has been changed to the Elite.

Rhea Dawn Steckler, inspector at the MGM exchange, was married recently to Dick Ivy, head shipper of PRC.

Columbia home office representative Martin Wizart, is here for a few weeks checking things at the local exchange.

The contingent from the Universal exchange left over the week-end for New York to attend the national Universal sales meet. Gone from here are manager Mayer Monsky, Salesman Harold Michaels, Frank Green, Emmett Warner and Booker James Mooney.

Marvin Stahl, special representative of Kenneth Young, president of Pathe Industries, spent
a few days visiting Buzz Briggs, vice president of the State Theatre. Stahl had just come from the Salt Lake City film golf tournament, where he capped one of the top prizes.

At the Calcutta golf tournament of the Rocky Mountain Screen Club, held at the Lakewood Country Club, Clet Bell, Paramount exchange manager, capped first place with a net 68; Harry Ferguson, ASCAP, second, net 73; Bill Agren, booker for Fox Denver Theatres, third, with a net 74.


**MILWAUKEE**

Manager Ernest Byer of the Gem Theatre, Green Bay, Wis., states that the Gem Theatre at Black River Falls, Wis., is equipped with a 16mm. projector and that patrons have nothing but praise for the pictures thrown on the screen through the narrow film. Another feature, he says, which is bringing many mothers with children in arms to the Gem is the new cry room, to which mothers retire when the kids get unruly during the show. From this room mothers can see the film clearly and hear every word spoken on the sound track. This is going to be good business, Byer declares, for many mothers have heretofore been deprived of the pleasure of seeing shows, knowing that the babies might annoy other patrons.

The new theatre at Manawa is now assured, according to W. E. Billman, who has charge of the advance subscriptions, and money is coming in faster than had been expected. In addition, Karl Sturm, temporary president until the permanent organization is formed, states that a score or more individuals have promised to sign up for stock as the building operations commence, which will be when building restrictions are last.

Last week six young movie actresses—Georgie Lange, Lynne Walker, Irene Vernon, Shirley Pickering, and Mary Ellen Gleason, all from Goldwyn’s, visited Milwaukee on that 15,000 mile tour of 35 cities in this country and Canada.

A building permit has been taken out for the new Colomen Theatre at Colomen, Wis., by Ralph Wettstein, the owner. The architects for the new structure are Foeller, Schober, Berners, Saffron & Jahn, of Green Bay, Wis.

Plans have been approved by the state authorities for the erection of a new theatre building at Lodi, Wis., of which Lyle Turner is to be the owner. The preliminary layout shows that the theatre is to have 500 seats and is to be air conditioned.

**ATLANTA**

Atlanta—Douglas F. Avey, 27, son of Roy M. Avey, director of community houses for the Georgia Theatres Company, died June 14 after a long illness. Young Avey was among the first troopers of the 111th Artillery Division to land on New Guinea, where he served two years. Beside his parents, his wife survives. At its June meeting, Atlanta Tent 21, Variety Club, presented a check for $12,000 to the building fund of St. Joseph's Infirmary, to be used to provide beds for indigent boys and girls. Ralph Mill, a Barker who is also a team captain in the fund drive, accepted the donation. The presentation ceremony was broadcast via Radio Station WATL.

Grover C. Parsons, for the past three years manager and Paramount exchange here, has resigned and accepted a similar position across the street at PCR. His successor has not been named.

Fred Levine, city manager of the Bach Theatres Company, is vacationing in Florida.

Grover Shaeffer, PCR home office representative, and Tom Guinan, special representative, are visiting the local branch.

John K. Jenkins, president of Astor Pictures, Dallas, Tex., is visiting in local exchange.

John K. Jenkins, president of Astor Pictures, Dallas, Tex., is visiting William (Snake) Richardson, president of Astor here.

Hal Jordan, sales representative of Monogram Southern Exchange, is back from vacation with a Florida tan.

Lois Smith announces the sale of his theatre, the Twigg, Jefferson, Georgia, to Floyd H. Horton.

O. S. Barnett, Monogram booking manager, is on vacation.

One of the passengers aboard the first Shopper’s Plane, new air service between Albany, Ga., and Atlanta, was A. C. Gortatowski, Georgia Theatres Company executive.

Toddie Pictures Company here announces that their Negro comedies—featuring "Pigmeat" Markham, "Fight That Ghost" and "House Rent payin'"—have been contracted for by the Bijou Amusement Co. and Wometco Theatres, Inc., for approximately 100 houses. In addition, the local Toddie exchange has closed deals with 210 independent theatres.

U.S. Army walking-home equipment will be used for the first time to exploit a picture here when "The Seventh Veil" opens June 31 at the Paramount Theatre, according to Manager Frank Bickerstaff.

The exchange friends are throwing stork showers for Mrs. Paul Jones, wife of the movie editor of the Atlanta Constitution.

Mrs. Perry Spencer, wife of Universal’s southern advertising representative, is spending the summer at Atlantic Beach, L. I.

Ben Hill, of Dallas, Tex., who covers a huge slice of the country as UA press ace, in for a brief visit.

Harry Graham, southeastern salesman of Universal, is off to the New York sales convention. He will be joined by R. L. Partlow, Atlanta branch manager; Buford Styles, Lucien Wallace, Charles Clark, Fred Mathis, Kenneth Laird, Tom Miller, Robert Langer, J. Tomlinson and Percy Spence. They will be joined here by the New Orleans delegation and their train later will pick up the Charlotte gang.

Harry G. Ballance, southern salesman of 20th Century, Paul S. Wilson, division salesman, and Fred Dodson, branch manager, are back from their flying tour of Europe and much excited about the audience they had with Pope Pius.

**CLEVELAND**

RKO theatre division manager Harry Schreiber, is wondering where all the people come from who are crowding into the Palace Theatre to see and hear his stage show. Carmen Cavallero had the wait, bulging and Spike Jones opened to mention of the same kind of business. The house reverts to straight pictures next week.

Business is so good generally that it’s dearer than a door nail around the film building where exhibitors congregate in groups only when they have a gripe.

Milton Mooney added his 12th to the number of theatres his Cooperative Theatres of Ohio are booking and looking for. Latest to join Co-op are Mrs. Nozara’s four theatres in Lorain and the M.C. Auto Theatre of Creston, just re-opened by new owners R. J. Martin and Eddie Cain. Place had been closed for the duration of the war.

William N. Skirball headed out to the coast again to see what his newly acquired ranch looks like, leaving supervision of his theatre circuit to Joe Lissauer and Louis W. Aschenbeld. Kranze’s dreams of his first vacation in three years.

Howard Burkhardt, manager of Locm’s State Theatre, is another vacationist. He is spending a couple of weeks in New York and the nearby seaside resorts.

Stanley Dudelson, son of Moe Dudelson, in his capacity as Film Classics representative, was a visitor last week of local Film Classic manager Bob Snyder.

UNRRA is $500 richer because of a donation of that amount made by the local Variety Club. Lester Zucker, Columbus branch manager, is in charge of UNRRA collections.

Show Wagon, sponsored by the Press and the City Division of Recreation, opened its second summer season last Monday. This is an itinerant 2-hour street show, staged from a traveling truck. All theatre acts are recruited from the neighborhood when Show Wagon is routed. Although competition to the theatres, it was not regarded last year as a serious menace. This year’s rapidly rising cost of living might paint another picture, however.

Leo Jones, owner of the Star Theatre, Upper Sandusky and some four or five other theatres throughout this area, is packing up his family (Continued on Page 28)
for a summer vacation in Providence, R. I., his former home.

J. J. Huenen has installed new motor generators and new marquee lamps in his Ohio Theatre, Marion through National Theatre Supply Co.

Albert E. Ptak, owner of the Lyceum Theatre and vice president of the Cleveland Motion Picture Exhibitors Association, expects to open his new Loraine Drive-In Theatre on June 29.

J. S. Jossey, P. E. Essick, Ray Essick and Jack Essick, journeyed to Toronto last week to attend the opening of "Mom and Dad" at Massey Hall.

Norman Levin has found it to be profitable to receive an appointment as manager of a branch office. The Universal office from which he resigned as salesman to become Republic branch manager, presented him with a fine bribe case. And he received a pencil and pen set as a lasting memento from the industry members who attended a testimonial dinner held in his honor last Friday at the Statler Hotel.

Film Row was considerably enlivened one day last week by the appearance of the six Goldwyn Girls here in the interest of Danny Kaye’s "Kid from Brooklyn.

Paramount home office representative G. Knox Haddow, has been a local visitor.

Charles Rich, Warner district manager, after a swing around his offices, this week reached Pittsburgh where he held a sales meeting.

PRC branch manager Edgar Bergman, has W. T. Patton Bugie, son of PRC Cincinnati branch manager Harry Bugie, here as a student salesman.

MEMPHIS

J. J. (Jimmy) Rogers, branch manager of Columbia Pictures here for 17 years and with the company for 19 years, was released from his work here this last week. Rogers reports that his future plans are indefinite. He was succeeded as branch manager here by Herman A. Chrisman, for several years a salesman with the company’s Memphis branch.

Tom Young, branch manager of 20th Century-Fox here, last week was elected president of the Memphis Lions Club, the election coming while Mr. Young is touring Europe, a prize given him by his company for his war time record.

Memphis friends of Bill Bugie, former Paramount branch manager here and former Warner Bros. salesman, are distressed to learn of his illness in Dallas, where he now is associated with Republic.

Orris Collins, exhibitor at Paragould, Ark.,

IT'S GREER AGAIN. The brilliant MGM star (Greer Garson, who else?) captured another kudo with the award to her of a gold medal voted by moviegoers of Belgium who named Miss Garson their favorite star. Above, the award is presented by J. Von Cottom, editor of Cine Revue, motion picture magazine published in Brussels.

was chairman of the Kiwanis Club 6th Annual Benefit Horse Show in that City, June 17 and 18.

Dr. P. McWilliams, Warner Bros lot physician at Barbank, Calif., has been visiting Memphians with his wife, the former Aim Robinson of Whiteville. Tom, Mrs. McWilliams is stand-in for Olivia de Havilland.

Bill Mattling, former RKO salesman here and now an RKO salesman at Dallas, was a Memphis visitor last week with his wife.

Exhibitors noted on Film Row this last week included Miss Emma Cox of Osceola, Ark.; Mr. and Mrs. Don Landres of Harrisburg, Ark.; Roy Dillard of Wardell, Mo. and Miss Ethel Lobell of Rosedale, Miss.

Kennemons Wilson, Memphis exhibitor, has returned from a business visit to Louisville.

Memphis friends of J. Frank Willingham, former MGM branch manager here and now branch manager at St. Louis, are delighted to hear that he is recovering from a serious illness.

Bill Kroeger, leasee of the Shamoon Theatres at Portageville, Mo., reports that plans now are under way to tear down one of the company’s two houses there and to rebuild it.

BOSTON

John Cooney, manager of the Union Square Theatre, Pittsfield, paid a visit to Film Row last week.

Cecil Rudnick, formerly a salesman with the National Screen Service Company here and just recently discharged from the armed forces, has resigned his position to enter another field of business.

Frank Dervin, newly appointed district manager at Republic, has just returned from New York after attending a sales meeting. With him was Tom Duane, sales and branch manager.

Harry Rosenblatt, branch manager at MGM in New Haven, has just returned home after a recent operation at the Baker Memorial Hospital here.

Paul Cohen dropped into the office this week. He’s just back after three-and-a-half years in India and glad to be back with M & P in the advertising department.

Skip Dunn, Standard Canvases, is back in town after a brief trip to New Orleans.

Edward Allano, M & P home office, is spending a week enjoying his favorite hobby—fishing. He is currently up at Moosehead Lake in northern Maine.

Harry Browning and M and P is looking for some day-old ducklings to replace those stolen from their roost out at his Mystic Lake estate.

Ben Domingo, manager of the RKO-Boston theatre, will sponsor a bating beauty contest offering $500 in prizes starting June 27.

Mrs. Ethel Dauphman, President Etta Lapier and Vice President Minna Wolf of the Amos Chapter, B’nai B’rith, presented a portable sound projector to the West Roxbury Veterans’ Hospital last week.

Art Moger, publicist at Warners, reports the purchase of a new combination radio-victrola for the Warner Club at the local exchange. Also at Warners last week was a meeting of the $1-a-Week Club, at which a buffet supper was served and a special screening followed.

Maxine Richmond, president of the Campbell Amusement Co. Theatre, in Brockton announces its temporary closing for repairs.

Charles Brooks of the Savoy Theatre, Fort Kent, Maine flew down to Boston recently and paid a visit to Film Row.

Walter Young, owner of the Strand Theatre in Framingham, announces the opening of his summer theatre, The Little, at Alton Bay, New Hampshire this week.

John Kamuda, owner of the Grand, Indian Orchard, Mass., has recovered from his recent illness and was in town last week visiting the local exchanges.

NEW ORLEANS

Veteran James A. Briant, dean of film row managers, celebrated 31 years of membership in the MGM family last Friday. Briant, who had a ball in newspaper work on the Item, started with Leo the Lion as an assistant shipper and in a short time climbed to the heights. During these years he has been a sort of father confessor to film row.

Ernest Landrifiche, head of the Independent Booking Company announced this week that the Illings Theatre of Ocean Springs, Miss., passed under the hammer of Joy Theatres on June 9.

"Baby" Cohen, southern district manager for Monogram who during the past month has been substituting for Atlanta Exchange Manager M. E. Winan who is ill, was in New Orleans for a few days preparatory to moving his family to Atlanta. Cohen will headquarter in that city.

George Nungester, Monogram’s singing salesman now has something to shout as well as sing about. His daughter, Mrs. William Richutta is the mother of twins—a boy and a girl.

Co-hostessing a bridal shower for Beatrice DiFranco last week were her fellow RKO-ites Rita Randazzo and Mrs. J. Valenti. The shower, which was held at the Valenti home included supper.

M. H. Brandon, president of Transway, Inc., a recently formed motor transportation service for film in this area announced this week that the service will operate temporarily from a Cleveland Avenue Building heretofore occupied by Flash Delivered Service. Transway reported-
Thousands of Showmen Have Made a Killing with "CALDONIA"

Now HERE COMES THAT SAME TERRIFIC LOUIS JORDAN IN HIS FIRST FEATURE LENGTH MUSICAL SCREEN SENSATION—

10 SMASH SONG HITS

RIGHT OFF THE TOP OF THE HIT PARADE including


ASTOR PICTURES Presents
The picture that must be screened to be appreciated—
at YOUR BOX-OFFICE...

Louis JORDAN BEWARE!

with VALERIE BLACK
MILTON WOODS - FRANK WILSON
EMORY RICHARDSON
LOUIS JORDAN and His
FAMOUS TYMPANY ORCHESTRA

FILM DAILY (says) "All-negro musical is a lively affair catering to the admirers of Louis Jordan. Jordan rises to the occasion that will win. Jordan throws himself into his work with an enthusiasm that is commendable."

SHOWMEN'S TRADE REVIEW (says) "For those who like Louis Jordan, this should turn out to be their favorite dish. Music tie-ups alone can indicate that smart showmen can do pretty well with this."

VARIETY (says) "Louis Jordan's first feature length effort shows wise direction. BEWARE would not be out of place in some white theatres—maximum grosses for this type of film can be expected."

MOTION PICTURE HERALD (says) "Followers of modern swing will be pleased with the abundance of hop, jumpin' and jivin' tunes. In localities where swing music is in high favor and this type of film is accessible, it offers much to please."

SHOWMEN'S TRADE REVIEW, June 22, 1946
REGIONAL NEWSREEL

(Continued from Page 29)

Poster Department while Eddie was in service.

Felie Sandy, daughter of Fred Sandy, PRC's exchange manager, was married last Sunday to Herbert Cantor in Baltimore.

William Goldman has been reported as taking over Warner's State Theatre as soon as the present lease runs out. In the meantime his new theatre in the center of the city is nearing completion and should be opened by the end of next month. No name has been given the theatre as yet, but the ironwork on the theatre from books as though it can accommodate a big one.

Mort Blumenstock, Warner's big ad man, has been in town going over the Company's plans for the 20th Anniversary of Sound.

LOS ANGELES

The local Universal contingent left for New York on the 20th to attend the national convention now in session, first since pre-War days. Foster Blake headed the L.A. group, which also included Lon Hess, Al Bowman, Al Kemmer and Harold Whitman.

Mills Hurley of Tucumcari, New Mexico, ATA director for his state, arranged a New Mexico theatremen's meeting, which was held June 16-18 at the Franciscan Hotel in Albuquerque.

In the meantime, general counsel for the Southern California Theatre Owners Association, was guest speaker, delineating the aims and progress of the ATA.

Herma Lewis, owner of the Los Feliz Theatre, and her husband, along with Ida Schreiber of the SCTOA, visited San Francisco to see the Lewis' son graduate from Stanford University. Ida is on a well-earned vacation. Catherine Williams, daughter of Paul Williams, is pitch-hitting at the SCTOA office.

Ed Hyman, Joseph Ditch and Jerry Zigmond, executives of the Paramount Theatre Service Corp., returned to New York following a tour of their company's houses on the Coast.

Howard Perrette, MGM booker, and his wife, Mrs. Grace Perrette, also of the Metro office, are proud holders of the California Pair's bridal trophy, having emerged triumphant in a recent tourney over top-flight competition.

PRC's western district manager, Harry Stern, is back from a visit to Denver and Salt Lake City. Mike Thomas, PRC salesmen, has been laid up at the Cedars of Lebanon Hospital, and all Mike's friends are rooting for his early return to the Row.

Sophie Smith pinchhit for Mrs. Christine Emerson, District Manager Henry Herbst's secretary at Warners. Mrs. Emerson went back to her native Texas for her vacation. Dorothy Timmam, a New York importation, took Sophie's spot during the interim.

Louise Walker's Projection & Equipment Maintenance Company recently installed 35mm, semiportable DeVry machines into the homes of Claudette Colbert and Jack Benny. Louise also furnished equipment for Harry Nace's Arizona Theatre in Phoenix, which just opened. Condolences are being extended Bert Bornstein, PRC cashier, over the death of her brother.

Morrie Ship, office manager of Warner Bros., is enjoying his vacation. Another vacationer is Mary Lawrence, PRC billing clerk, whose duties are being temporarly assumed by Gloria Sugar.

J. Burger of the Del Mar, Carpinteria, was in town and purchased soundheads from the Projection Equipment people for his speaker system. Leon Talalay, formerly with Azteca Films, has been named office manager of Projection & Equipment Maintenance Co.

Earl Collins, Republic's new western sales manager, conferred with New York executives on sales plans, going to the Big City for the talks.

NEW YORK

Spyros Skouras reported this week that the Greater New York Fund for 1946 was getting great support from the film industry, with contributions to date totaling $38,950, or 72 per cent of its quota. Skouras predicted the industry would easily make the quota figure of $78,600. The members of the film committee include such industry familiaris as Sam Shain, co-chairman; John W. Alicoate, Barney Balaban, Leon Bamberger, Harry Brandt, Jules Brulatour, Harry D. Buckley, Charles L. Casa nave, Jack Cohn, Jack Ellis, Gus E. Eyssell, Abel Green, Don A. Henderson, Arthur Israel, Irving Kerstein, Irving Lesser, Dan Michalove, Jesse Mills, Martin Quigley, Sam Rosen, J. Robert Rubin, Charles Schlaifer, Fred J. Schwartz, Major Albert Warner, and William White.

Allied Theatre Owners of New Jersey has been holding its 27th Annual Convention this week at Atlantic City, with a large attendance record, including operators from 24 states. All distributing companies were also invited to participate in the open forum on Thursday. The convention was scheduled to reach a climax on Friday with a testimonial banquet to Harry H. Lowenstein, at which National Allied President Jack Kirsch was expected to be a speaker.

Eric Johnston, president of the Export Association representing the big distributors, announced last week in a cablegram to the New York office that the members have agreed not to release more than 124 features in France during the year beginning July 1. The agreement has included in the newly-made loan and trade pacts between France and the U.S.

The new figure is substantially less than the pre-war annual total. Mr. Johnston pointed out, and was arrived at because of the desire of the releasing companies to help the French film industry.

Betty Gould of Metro Ad Service was married last Sunday to Richard Zottmann of MGM's art department and the couple are now honeymooning at Oak Lodge, on Lake Champlain.

Siritzky International Pictures Corporation has taken over distribution of the French picture, "The Baker's Wife," with Raimu, which has long been a favorite with the art theatres.

The company will release Marcel Pagnol's latest efforts, "The Well-Digger's Daughter" and "Nais," this September.

To indicate that foreign films don't do so badly over here, word comes from the World Theatre that "Open City," the Italian drama which has caused much comment, is still going strong at that house, being now in its fifth month.

Mack Joynson, MGM star, is on from the Coast to do a few personal appearances and broadcasts. On the other hand, Nellie Witting, secretary of Monogram International Corporation, left this week for the Coast on a combined business and pleasure trip.

The Screen Publicists Guild and the Screen Office and Professional Employees Guild are jointly sponsoring a spring dance and entertainment to be held at the City Center the last week of June 28. The members are going to select a girl for the occasion and confer on her title of "The Girl We'd Like Most to Publicize."

SAN FRANCISCO

Elizabeth Merritt, accountant; Mrs. Ruby Silverman, contract department; J. M. Betten- court, sales manager and H. Neal East, branch manager of Paramount were inducted into the company's 25-Year Club at the Palace Hotel in the presence of Charles M. Reagan, vice-president in charge of distribution; Claude Lee, director of Public Relations; Hugh Bray and Del Goodman, district managers were present for the ceremonies.

Two RKO salesmen have left the organization to enter the exhibition field. H. Bradfish purchased a theatre in Clovis, California and May Ratner becomes the manager of the Bayshore Theatre near San Francisco.

RKO Radio's delegation to the New York sales meeting included Branch Manager Newton Jacobs, Office Manager H. M. Hollandsworth, Publicity Manager Joe Longo and Salesmen George Seach, Charles Crowley, John Cummins, and Ollie Watson.

Heading to New York for the Universal sales convention on June 20 are Branch Manager Barney Rose, Office Manager Jerry Stuttly and Salesmen Jack Zamsay, King Trimbile and Abe Swerdlov.

Jesa Wright has been appointed booker at Warner Bros.

The row vacations include Mrs. David Cole, cashier at Paramount; Standley Lefcourt, Warner Brothers city booker, to Spokane, Washington; Rita Clark, assistant booker at Republic, is flying to Mexico City and Bess Hunton, Metro cashier, Gladys Beagre, telephone operator at Paramount, has just returned from an

ANNUAL REPORT. Harry Brandt (left) is shown above delivering his annual report at the installation of officers meeting of the Independent Theatre Owners Association held last week at the Astor Hotel in New York. James J. Walker, former mayor of New York, has just installed Brandt as president for the coming year.
譬例：ceren of the Regional Newsreel

automobile trip to Palm Springs and Florence Allingham, RKO cashier, back from Canada. Gloria Ferrera is leaving Warner Bros. on July 25 to marry Frederick Watson of Concord. Jack Zamsky has just returned to Universal’s sales force following an operation in Los Angeles. Republic has added Helen Barnett to its staff as a switchboard operator. Maury Schwartz is the new owner of the Rex Theatre in San Francisco. Two new drive-in theatres have opened in Northern California.

The Motor-In at Malaga, five and one-half miles south of Fresno, opened with “Bandit of Sherwood Forest” and “Notorious Lone Wolf.” The house is operated by Robert L. Lippert Theatres of San Francisco and has a 60c top. It has a capacity of 750 automobiles.

The San Jose Drive In Theatre has an allotment of 650 automobiles. Guy Meeks, the owner, established a 60c top and highlighted “A Thousand and One Nights” and “Piel Piper” on the opening bill. The theatre is located four and one-half miles north of San Jose. Meeks states that he plans to contrast similar theatres in California, Utah and Colorado when materials become available. Also in the paper stage are theatres in Hayward and nearby Marin County.

Allister Dunn has been named as the new manager for the Orpheum Theatre and Kenneth Means replaces Dunn at the United Artists Theatre, the Blumenfeld circuit offices revealed this week.

Roy Young, former Orpheum manager, resigned because of ill health. Means was transferred from the El Camino in San Rafael. Charles Greb moved up from the treasurer’s post to that of assistant manager at the Orpheum. He replaced John Tullini, now manager of the Rafael Theatre in San Rafael.

**NEW THEATRES**

Oliver, B. C.—If plans materialize this town, in the center of the fruit district and not far from the U. S. border, will have two new theatres. Alex Gough, who operates two theatres, expects to build a $20,000 theatre and the Elks Lodge members are talking of constructing a new $60,000 house.—VAN.

London, Ont.—In order to prepare the way for the erection of a 1,500-seat theatre here, the City Council of London, Ont., has adopted a motion to revise the zoning by-laws so that construction can get under way without delay. —TOR.

New Orleans—The new Gallo Theatre at South Claiborn and Napoleon streets opened last week for colored patrons. The house is completely modern.—OR.

Petersburg, Va.—Fairfax Corporation, theatre operators, this week announced purchase of the Tabb Building here from Prudential Life for $42,500 for ultimate use as a theatre.

Middlesboro, Ky.—As soon as CPA authority can be procured, the Hyman Pikeville Theatre Company will erect a new moving picture theatre on a Cumberland Avenue site recently purchased.

**CENTER OF ATTRACTION** at the Southeastern Theatre Owners Association convention held recently at Jacksonville, Fla., was Arleen Whelan, Paramount star, who is shown here flanked by B. B. Garner (left), general manager of Florida State Theatres, and R. B. Wilby, president of Wilby-Kinney Theatres.

**TORONTO**

Two theatre robberies occurred in Ontario within a week. The Tivoli Theatre, Windsor, was entered following weekend performances and $1,500 was taken from the safe, the burglar making their escape. There was a break-in at the Hollywood Theatre, Toronto, ace house of the Allen chain, where the safe was smashed and the robber made a getaway with more than $700, the day’s receipts for “I Know Where I’m Going.”

Art Knowlton, one of the original officials with General Manager Frank O’Byrne in Queensway Studios Limited, Toronto, has resigned to become purchasing agent for a large company in another industrial field in the Ontario Capital.

The Canadian premiere of “Dad and Mom,” released by Hygienic Productions of Canada, as a road show in Masset Hall, Toronto, was featured by long line-ups for six days and was held for a second week.

Treasurer and manager of the Royal Alexander Theatre, Toronto, from 1907 to 1937, William J. Breen died at his home after a lengthy illness, the sole survivor being his wife. He retired nine years ago because of his health. He was born in New York City.

The Famous Players’ Regent Theatre, Ottawa, had a “patron” who tried to enter through the main door with his automobile, the entrance being smashed by the vehicle. The car went out of control following a collision at the business intersection. No person was injured, but the damage was extensive.

Secretary Arch H. Jolley of the Motion Picture Theatres Association of Ontario, Toronto, was the guest of honor at a Rotary Club dinner at Stratford, Ont., attended by 200 members and their wives, for which the master of ceremonies and organizer was Manager Walter Helm of the Classic and Avon Theatres.

The need of better financial returns for authors and composers in the Dominion was stressed by Leslie A. Booze of London, England, at the annual meeting in Toronto of the Canadian Authors and Musicians Association of Canada. During his North American visit, Booze has arranged for the convention at Washington, in October of the International Confederation of Composers and Authors Societies, of which he is president.

In a reorganization of the Canadian Government’s National Film Board, Graham McInnis of Toronto has been promoted from Information Editor to Director of the Graphics Section, where he will be in charge of the production of posters and all other advertising material. The new Information chief is Pierre Chaulet and his assistant is Mrs. Peggy Roote of Toronto. Paul Gormley is handling theatrical information and Miss Mary Shortt is in charge of non-theatrical publicity.

There has been a rush of applications for participation in the first annual coach excursion of the Canadian Picture Pioneers from Toronto to Buffalo, N. Y., which is to be held June 29-30. The program includes a dinner at the Variety Club in Buffalo, a night-club party and baseball doubleheader.

Dr. Augustine F. Power, general manager of the Canadian Broadcasting Corporation, expressed the view that it would be seven or eight years before television became practical and the CBC refused to be stampeded into premature action. This probably means that television licenses, controlled by the Canadian government, will not be issued to theatres for a long time.

**BRIDGEPORT**

Matt L. Saunders, manager of Loew’s Poli, has been doing double duty for three weeks while his assistant, Charles Gaulino, enjoys his vacation. Lloyd Halpert, who managed several Army theatres while he was in service, is now floor man for Manager Harry A. Rose at Loew’s Majestic. Halpert is a native of Bridgeport.

Jerome J. Conboy, projectionist at Loew’s Majestic, has been contributed an original verse to the Bridgeport Sunday Post. He has been (Continued on Page 32)

**New Mirrorphic Sound**

JOE HORNSTEIN has it!
(Continued from Page 31)

a projectionist for 35 years and well remembers the days when projectors were hand operated and the projectionist had to do about a dozen things with one hand while cranking with the other. He has two brothers-in-law who also are projectionists, Roland Conboy, president of the Bridgeport Motion Picture Operators local, and Arthur Conboy.

Ann Wise, cashier at the Mayfair, was pleasantly surprised by gifts from her friends at a recent birthday party. She is the daughter of Paul Wise, manager of the Hippodrome.

Christopher Kiernan, chief of service at Loew's Poli, was another Bridgeport motion picture attache to celebrate a birthday.

William Finn, manager of the Rialto, underwent a recent operation for the removal of his tonsils. During his stay at the hospital his post was filled by Nat (Sonny) Greenberg, assistant to General Manager Morris Jacobson of the Strand Amusement Co., operators of the Rialto and other Bridgeport houses.

Harry Rose, manager of the Majestic, proved that he was not so able a disciple of Izaak Walton. Loaded down with fishing tackle, all kinds of bait and lunch he took his young son, Sheldon, for an all-day fishing trip on Long Island Sound. The pair caught only one lone little black fish and to make matters worse lost their boat's anchor.

Mrs. Ralph Stitt, wife of Westport, wife of the exploitation manager in this area for 20th Century-Fox Pictures, is nursing a fractured finger.

VANCOUVER

Will Harper, manager of the Empress, Kelowna, and Harry Black, manager of the Capitol at Prince Rupert, became members of the Famous Players Theatre Managers' Assoc. of British Columbia at the last bi-monthly meeting.

Business here is generally off, with two exceptions, "Badman's Territory" at the Strand and "Whistle Stop" at the Plaza. Balmy weather definitely is beginning to show its effect at the box office. Also over 40,000 persons on strike has its effect.

Charlie Wilson is now in his 34th year as doorman at the Strand Theatre in Edmonton. He is 68 and has worked for Alex Entwistle ever since the house opened.

Mary Keith is a new addition to film row, taking over as secretary to Les Allen, president of David Theatres, which operates the York Theatre in Victoria, B. C.

Dick Letts, manager of the Stanley Theatre here, has left for Trail, B. C., where he will be in charge of the two Famous Player theatres in that zone. He succeeds Les Campbell, who resigned from the circuit to look after the new theatre he is building at Castlegar, B. C., 29 miles from Trail.

Famous Players has purchased a piece of property in downtown Winnipeg for a sum reported to be $155,000. The site consists of a frontage of 60 feet, and will be used for a new theatre.

Frank Gow, Famous Players district head, has announced the following changes in B. C. personnel: Cliff Denham from the Dominion, Victoria, moves to the reconstructed Royal in

OMAHA

Ralph Troodd is the first on-the-job trainee to be employed by the Pioneer Theatres circuit. He is now assistant to City Manager Bill Hill at Storm Lake, Ia. Ralph was recently discharged after three years overseas.

A number from the local film industry attended a dinner at the Fontenelle Hotel given by Mr. and Mrs. Sam Epstein, who were celebrating their 25th wedding anniversary. Mr. Epstein owns a string of Omaha theatres.

Marie Cogswell, United Artists stenographer, is vacating.

H. D. Goldberg, owner of the R. D. Goldberg Theatre Enterprises here, is in New York City on business.

Jack Reifnoff, RKO branch manager, took a few days off to visit his parents in Kansas City.

Helen Baum, MGM cashier, is vacationing in California.

MGM's office force will picnic June 30 at Linoma Beach.

Joe Jacobs, Columbia branch manager, left over the weekend for a sales conference in Chicago.

Kay Kanc, Paramount secretary, and Bob Thielzer, who were married over the weekend, will be guests of the company at its Hollywood studios during their honeymoon.

Sol Francis, Monogram district manager, after spending a few days here moved on to Minneapolis.

Ralph Ayer, assistant general manager for the Cooper Theatres, is in Boston attending the funeral services for his mother.

Tri-State Theates city managers of this district met last week for an anniversary dinner meeting. They included Wallach Kemp, Grand Island; Ira Crane, Fairbury; James Pickett, Hastings; James Redmond, Falls City; and L. E. Davidson, Sioux City.

James Grady, 20th-Fox drive captain, and Jack Bloom, assistant to William Gehring, were here for a Gehring drive parade. M. A. Levy, district manager from Minneapolis, also attended.

Metro Auditor John Ash is visiting the company's Omaha office.

John Redmond, RKO Theatres divisional manager from Minneapolis, held a meeting here.
KANSAS CITY

An amusement tax covering motion picture theatres and other "commercial" entertainment in Springfield is being considered by that city council as a possible means of increasing its sagging general revenue fund. One proposal calls for a 5 per cent ticket tax, while another calls for a general 20 percent tax on gross admissions. The latter would bring in $138,000, city officials estimate.

Cecil Cupp, owner of the Royal Theatre at Arkadelphia, Ark., has announced installation of new sound and projection equipment costing $6,000.

Fred Spear will manage the Folly Theatre next season, Warren Irons, owner, has announced. During his long career in show business here, Spear has been associated with the old Garden Theatre, the Shubert, the Orpheum, Mainstreet, Tower and Empress.

The Civic theatre at Webb City, operated by Larry P. Larsen Sr., has had some new lighting and a new front installed; the lighting measures out a quarter of a mile of Neon tubing placed on a metal canopy extending 75 feet across the building.

Vandalism is being fought by the Brookside Theatre here, operated by R. R. Ruddick, through the use of a trailer which informs the audience that the theatre is there for all to enjoy pictures, and not as a place of vandalism. July 3 has been set by Charles Borg as the opening date for his new theatre at Osceola.

HARRISBURG

Sam Gilman, manager of Loew's Regent, who just finished heading one civic drive, has been appointed as publicity chairman of another. Gilman last week turned over to Dr. Samuel B. Fluke, cancer committee executive director, a check for $55,547, the sum collected in Harrisburg area theatres in the campaign against cancer. At a meeting last week Gilman was named chairman of the publicity committee for the Health Bond campaign of the Tuberculosis and Health Society.

The Colonial has utilized a vacant store room on the busiest corner of the city, Third and Market Streets, and until the shop is taken over by a jewelry firm in early fall, Manager Jack O'Rear will use the window for display purposes. He will transfer lobby displays to the window and will have large posters on current attractions.

WEITMAN HONORED. Robert M. Weitman (center), managing director of the New York Paramount Theatre, receives a scroll for his outstanding achievements in the field of entertainment during the war. The ceremony took place at a testimonial luncheon at the Park Central Hotel, tendered to Weitman by the Musicians' Division of the United Jewish Appeal of Greater New York. Bill Feinberg of the Musicians' Union is at the left, while on the right is Maurice Bergman of Universal Pictures, who presented the award.

J. G. Long, chief of the Long Circuit, has taken a flyer into the radio field by becoming a partner in the City Broadcasting Co., which has been granted a permit for a radio station at Bay City, Texas.

The Capral Theatre at Hallsville, which was opened only three weeks ago, was completely destroyed by fire of undetermined origin on June 12. Loss was estimated at $35,000. The blaze was reported shortly after 2 a.m.

Cecil Errett and Mill Underwood are set to open their new Circle Drive-In theatre at Waco Friday, June 21. William Sargent has been named manager of the house. The theatre is located on the Dallas highway and has RCA in-car speakers, concrete ramps, a cry room and a play park for children, and is licensed under Park-In Theatres, Inc., patents.

Two masked bandits, who apparently were looking for a larger loot, took only a small amount of cash, war stamps and a rifle last week from Robert Whitney, night watchman at the Northwest Highway Drive-In theatre here.

Variety members held a banquet June 11 at College Inn, Houston, with Bob O'Donnell, national chief Barker, as principal speaker. Other speakers were Bill O'Donnell, who is the local Chief Barker, and Julius Schopp, assistant Chief Barker. Proceeds of the banquet went to the Texas Boys' Ranch of Copperas Cove.

The arbitration case of Tri-State Theatres vs. Paramount has been set for next Wednesday, June 26. The circuit is seeking 45-day availability for its Casa Linda theatre here.

Evant gets its first theatre in many years when F. W. McIlveen, war vet, opens his new Plaza there.

"The Outlaw" continues to have trouble in the Southwest. In Alexandria, La., two fines of $100 each and two 30-day jail sentences were given John W. Soasser, manager of the Joy Theatre there. The fine and sentences were suspended however.

INDIANAPOLIS

The winner in the WIBC-RKO Radio letter writing contest for a pony was William Hayes, 11-year old orphan from the Indiana Baptist Home at Plainfield, who was presented with his pony on the Circle Theatre stage. The two-week contest began May 20 during the showing of "Badman's Territory."

Jennie Friedland, cashier at the Cinema Theatre here, was robbed of $800 when a youthful bandit drew a small gun, demanded the cash, and fled in an automobile.

Mrs. Lula Stevens, business agent for Local B-35, and head inspector at PRC has been con fined to her home by an attack of pleurisy.

Vance Schwartz, representative of L. Grau of Milwaukee, Wis., is now making headquarters at the National Theatre, Louisville, one of the few houses.

Edward Brauer, Republic manager, is planning a trip to Chicago, to attend a 3-day meeting of mid-west exchange managers at the Blackstone Hotel. The meetings will be in charge of William Baker.

Rud Lubrenz, United Artists district manager, was a visitor at the local branch on business, Wednesday through Thursday.

Rosa Freeman, of Warners office staff, and Haskell Smith, were married June 13. They are honeymooning in the mountains of Kentucky and Tennessee.

L. J. McGinley, former manager of Universal here, is vacationing in the East prior to assuming new duties with the company.

Peter Rosian, Universal district manager spent the week here on business.

L. F. Hewitt, in charge of the new building at Universal exchange, was in the city during (Continued on Page 34)
REGIONAL NEWSREEL

(Continued from Page 33)

the week inspecting the new addition.

A small fire, doing little damage, routed pat- rons at the Palace Theatre, Fairmount, Ind., last Wednesday night. The fire was discovered in the projection booth.

Exhibitors seen on Filmrow included Don Steinkamp, French Lick; W. T. Studelaker, Logansport; Harry Watts, Knightsstown; W. H. McNabb, Mooresville; J. B. Science, Edin- burg; A. B. Thompson, North Vernon; K. Matlack, Clinton; W. J. Haney, Louisville, Ky.; E. H. Austin, Ver- sailles; Bruce Kitzmiller, Bicknell and Joe Schilling, Comersville.

John Schwin, who operates the Wipton Thea- tre at La Grange, Ind., entertained northern film salesmen and exhibitors friends on Tuesday at his summer cottage.

DES MOINES

The Allied-Independent Theatre Owners of Iowa-Nebraska have scheduled two meetings, one at Des Moines for June 23 and the second at Omaha for June 26. It is expected to have ATA executives address both meetings.

The threat of invoking the state blue laws forcing theatres to close on Sunday, is not be- ing taken very seriously by theatre operators, except that the topsy-turvy turn of events in local politics has them all guessing.

Cupid struck hard at the theatre in Daven- port, Rock Island and Moline, Rod McCulloch, manager of the Garden in Davenport announced his engagement to Julettah Katharine Hare of Rogers Park, Ill. Bill Voss, of the Fort Theatre in Rock Island will be married to Mary Otten of Davenport on Aug. 17. Doris Bray, cashier at the Fort, married John Steph- ens. At the Rocket Theatre at Rock Island Patricia Blackman was married to Robert Lind- ley. At the Spencer Theatre Manager James Clemens will be married to Kathleen Huligren of Davenport on July 18.

Joe Cervetti, manager of the Iowa Theatre at Des Moines, surprised his friends by disclosing he was married last April 29 to Evelyn Euret, also of Des Moines. Jack Kranth, who has been a projectionist, has taken a leave of absence due to illness.

ALBANY

Visitors along Film Row and to Fabian and Warner Bros. Theatres offices included Sid Kullie of Bell Pictures ; Harry Thomas, presi- dent of Monogram Pictures ; Harry Savett and Morris Slotnick of Utica ; Sam Davis of Phoe- nicia; George Thornton of Saugerties; Leonard Kaufman of Binghamton; Harold Strassman of Glens Falls; Sam Leftkowitz, United district manager, and Jack Ellis, New York branch manager.

Vacationeers: Eddie Susse, MGM office man- ager, New York; Marian Partyka, MGM secretary, to Mountain View Lodge in the Adirondacks.

MGM Pep Club has set its annual summer outing for Saturday, July 13 at Hogarty's on Burden. Laura Mara, Reporter and columnist, has been invited.

Pony Giveaway Ballyhoo Aids 'Badman's' Campaign

(Continued from Page 24)

more than 200 announcements on the event.

Details of the Boston and Cleveland campaigns are given here not because they were particu- larly outstanding in the exceptional overall campaig, but simply because they illustrate a few of the human-interest elements that permeate everywhere similar campaigns were essayed.

Just for the record, there were 32 theatres in Minnesota; 28 in Wisconsin; 26 in Illinois; 76 in Massachusetts; 14 in Connecticut; 25 in Ohio and Kentucky; 16 in Indiana; five in West Virginia and 10 in Michigan that directly benefited from the campaigns.

The men who handled the giveaway promo- tions in the various areas included the aforemen- tioned Turner and Reiners out of the New York office; Bob Hickey, midwestern field super- visor, and Charles Winchell of Great States and RKO's Gene Gaudette; Jack Brazee for Warners in Wisconsin with RKO's Jack Doug- las; M. M. Renkens for Great States with RKO's Bill Prager; Nat Weiss and Wally Hein for RKO in Ohio; Alice Gorham for United Theatres, Detroit, with RKO's Bob Hickey and Jack Tucker; Warner's Strachan and RKO's Bathory in Cleveland. The New England pre- viously mentioned was handled by Reiners, Red King, Harry Browning and RKO's Baghurst, Bucky Harris and Allen Weiden.

Also just for the record, the entire cost of the enormous campaign amounted to approxi- mately $60,000.
Bring Comfort:
DURABILITY AND CHARM TO YOUR

FIRM PRICES
NOW BEING QUOTED

BRENKERT PROJECTORS
—double rear shutters provide more light on the screen—unit construction means easy replacement of parts.

BRENKERT ENARC LAMPS
—flood your screen with snow-white light.

RCA SPEAKER SYSTEMS
—for uniform audience coverage, in every size and type of theatre.

RCA THEATRE SOUND SYSTEMS
—have set a new standard for high-fidelity reproduction—for all sizes and types of theatres.

RCA SNOWHITE AND SILVERLITE SCREENS
—more light in the seating area—excellent sound transmission.

WESTINGHOUSE LAMPS
—and fluorescent lamps, for lighting—Sterilamps, for germ-killing—Rectifiers, for bulb-type rectifiers.

DEPENDABLE ARC-LAMP POWER SUPPLIES
—Baldor Rectifiers—Westinghouse Copper-Oxide Rectifiers—Century Roth Motor Generators.

MOHAWK "TRAFFIC-TRED" CARPETS
—smartly styled in clear, vibrant colors.

COMPLETE EQUIPMENT FOR DRIVE-IN THEATRES
—Comprehensive Planning Service—Specially Designed Equipment.

For the best in theatre equipment—for RCA Service and Replacement
Parts Contract—see your RCA Theatre Supply Dealer
CHAIR COMFORT, in a theatre, is a perpetual attraction that definitely pays off at the box office. With International Chairs, delightful seating comfort is assured.

Investigate International Chairs for your theatre. Note their strong, rugged, durable construction. Built of steel, welded into strong units, fitted and locked together in braced and trussed assembly to form an integral row of seats. No exposed bolts or screws. You get many years of service with minimum maintenance expense.

Easily removed cushion seats permit side section seats to be readily exchanged with center section seats, thus equalizing wear and increasing service life. Modern styling and a choice of color patterns makes for showmanship that wins public favor.

For comfort, durability and charm in theatre seating, order International Chairs from your RCA Theatre Supply Dealer today.

**UNIT CONSTRUCTION**—Standards of T-steel sections bolted to floor. Back and seat fitted by slot arrangements. Arm rests lock the whole assembly.

**HINGELESS SEAT SUSPENSION**—Seat operates around a center axis rod equipped with greaseless bushings. No hinge noise. No broken hinges. No oiling.

**EASILY REMOVABLE CUSHION**—The spring-edge cushion locks securely into the steel cushion cup, but can quickly be displaced by a simple tool used as a wedge.

**PERFECT POSTURE PITCH**—Patrons feel the presence of comfort in the scientifically constructed, form-fitting, posture pitch seats.

**RCA THEATRE EQUIPMENT**

**RADIO CORPORATION of AMERICA**

ENGINEERING PRODUCTS DEPARTMENT, CAMDEN, N.J.
The Exemplary Safety System of the State of Connecticut

Enforcement is "Clean" But Rules Mean What They Say; State Police Do the Safety Worrying for the Management

Setting the Nation an Example in Enforced Theatre Safety, the State of Connecticut has Regulations that Mean Business. Connecticut State Police have power to make the enforcement stick. As a double check, higher officials pay their way into theatres from time to time, unannounced, and if a violation is visible the policeman responsible better do some fast thinking.

The regulations are not unfair, but they are meant to prevent catastrophe; not arbitrary, but have been evolved through many years by police officers who specialize in theatre regulations and have come with time to know more about the physical theatre than many theatremen ever do.

For example, they won't allow a sprinkler system in the projection room. Why not? Because burning nitrocellulose film emits fumes of nitrous oxide which, in the presence of water and heat, forms corrosive and deadly nitric acid. In the place of a sprinkler system they require automatic ventilation to draw the dangerous fumes out of the theatre.

Enforcement

Connecticut licenses the projectionist, the manager and the theatre. The State Police can cancel any or all of these licenses. Exchanges also are licensed. If an exchange consistently issues prints in such poor condition that the police consider them a fire hazard, the license of the exchange can be cancelled. Hence it is now many years since Connecticut exchanges have issued such prints. But occasionally they are sent into the state from outside. In that case the print is confiscated and destroyed by slicing it lengthwise, and the pieces returned to the out-of-state exchange.

In such instances, of course, the theatre may have no show and lose a day's revenues; the State Police advise the manager to sue the exchange which sent an unusable print and they will testify, in such lawsuits, that in their expert opinion the film was in such condition as to constitute a hazard to life.

Inspecting policemen visit the theatre in plain clothes and buy their admission. None the less they expect that they may be recognized, and word may be passed around to all members of the theatre staff. So they move slowly. If a policeman believes there are newspapers or magazines in the projection room—which is against the law—he may not go near the projection room. He may visit the theatre a number of times and never go near it; on his third or fourth call he goes to the projection room without a moment's delay.

Higher officials, including the State Commissioner of Police himself, similarly check up unexpectedly on both theatres and police officers.

The regulations are not always an expense to the theatre; sometimes they result in an economy. For example, circulation of fresh air in boiler rooms is compulsory; there must be an air intake measuring not less than 6x18 inches within one foot of the burner, and an exhaust duct of the same size. Although this is a safety measure, intended to prevent generation of carbon monoxide by assured complete combustion of the fuel, theatres that installed such ventilation under protest found unexpectedly they got much more heat out of their coal.

The regulations apply to every part of the theatre, and to every detail which, experience shows, can be or cause a hazard. Every theatre accident is studied, and if a repetition can be prevented by any reasonable precaution, a regulation is written accordingly.

Thus, it is forbidden to use tripod poster frames in the lobby—they may be in the way in case of a fire panic. Poster frames must be fastened to the wall. Long extension cords may not be used for the illumination of poster frames.

All carpets and curtains must be flame proofed. Carpets on stairs should have patterns that clearly pick out and distinguish each step.

Theatres must be kept free of combustible rubbish.

Boiler rooms must be made fire-resisting, and their doors equipped with self-closing devices.

Seats must be so arranged that no occupant will have to pass more than six seats to reach an aisle.

The number of standees permitted in any portion of the theatre is strictly limited; a sign must be posted stating the number. No one is permitted to stand directly back of an aisle, or in a balcony, or even to approach a balcony if it is fully occupied.

Projection Room

Being potentially the greatest source of hazard, the projection room is surrounded with regulations intended not only to prevent fire, but also to prevent fire panic; likewise, to protect the life of the projectionist.

In the matter of fire panic, for example, not only must the motor shutters be ar-

(Continued on Page E-21)
Fabian-Hellman's
DRIVE-IN
“The Mohawk”

Occupying sixteen acres, the 1000-car Mohawk is located about midway between Albany, Troy and Schenectady, New York. A circular driving loop runs entirely around the theatre. Subsidiary loops, staffed by attendants using light signals, accommodate several hundred additional “standee” automobiles. Driving surfaces are black-top asphalt. The screen is 75 feet wide. Individual “in-car” speakers are used.

Location of the box office at the center of a clover leaf permits simultaneous service by four cashiers.

Audience facilities include a plastic-surfaced dance floor fifty feet in circumference, surrounded in the Parisian manner with tiny tables where hot and cold refreshments are served. Women's and men's lounges are conveniently accessible from all areas. Leon Einhorn of Albany is the architect.
Automatic Snow Remover Promotes Winter Safety

No one will slip on ice in front of Edward J. Modie's two Barnesville, Ohio, theatres this winter, or stumble because of piled-up snow. No one did last winter, when automatic snow removing equipment was first installed.

Modie's Ohio and State theatres stand practically side by side on Main Street. Having heard about automatic snow-melting systems as used by department stores and industrial plants, Modie became the first theatre manager known to have installed the same arrangement.

Even in the worst snowstorm of the winter, sidewalks in front of the Ohio and State remained not only snow-free, but dry. Ice did not form. Residual water evaporated quickly after rainstorms.

The system is very simple in principle. The 120-foot sidewalk in front of the theatre was torn up and replaced, warm-water pipes being installed in the new concrete.

Technical details are explained by A. M. Byers Company, who add that any good plumbing or heating contractor can install a snow-melting system. It is not complicated.

Wrought-iron pipes are used because they resist corrosion. Pipes are 1" in diameter, positioned on 12" centers. The Ohio and State theatres required a total of 1250 feet of 1" pipe.

Bent U-shaped at each end of the sidewalk and joined length to length, the pipes constituted a continuous heating coil. This coil was positioned over the gravel fill the full length of the sidewalk, approximately 3" above the gravel, and new concrete poured. The new concrete is 6 to 8 inches thick, the coils are suspended in it approximately 2½ inches below the surface.

A heater in the theatre basement provides warm water which is circulated through the coils by a small circulator pump. To assure effective operation the water temperature and speed of circulation are so set that the returning water maintains a temperature of 95 to 100 degrees, Fahrenheit. An aquastat connected on the return main automatically adjusts the flame of the water heater—which is gas-fired—to keep this return temperature constant under all weather conditions.

On dry days, when neither rain nor snow is expected, there is no reason for the system to operate. The water contains anti-freeze solution as a protection against freezing during times when the system is not in use.

Operating costs in the climate of Barnesville, Ohio—which is near Wheeling, W. Va.—are estimated at roughly 1 cent for each 10 cubic feet of snow: that is, to keep an area 10 feet long by 1 foot wide free of snow during a 12-inch snowfall, costs roughly 1 cent. To keep a side-walk clear during a 12-inch snowfall, if the sidewalk measured 10 feet by 100 feet, would thus cost $1.00, an obvious saving over the cost of removing the snow manually. This figure, however, covers operating cost only and makes no allowance for the original cost of the installation.

Most important, however, is the fact that ice does not form, and the ice hazard does not exist.
There Have Been Some Changes Made!

Projection lighting has been constantly improved since the days of the first nickelodeons. Recent years especially have witnessed important developments, notable among which is the Strong One-Kilowatt High Intensity Projection Arc Lamp which puts the utmost in screen lighting within reach of even the most modest theatres.

THE STRONG ELECTRIC CORPORATION
87 City Park Avenue • Toledo 2, Ohio
"The World's Largest Manufacturer of Projection Arc Lamps"

When the lamps are STRONG the picture is bright!

Vertical carbon arc lamps were usually employed in the theatres of the early 20th Century. Shown is The Cascade, Newcastle, Pennsylvania, in 1903. (Illustration from "Stages Through the Ages" by Harry H. Strong).
Effective Use Of Fire Extinguishers

Setting Forth the Science of Fighting Different Classes of Fire with Extinguishers Suited to Each

Fighting fire is a science. There are different classes of fires—A, B, and C—and different types of extinguishers. There are right and wrong ways to locate, service and use the extinguisher.

Over 2100 theatre fires occur in the United States every year, resulting in the loss of nearly five million dollars in property and the maiming or death of many human beings.

The first line of defense in fighting fire is the portable extinguisher. Records indicate that 50 to 90 per cent of all fires in industrial structures are put out by such "first aid" equipment.

To be most effective the extinguisher must be suitable for the class of fire involved—readily available—in good operating condition—and used by someone who has been taught how to use it.

Fire protection authorities classify fires according to three categories: Class "A" fires are those in ordinary combustibles like paper, wood, cloth, etc., which can be put out by practically any extinguisher, but are best put out by extinguishers that supply a cooling agent, i.e., water or chemicals in water. Class "B" fires are burning liquids, such as gasoline, oil, grease, paint, etc., which are best put out by extinguishers that smother the fire. Class "C" fires are those in live electrical equipment. For these non-conductors of electricity should be used, to prevent damage to equipment and possible electrical shock to the fire fighter.

All extinguishers are designed specifically to deal with one or more of these classes of fire, and the Underwriters' Laboratories' label, which appears on every approved extinguisher, clearly indicates the class or classes of fire for which it is intended.

For Class A Fires

Extinguishers designed for Class A fires only are the pump tank, the soda acid, and the gas cartridge types, all of which use water as the extinguishing agent.

In the pump tank, plain water is discharged by means of a built-in hand pump. Anti-freeze chemicals approved for the purpose may be added to the water.

In the soda acid type, pressure is generated when bicarbonate of soda (dissolved in the water) and sulphuric acid (in a bottle suspended in the neck of the extinguisher) are mixed, which takes place when the extinguisher is inverted.

In the gas cartridge type, a small cartridge of carbon dioxide gas in the neck of the extinguisher supplies the means of discharge of the extinguishing agent, in this case also plain water, to which anti-freeze chemicals approved for the purpose may be added. To operate the extinguisher, it is inverted and bumped on the ground so as to rupture the cartridge of gas.

A and B

Extinguishers which may be used on both Class A and Class B fires are the foam and the loaded stream types.

The foam extinguisher contains a solution of bicarbonate of soda and a foam stabilizing material dissolved in water, and, in an inner cylinder, a solution of aluminum sulphate and water. When the extinguisher is inverted, the mixture of the two solutions generates pressure for the discharge and at the same time creates "foam" which blankets the burning material and smothers the fire. Because so much of the foam is water, it is also an effective cooling medium.

In the loaded stream type, like the gas cartridge type described earlier, a small cartridge of carbon dioxide gas in the neck of the extinguisher supplies the means of discharge of the extinguishing agent which, in this case, is a solution of water and an alkali-metal-salt mixture which will not freeze down to 40 below zero. This unit, which resembles the gas cartridge type in appearance, is also operated in the same way.

B and C

Extinguishers approved for use on Class B and Class C fires are the vaporizing liquid and the carbon dioxide types. These (Continued on Page E-22)
The Cause and Cost of Poor Maintenance

An Address Delivered By E. H. Geissler of Wilby-Kincey Circuit at the Convention of the Southeastern Theatre Owners Association

Our industry is just starting into the largest and most inclusive theatre rehabilitation program in the history of show business. When and if we are allowed to proceed with actual work this program will include major improvements to a very large proportion of the total number of our theatres and will call for the expenditure of a tremendous amount of money. The greater portion of this expense—and I say this advisedly—the greater portion of this expense has been made necessary by general poor maintenance throughout the war-time period of operation.

It would be eminently unfair and serve no constructive purpose to assert that all of this obvious waste could have been prevented, knowing the conditions under which we were forced to operate. We are not at war. It would, at the same time, be less than honest and only serve to promote further whatever attitude of complacency exists if we fail to admit that a better job could, and in most instances should have been done even under the trying conditions of the past four years.

The important thing is that we as business men recognize the tremendous waste of time and money resulting from poor maintenance and decide here and now to do something about improving it. Analysis of the cause and relative cost of poor maintenance will further that objective for if we can determine to our own satisfaction what is wrong and are then sufficiently impressed with the cost of our mistakes, we have both the foundation and the incentive for improvement.

The Underlying Cause

The underlying cause of all poor maintenance is poor organization: failure to designate definite responsibility—absence of comprehensive and intelligent work schedules, and finally and most important—the failure to inspect the entire operation at regular intervals.

Organize—Teach—Delegate—Schedule—and then Inspect!

Let’s take the most important single phase of maintenance as an example. I refer to housekeeping. Let me keep in mind that this is the most important single phase of maintenance for without good housekeeping we will never have good maintenance. We all know that hiring a janitor, giving him a broom and telling him to sweep out the joint is not a very effective way of getting a theatre clean. No, housecleaning must be organized. Our janitors must be given complete and definite instructions on exactly how we want the job done, and that includes instructions in the proper use of their tools and cleaning supplies. The work must be scheduled so that the entire house can be covered in the time allotted. Each individual in the crew must be made responsible for a definite portion of the work so that he understands exactly how much he is expected to accomplish and can be held responsible for it. Each must realize that his work will be inspected at regular intervals and that he will be held accountable for results in his own particular operation. Then—and only then—will we keep our theatres clean. The fact that we may have only sorry help available merely emphasizes the need for constant inspection and inspection.

Good maintenance then, like good housekeeping, results from intelligent organization coupled with regular and frequent inspection to see that everyone concerned is doing his job and doing it right. Keep in mind that whenever we pay an employee to do a particular job of maintenance and we allow him to do it badly we are actually using our own funds to subsidize the gradual destruction of our property. To say “that’s not good business” is the height of understatement.

In order to effect and perpetuate a high standard of maintenance there must be a deep-seated and sincere conviction throughout the entire industry that this phase of our job is important. It must start at the top with the responsible head of each exhibitor organization—whether he operates one or 100 theatres—demanding good maintenance and accepting nothing less. From our general managers and district managers it calls for insistence on, and assistance in, intelligent organization that and includes a study of each individual operation under their supervision to determine personnel requirements therein and to set up a budget sufficient in each instance to hire the people necessary to do the job. Finally, and most important, it devolves upon the individual manager as the active custodian of our property to use wisely the personnel and tools available—and by intelligent organization, constant instruction and eternal vigilance to keep our physical property in a continual state of good repair.

Cost of Neglect

And now let’s consider the relative cost of poor maintenance and while we discuss it let’s hang one of our well-chosen superlatives someplace in our mind’s eye where we can’t forget it—“terrific!” is the word. The cost of poor maintenance is terrific. And the truth of that statement will be impressed upon all of us once we see our fixed charges jump immediately following major improvements to our own theatres.

Today there is a scarcity of everything: goods and services of all kinds. That means that we are forced to buy in competition every piece of equipment and every service we use. Because of this scarcity and because of ever rising production costs, prices have advanced beyond reason and the end of that rising spiral is not yet in sight. Every deviation on equipment, every bid for services that comes into our hands, carries a notation that all prices are subject to change without notice and manufacturers frankly state that these prices must be considerably higher if they are to continue to produce profitably. It should, therefore, be obvious that where poor maintenance was once an expensive indulgence it now becomes inexcusable negligence; a drain on our industry’s resources that cannot be tolerated.

(Continued on Page E-25)

Geissler Stresses Popcorn Fire Hazard

INCREASED SALES OF POPCORN and candy vastly increase fire hazard, E. H. Geissler emphasizes in the address printed in full in this issue. “That fact is definitely no argument against its sale,” he points out, “for if we were to adopt that line of reasoning we would be forced to conclude that the best way to solve all maintenance problems is simply to go out of business.” But—“We are daily dumping into our theatres a tremendous amount of waste material in the form of containers which in themselves are highly combustible and a very large part of this waste paper is thoroughly soaked with seasoning oils. Over a period of time this soaking oil is gradually ground into our carpets, spread over our floors, absorbed by our seat fabric and wiped into our draperies, leaving us sitting on top of the prettiest little package of dynamite. . . . If we neglect . . . proper housecleaning measures we subject ourselves to censure for what under extreme circumstances might easily be classified as criminal negligence. Let’s not have this in our conscience.”
SAFETY to patrons’ clothing is featured by American Seating Company in this new Bodiform chair, for it is made entirely without tacks or bolts and has no exposed screws. The seat is formed from a single steel sheet, without protruding corners or edges; hinges are concealed. Seat and back are designed for quick removal when necessary to permit replacement of covering material in a few minutes’ time.

THE NEW CHAIR pictured at the top of this page features cornerless, edgeless construction without tacks or bolts or exposed screws; self-evident advantages. To make such a chair became possible only because the automobile industry developed the technique of stamping and shaping tough steel as if it were mere wet cardboard. And in this the automobile makers were perfecting and adapting to steel the technique of the tin-toy industry of half a century ago.

The loudspeakers shown at bottom, left, are an important development of the electronics industry, now made available for use with motion pictures. But behind the electronic engineers were the metallurgical industries that discovered, developed and perfected formerly undreamed of magnetic alloys: without these a speaker of the type and quality shown would have remained a scientific impossibility.

Toy makers, metallurgists, the automobile industry, the electronics industries, and many others pour out floods of improvements, a substantial portion of which ultimately affects us. Improvements will continue to pour fourth and to affect us.

There is nothing to do about it except to try to stay with the current and to be

PROTECTION for stair carpeting is extended to carpet on the riser, as well as that on the step, by this new tread. Novel in design, it guards the step against foot traffic and the riser against scuffing and kicking, especially by youngsters running upstairs. Two widths are available, 18” and 24”; both cover the step to a depth of 9” and the riser as far down as 7”. American Mat Corporation is the manufacturer.

DRIVE-IN THEATRE loudspeakers and stanchion, RCA’s 1946 weatherproof model. Patrons drive up to either side of the stanchion and each takes a speaker into his car. The speaker hooks conveniently over the top of a slightly opened window, but can be placed anywhere; the retractable coiled cable can be extended as far as nine feet. Individual volume control knob on each speaker permits adjustment by the patron.

Among the first to take advantage of any new and desirable opportunity.

This imposes an additional burden on a man who might be thought to have enough to do taking care of the ever-urgent needs of booking, exploitation and supervision of employees. But there is no avoiding the added burden; the theatre of 1956 will be different from that of today, and every tiny detail of its differences will call on theatre men to make decisions, even if only the decision to reject or ignore.

In the specific case of the theatre this normal price of progress is vastly multiplied by the endless variety of materials and appliances with which even a small-house manager is compelled to deal, and the huge number of industries and techniques from which they come.

A microphone in a broadcasting studio is not required to work in the presence of its own loudspeakers; that is, its own sound is not “fed back” to it and it is therefore immune to the type of trouble known as feedback. The same microphone used in a theatre for announcements or live entertainment would be compelled to operate in the amplified presence of its own sound. To prevent trouble, the system would have to be adjusted for lowered volume and perhaps for otherwise inferior performance. Yet all earlier-type microphones had this liability. Shown here is a more recent development, a type exceptionally well suited to theatre use because it has a cardioid or heart-shaped range of pickup among the first to take advantage of any new and desirable opportunity.

LIVE ENTERTAINMENT and announcements are improved by this modern microphone, manufactured by Electro-Voice Inc. Its directional characteristics permit increased freedom of movement and use of higher volume, because of the reduced risk of feedback from the loudspeakers. Supplied with floor stand, it can be raised, lowered and locked with one hand, and rotated while locked vertically. A highly desirable replacement wherever more primitive types are still in use.

PRODIGIOUS is the only word for the variety of things the theatre manager finds himself compelled to know about—from the construction of chairs to pre-fabricated poster cases; from new loudspeakers to fluorescent plastics. And there is no end to
PRACTICAL INTEREST TO SHOWMEN

change in these matters; the ultra best of yester-year is the obsolete junk of today. To help you keep abreast of the latest developments STR periodically presents this Showcase current news of apparatus, devices and products.

— the tip of an imaginary heart pointing in the direction in which the device is most sensitive while the curvature of the rest of the heart outline shows how rapidly sensitivity dies away in all other directions. Broadcasting studios do very well with broadcasting mikes, but theatres that still have them will materially improve their live-entertainment performance and the clarity and strength of their announcements by installing the more recent cardioid type instead.

However, changes and progress in the theatre do not depend altogether on technical progress alone. They may result from altered developments in the general business picture. The improved stair tread here shown becomes an available improvement at this time because of the general increase in the supply of rubber; just as certain other improvements that managers would like to have are held back by a current scarcity of copper. What is it that doesn't affect the theatre? The glass industry contributes the double window pane. This is excellent for box offices, particularly in the colder states; but it is just as useful for homes.

INSULATION is provided by this Libbey-Owens-Ford Thermopane, useful particularly for exposed box offices in northern climates. The panes are bonded into one unit by a patented metal-to-glass seal. The air between them has been dehydrated, cleaned and sealed at the factory. Only the two outer surfaces ever need to be cleaned. Possibility of condensation on the glass is greatly reduced, fuel is saved, comfort promoted.

SAFETY in case electric power fails is enhanced by exit and directional signs that glow in the dark, reducing confusion and fear. DuPont's new Lucite—acrylic-resin plastic—containing luminescent pigments incorporated in the plastic sheeting, was used for the sign illustrated above. The glow continues for ten or twelve hours after lighting has failed, and can easily be seen by eyes that have become adapted to the dark.

FILM BREAKS are prevented by use of this new Jeff splicer, which greatly diminishes the chance of a patch parting in the projector. With this device, film is spliced mechanically. The human element is eliminated. Additionally, since a machine can do what a man cannot, the patches are butt-welds instead of overlapping. They are stronger than the hand-made kind but less bulky. The Jeff splicer is distributed by National Theatre Supply.

PRE-FABRICATED poster cases and box office supplied to the Rialto Theatre of Louisville, Kentucky, by Ben E. Poblocki and Sons Co., Milwaukee. The poster cases are received assembled and wired, ready to install. The box office shown is amply large enough for three cashiers and can serve patrons simultaneously at the front and at both sides. Among other refinements it is fitted with Venetian blinds for convenience and ornament.
The Simplex High Projection Arc Lamp delivers twice as much light as any low intensity lamp—the snow-white light that is essential to the satisfactory projection of Technicolor pictures.

The original cost is lower than you'd expect and the economy in operation is such as to make them a necessity.

The National Tube-Type Rectifier, a companion equipment, affords the most efficient and dependable means of supplying your projection arc power requirements.

National Reflectors cost no more than ordinary reflectors and are the logical choice for replacement in your lamphouse as they are manufactured by specialists.

These three items of National projection equipment assure you of the best engineering and production brains in the industry.
<table>
<thead>
<tr>
<th>JUNE 24</th>
<th>JUNE 25</th>
<th>JUNE 26</th>
<th>JUNE 27</th>
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<tbody>
<tr>
<td>Check balcony railings. Have any loose standards or supports tightened at once for safety.</td>
<td>Have engineer check rating of all electric fuses and mark panel boards against overfusing.</td>
<td>Prepare flags and bunting for Independence Day now. Plan to spotlight flag on screen platform.</td>
<td>Check controls, pulleys, ropes on your asbestos fire curtain as an emergency precaution.</td>
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<th>JUNE 28</th>
<th>JUNE 29</th>
<th>JUNE 30</th>
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<tbody>
<tr>
<td>Check access to the roof from exterior of building to speed fire fighting in an emergency.</td>
<td>Are work lights left in use after showing has been completed? House lights left on too long?</td>
<td>Check rubber mats for dangerous breaks, curbed ends, or loose metal imitating safety.</td>
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<th>JULY 3</th>
<th>JULY 4</th>
<th>JULY 5</th>
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<tbody>
<tr>
<td>Have lighting fixtures or covers been cleaned lately? Lamps and tubes replaced as needed?</td>
<td>All ready for holiday crowds? Check tidiness of floors, aisles, foyer, rest rooms, mezzanines.</td>
<td>Is your box-office free of debris, newspapers, magazines, lost and found articles? Keep it neat.</td>
<td>Examine carpet for wear, shift or reverse it as necessary to distribute wear evenly.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>JULY 6</th>
<th>JULY 7</th>
<th>JULY 8</th>
<th>JULY 9</th>
</tr>
</thead>
<tbody>
<tr>
<td>Check balance of sound and light between projectors; make certain both are equalized.</td>
<td>Are signal or house phone between floor, projection room and office in good working order?</td>
<td>Do your arrangements for adjusting sound volume to changing size of audience work effectively?</td>
<td>Are your picture and sound changeovers smooth, not visible or audible to the audience?</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>JULY 10</th>
<th>JULY 11</th>
<th>JULY 12</th>
<th>JULY 13</th>
</tr>
</thead>
<tbody>
<tr>
<td>Drill all employees regardless of working hours in proper fire and emergency procedures.</td>
<td>How long since your fire extinguishers were checked? Are they serviced and refilled on time?</td>
<td>If you are using seat covers check them regularly; rotate location to distribute wear evenly.</td>
<td>Are automatic urinals or toilet flushing devices always turned off when theatre is closed?</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>JULY 14</th>
<th>JULY 15</th>
<th>JULY 16</th>
<th>JULY 17</th>
</tr>
</thead>
<tbody>
<tr>
<td>Check roofs thoroughly for weaknesses that may lead to leaks under heavy summer rainstorms.</td>
<td>Is your cooling system regularly inspected, maintained as to belts, motors, possible leaks?</td>
<td>Are your extra keys kept under lock and key and properly tagged for ready identification?</td>
<td>Have curtain gear and motor checked for signs of wear; examine condition of curtain grommets.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>JULY 18</th>
<th>JULY 19</th>
<th>JULY 20</th>
<th>JULY 21</th>
</tr>
</thead>
<tbody>
<tr>
<td>Have you had your translucent changeable letters washed recently? Are they losing glamor thru dust?</td>
<td>Your drinking fountain works over hard these days. Does it need a new washer or other repairs?</td>
<td>Have foyers, rest rooms, enough sand urns to keep cigarettes from being trodden into your carpets?</td>
<td>Have your office equipment—adding machines, typewriters—overhauled for efficient operation.</td>
</tr>
</tbody>
</table>
The Selection and Maintenance of Decorative Acoustic Materials

how to combine acoustic correction with decorative appearance, and how to maintain the appearance of acoustic surfaces through the years, are questions of prime importance to every exhibitor: good acoustics are vital to the theatre, but good appearance is mighty important too.

The materials that absorb sound are in many cases soft and porous; they catch dust and their appearance deteriorates. What to do? Additionally, it is desirable at times to redecorate; does that mean the theatre must go to the cost of installing entirely new acoustic treatment?

Having decided (see STR for May 25th) that good acoustical conditions are essential, and must be provided for the audience at any sacrifice in terms of expense, the Council turned its attention to problems of reconciling acoustical requirements with those of attractive decoration. Choice of a material or materials that would serve both purposes effectively constituted an obvious starting point. But the preferences of the members varied enormously.

Materials

It quickly became evident, in fact, that because of the introduction of the element of decoration, the question was no longer entirely one of engineering but also involved esthetic feeling in addition to technical considerations. Theatres catering to different types of audience may all need the identical acoustical qualities, but they evidently differ with respect to what the audience will accept as attractive decor.

Fabrics backed by air spaces and soft, absorbing materials ran a close tie with perforated tile surfacing in the choice of the Council. There was a substantial scattering of votes for acoustic plaster. Some, but not all, members noted that their choice would depend on the theatre involved, and one added that in new houses the auditorium can be shaped to minimize the need for acoustic treatment. We have one preference and use the method at all times," declared one of the members who did not believe in varying the treatment according to the theatre. "Furring strips, chicken wire, rockwool, at least one inch of air space, and then an attractive damask."

"Either one-by-three strips attached to the surface, a one-inch air space and a heavy fullness of decorative fabric, or ozite against the surface and heavily gathered fabric above that." "Rockwool covered with decorative fabrics," a third agreed.

But another dissented, saying: "Because supervision and regulation by ordinances is increasing I favor acoustical materials or plaster of the asbestos type. There is also the dust-catching disadvantage of draperies."

Another school of thought held that "Perforated tile has been very effective, and can be made to work into the decorative scheme in most instances."

"Masonite or Celotex," was another suggestion.

A qualifying opinion was also offered: "The use of perforated tile is the most practical, but even by laying it in a pattern it seldom adds to the decorative appearance of an auditorium."

Combination treatments both were favored and opposed. "We have used a considerable amount of damask wall fabrics and combined these with perforated tile."

Another member suggested that "acoustic wall board may be arranged in panels, stripes and so forth." A third opposed all combinations: "Avoid all unit-applied materials and install continuous surface materials such as plaster."

Acoustical plaster had several advantages. "A good acoustical plaster can be had with any color desired. Others noted that with plaster plus water colors "almost any effect can be created."

"Nu-wood and other acoustical wall boards," was still another recommendation.

In other words, as some of the members pointed out, the choice of materials depends largely on the theatre, and on the man who is doing the choosing.

Cleaning

Dusting or vacuuming was overwhelmingly the most popular method of cleaning acoustic surfaces. This result may have been weighted somewhat by the preference of a number of members for fabrics, but even among those who favored plaster or wall board or perforated tile there was some disagreement as to the advisability of washing. "Hard surface types can be washed," in one member's experience, but others strenuously disagreed with this. Several members preferred painting to washing.

One noted that if perforated tile has been lightly coated with oil paint it "can be cleaned successfully by sponging with tri-sodium phosphate or wall paper cleaner."

As to how often acoustic surfaces can be cleaned without losing either their appearance or their acoustic properties or both—on this point there was again the widest possible range of disagreement. It would appear that all acoustical plasters, for example, are far indeed from being... (Continued on Page E-29)
INTRODUCING

New Design...New Beauty

IN THE

AMERICAN Bodiform

RESTFUL CHAIRS

...the finest theatre seating ever developed!

WORLD'S LEADER IN PUBLIC SEATING

American Seating Company
GRAND RAPIDS 2, MICHIGAN

MANUFACTURERS OF THEATRE, AUDITORIUM, CHURCH, SCHOOL, TRANSPORTATION AND STADIUM SEATING
### Maintenance Memos for PROJECTIONISTS

**JUNE 24**
Test non-synch equipment for quality, steadiness, wear. Lubricate non-synch motor.

**JUNE 25**
Try out announcing mike for quality and to prove mike circuit. Check button currents (if carbon).

**JUNE 26**
If your projection parts have glass soundproofing check cleanliness of the glass—clean as needed.

**JUNE 27**
Is projector vibration increasing? Check carefully for the cause and remedy it promptly.

**JULY 2**
Test each loudspeaker unit INDIVIDUALLY for volume, quality and rattle-free operation.

**JULY 3**
Test volume controls. Correct or replace any that are not COMPLETELY noiseless in operation.

**JULY 4**
Is sound track alignment the best possible to avoid sprocket hole and frame line noise?

**JULY 5**
Is the takeup action smooth, and correct; the belts or chains tight and not excessively worn?

**JULY 6**
Check readings of tube meters; replace tubes as necessary for quality and reliable operation.

**JULY 7**
Check rectifier cooling fan behaving normally? Rectifier operating at the proper temperature?

**JULY 8**
Check all motor-generators for cool bearings, commutator condition, freedom from sparking.

**JULY 9**
Is sound track alignment the best possible to avoid sprocket hole and frame line noise?

**JULY 10**
Examine projector and soundproofed areas; order replacements in advance if any are seriously worn.

**JULY 11**
Check all oil cups, oil reservoirs, grease cups, other lubricating points. Lubricate as needed.

**JULY 12**
Watch the screen carefully during showing of titles for even slight travel ghost.

**JULY 13**
Test fire shutters of projectors for reliability; check action of port safety shutters.

**JULY 14**
Examine tungsten rectifier tube filaments. Replace all tubes that show any serious filament sag.

**JULY 15**
Examine the asbestos covered leads to all lamphouses. Are they still in good condition?

**JULY 16**
Rotate the pre-focused exciter lamps into operating position. Are they in perfect focus?

**JULY 17**
Examine carbon jaws in all lamphouses. Sandpaper as necessary to remove all roughness.

**JULY 18**
Examine all sprocket teeth in projector and soundhead for signs of wear and undercutting.

**JULY 19**
Test each loudspeaker unit INDIVIDUALLY for volume, quality and rattle-free operation.

**JULY 20**
Test volume controls. Correct or replace any that are not COMPLETELY noiseless in operation.

**JULY 21**
Are projection, sound optical surfaces CLEAN—mirrors free from defects of silverying?
FOR PERFECTION and PROTECTION
Buy only WAGNER PLASTIC LETTERS
because
WAGNER CHANGEABLE PLASTIC LETTERS

PATENT No. 2048040
Adjudicated to the U.S. Supreme Court
are mounted by the safety proved method which employs 18-8 stainless steel bars.

Wagner Plastic Letters are a proved success because of the slotted method of mounting. This method allows more than six times the bearing surface of the lug type letter.

Frame structures, containing heavy glass, are not practical when made of plastic, because of shrinkage and possible breakage. Safety is assured only with stainless steel frames such as employed by Wagner and approved by Underwriters' Laboratories.

The Wagner slotted mounting arrangement permits the play that is necessary because of the slight shrinkage, or warpage, of plastic.

Wagner Letters, furthermore, cannot freeze to the sign as in the case of letters designed for mounting arrangements which employ channels.

Wagner DOES NOT and WILL NOT make a Lug-Type Letter

Window-Type Marquee Frames
Translucent Colored Plastic Letters
Lobby Display Units
Transparencies and Frames
Mounting Strips for Plastic Letters

Wagner Sign Service, Inc.
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See your theatre supply dealer or write today for free catalog.
Underwriters' Safety Standards for Theatre Use of Motion Picture Film

EXTRACTS FROM NATIONAL BOARD OF FIRE UNDERWRITERS' "STANDARDS FOR NITROCELLULOSE MOTION PICTURE FILM."

1. Application of Rules.—These regulations are intended to apply to the storage and handling of nitrocellulose motion picture film, in all places except establishments manufacturing such film and storage incident thereto. They are not intended to apply to the storage and handling of film having a cellulose acetate or other approved slow-burning base nor to photographic and X-ray film.

2. Scope of Regulations.—These regulations may be used to provide reasonable provisions for the storage and handling of motion picture film, based on minimum requirements for safety to life and property from fire.

4. Approval of Plans.—Before constructing any building for use as a motion picture film occupancy, or remodeling any building for such occupancy, or in installing any enclosure for motion picture projection, or installing any screening room, complete plans of such proposed construction or installation should be submitted to the inspection department having jurisdiction for approval. These plans shall show in detail all proposed construction and structural changes and the means of protection to be provided, the heating system with the protection for it, the electrical equipment, and the character and location of exposures.

111. Motion picture film should preferably be stored or handled only in buildings of fireproof construction.

117. Tables and Racks.—Tables and racks used in connection with the handling of film (joining, inspection and assembling tables for example) shall be of metal or other non-combustible material. They should be kept at least 4 inches away from any radiator or heating apparatus. Tables shall not be provided with racks or shelves underneath them, which might be used for keeping film or other materials.

121. Artificial illumination in any room where film is handled or stored shall be restricted to incandescent electric lights, except that arc lights or other forms of electric light may be used.

122. All electrical wiring and equipment shall conform to the National Electrical Code. The wiring method shall be rigid metal conduit or other approved type of metal raceway. Fuses shall be enclosed.

124. Light fixtures shall be firmly fixed in place, and lights shall be protected by vapor-tight globes. All lights shall be equipped with keyless sockets and operated by wall switches.

125. Portable electric lights on extension cords shall not be used in any room in which film is handled or stored, other than the stage of motion picture studios, except that in emergency such portable lamps may be used if equipped with approved keyless sockets and metal protection lamp guards, and having rubber-covered cords of the Hard Service (type S) or Junior Hard Service (type SJ) varieties, with suitable locking plugs.

126. Motors shall be of the non-sparking type, or shall be of an enclosed type, so arranged as to minimize the danger of sparks.

127. Motion picture projectors and other associated electrical equipment shall be of approved type and safeguarded in accordance with the requirements of the National Electrical Code.

131. Artificial heating in any building or room, other than a vault, in which motion picture film is used, handled or stored, shall be restricted to steam not exceeding 15 pounds pressure or hot water, provided however, that this shall not be construed as prohibiting the installation of an indirect system employing high pressure steam when the radiators or heating coils of such system are not located in the room or rooms to be heated. Heat generating apparatus shall be located in a separate room.

Note. Ordinary hot air furnaces are prohibited. Gas, oil and electric heaters are prohibited in rooms where film is handled or stored.

132. All steam pipes within 6 feet of the floor, and where passing through partitions or racks or near woodwork, shall be covered with approved pipe covering. All radiators, heating coils, and pipes and returns that are near the floor or are so located as to permit any combustible material, waste or dirt to come in contact therewith shall be guarded and protected by means of ½ inch mesh galvanized sheet wire cloth No. 20 B. & S. Gauge, or by its equivalent. The bottoms of such guards shall be arranged so as to lift up for cleaning purposes and the tops to slope so that guards cannot be used as shelves. Guards shall be so constructed that no film can come within 4 inches of the heating surface, and shall be made with a substantial metal frame work which will prevent the wire mesh being forced against the radiator or pipe.

133. Air conditioning, warm air heating, air cooling and ventilating systems employing ducts shall be installed in accordance with the "Regulations on Air Conditioning, Warm Air Heating, Air Cooling and Ventilating Systems." In addition to the fire dampers required by said regulations, approved automatic fire dampers shall also be located at such points as may be necessary so that, as far as the duct system is concerned, each room in which film is handled is cut off by dampers from every other room, including those where film is handled as well as those where film is not handled. (See Par. 191 (g)).

144. Every room in which film is stored or handled, except film vaults, shall be provided with first aid fire appliances of types using water or water solutions. Note: Small hose equipment is recommended, and the following types of extinguishers are considered suitable: Soda acid, calcium chloride, pump tank, and loaded stream.

161. The storage of motion picture film, in process or being worked upon, and except as herein-after specifically provided shall be in accordance with the following rules:

(1) Amounts in excess of 25 pounds (6 standard rolls) but not in excess of 1000 pounds (300 standard rolls) shall be kept in approved cabinets if not in vaults;

(2) Amounts in excess of 1000 pounds shall be kept in vaults;

(3) Storage for any considerable length of time should be in vaults only.

Film Cabinets

161. Construction.—(a) Cabinets including doors shall be of a type of construction approved by the inspection department having jurisdiction.

(b) Cabinet shall have a capacity of not in excess of 375 pounds of film.

(c) Racks in cabinet shall be of metal and so arranged that containers will be stored on edge only.

(d) Doors shall close tightly against the jams, and should be so arranged as to remain normally closed and latched.

162. Vents.—(a) Cabinets having a capacity of over 50 pounds of film (10 standard rolls) shall be provided with a vent from each compartment to the outside of the building. The vent shall have a minimum effective sectional area of 14 square inches per 100 pounds of film capacity. For long lengths of vent pipe a larger size may be necessary to take care of friction loss and turns in the pipe.

(b) Vent flues shall be of construction equivalent to 18 U. S. gauge riveted sheet metal, and where inside the building shall be covered with 1 inch of approved heat insulating material.

163. Sprinklers.—(a) Cabinets, holding over 75 pounds of film (15 standard rolls) shall be provided with at least one automatic sprinkler; provided, however, that a cabinet constructed so that each roll is in a separate compartment and will burn out without communicating fire to film in any other compartment, need not be provided with an automatic sprinkler.

(b) Cabinets of not over 125 pounds capacity for use in projection booths and

(Continued on Page E-26)
WHAT A DIFFERENCE HIGH INTENSITY MAKES!

- The quality of Simplified High Intensity Projection is so clearly superior, with so little difference in cost, that, soon, no theatre—large or small—will even consider operating without it.

  This is apparent when you weigh the definite effects, for example, of One-Kilowatt High Intensity Projection on your screen...on your audience...and on your box-office receipts.

  For further information, get in touch with National Carbon Company, Inc. Consult your supply house about the availability of High Intensity Lamps.

NATIONAL CARBON COMPANY, INC.

Unit of Union Carbide and Carbon Corporation
The word "National" is a registered trade-mark of National Carbon Company, Inc.

30 East 42nd Street, New York 17, N.Y.
Division Sales Offices: Atlanta, Chicago, Dallas, Kansas City, New York, Pittsburgh, San Francisco
In-Place Cleaning and Shampooing Of Carpets Described in Booklet

Mr. Guy Meek expects to open his Drive-In Theatre at San Jose on June 1, and work is being rushed to completion. This is the first outdoor theatre in the Santa Clara Valley. Considerable equipment is being furnished by Freddye.

Blumenfeld Circuit has purchased 10 acres of land in Marin County for an up-to-date and large Drive-In Theatre midway between Sausalito and San Rafael. Capacity: 750 automobiles, with large commissary adjoining.

A NEW DETERGENT for shampooing carpets in place is described in a two-color, 24-page booklet issued by the Mathieson Alkali Works, manufacturers of cleaning compounds. It is called Neutrotone.

Many theatres cannot very well do without carpets while the same are being cleaned; moreover taking them up and laying them again is expensive. Still further, shampooing in a rug cleaning plant sometimes results in shrinkage, which causes difficulties when the carpet is replaced. For all these reasons many theatres resort to the less satisfactory but still very adequate method of cleaning in location.

The carpet is thoroughly vacuumed; oil and grease spots are removed with dry solvent; then Neutrotone is lathered in with a motor-driven rotary brush. The latter, and the soil it has picked up, are immediately removed with a vacuum cleaner.

A feature of Neutrotone is that it contains no soap, and leaves no soapy residue. It leaves no residue of any kind, but evaporates completely, according to the manufacturer.

After wet vacuuming the carpet is brushed in the direction of the lay of the pile with a stiff pole-brush. When it has completely dried, it is again dry vacuumed to remove particles of soil precipitated by the detergent but not picked up by the wet vacuuming.

In addition to cleaning, Neutrotone disinfects, deodorizes and denatures. A copy of the booklet describing the detergent and methods of using it can be obtained without cost or obligation from Mathieson Alkali Works, New York City, or by writing to SHOWMEN'S TRADE REVIEW.
SAFETY IN CONNECTICUT
(Continued from Page E-21)

ranged to drop automatically in case of fire but the mechanism must automatically turn on the house lights. This minimizes the glare of fire that might be seen on the screen in the event a shutter should fail to close. Additionally, the same mechanism must stop the air conditioning equipment—so that smoke will not be drawn into the auditorium—and it must start the projection room vent fan which exhausts smoke, gases and all poisonous fumes to the outer air.

Still further, closing of the port shutters automatically opens another, light-proof shutter so that air is drawn out of the auditorium into the projection room, and then is vented to outside by means of the projection room vent fan. This is an additional device for securing the auditorium against smoke, fumes and gas coming from the projection room.

The location of the projection room exhaust vent is specifically prescribed; it must be midway between the projectors at a point on the ceiling approximately seven feet back from the front wall of the projection room; it must rise to at least 3 feet above the roof and be capped with an inverted cone to offset backdraft. A 16-inch bucket blade fan with enclosed motor must be installed in this vent.

Regulations

An entirely separate system of ventilation must be installed for the lamphouses. This also is equipped with a blower, and must be capable of moving not more than 160 and not less than 60 cubic feet of air per minute.

The air conditioning system may feed air into the projection room but there must be no return; no re-circulation of air from the projection room back into the conditioning system.

The projection room must be approached by stairs, ladders are not permissible. The door must open outward, but not directly into the auditorium. It may have an ordinary door knob, but no latch or snaplock. A padlock can be used at night, but the door must never be locked during theatre hours.

No fire extinguisher is permitted inside the projection room. In case of fire the projectionist is expected to drop the emergency shutters (which lights the house lights) and GET OUT. A fire extinguisher must be mounted just outside the projection room door, however, for the use of the projectionist in case he should emerge from the burning room with his clothes on fire.

To assure that projectionist will not be obliged to leave his port while the show is running, installation of a toilet room associated with the projection room is compulsory.

No matter except technical information that may be needed to enable the projectionist to perform his duties can be taken into a projection room. The mere presence of other reading matter is a violation.

The projection room and its equipment must be kept spotlessly clean. Rewinding must be done by hand. Oil drippings must be wiped away, not permitted to run down the machinery or to accumulate. The in-
specting policeman tries to appear unexpectedly.

Enforcement in Connecticut is utterly "clean" but in case of a violation the license of the projectionist—like the licenses of the manager and of the theatre—lies wholly at the mercy of the police.

Future Developments

Although veteran police inspectors can hardly remember a serious theatre tragedy in their state they are not satisfied; they try to look ahead to things that may happen and to take necessary precautions in advance.

Currently, they are worried about fire escapes and the high heels on women's shoes. They fear a narrow heel may catch in the slats of the fire escape, and if only one person tripped others might fall over her and a tragedy pile up.

They are worried about the existing regulations whereby doors open outward onto fire escapes. The outward-opening door may block a rush of people who have already entered the fire escape through another door. Or the people already outside may push the door closed in order to get past it, trapping those still in the theatre who are trying to use it for exit.

Still, as inspector Earl R. Morin explains in his worried, conscientious way, no one can guard against everything. Recently in a Connecticut theatre balcony patrons quarreled; someone shouted "Fight!" and the audience down in the orchestra thought the word was "Fire!" and rushed for the doors. No one, fortunately, was hurt, but Morin asks: "Now what precaution can be taken against that?"

Don't be a Worry-Wart!

There's no reason in the world to sit around worrying about the condition of your projection room equipment. Not for a minute— when an RCA Service and Parts Replacement Contract will take these cares off your mind so inexpensively.

What's more—with RCA preventive service you know exactly how much (how little, really) it is going to cost you for the entire year.

Yes, peace of mind, at a cost of only a few admissions a day is something you really can't afford to be without, and RCA's "Seven Benefits That Spell Service" will lift that heavy load off your mind. Get in touch with your RCA Theatre Supply Dealer, or write direct to RCA Service Company, Inc., Dept. 78-F, Camden, N. J.
FIRE EXTINGUISHERS
(Continued from Page 8-B)
may also be used successfully on small
Class A fires where there are no drafts or
air currents, if the fires are not too
deeply entrenched.
The vaporizing liquid extinguisher con-
tains specially processed carbon tetra-
chloride, which forms a heavy vapor on
contact with burning materials and thus
smothers fire. It is a non-conductor of
electricity and does not freeze down to 50°
below zero. The more common sizes of
this type are operated by a hand pump.
The carbon dioxide extinguisher con-
tains liquid carbon dioxide under pressure
which is discharged as a gas that smoothers
fire. It is also a non-conductor of elec-
tricity and requires no protection from
freezing temperatures. The gas is released
by turning a hand wheel or, in the newer
types, by squeezing a lever.
A Type for Each Hazard
Now, with types of extinguishers in
mind, let us consider the types of fire
hazards usually found in motion picture
theatres. The most important of these is
the projection room, which (because of
the highly flammable nature of the pro-
jection film and the high tempera-
tures created by the projection lamps) is
the source of 50 per cent of all theatre
fires. It is especially urgent to control
fires in the projection room because they
do costly damage to the projection and
sound equipment and because they spread
so easily. In addition to any automatically
operated equipment in the room, there
should be at least one hand extinguisher
for Class A fires and one for Class B fires.
Fires in the lobby and the main audi-
torium, the balcony and the mezzanine,
the lounges and the smoking rooms are
caused primarily by live cigarettes or
matches in contact with paper, upholstery,
carpeting or woodwork. These, of course,
call for Class A extinguishers. At least
one extinguisher should be placed near
each exit, and in addition, if neces-
sary, should be so located that a person
will have to travel not more than 40 or
50 feet from any point to reach an extin-
guisher.
The oil furnace and fuel oil storage
rooms should be provided with Class B
extinguishers. Fuse boxes, transformers,
circuit breakers and motors that drive
cooling and air conditioning system call
for Class C extinguishers.
In theatres devoted to "live" dramatic
productions or offering a stage show in
addition to motion pictures, Class A ex-
tinguishers should be placed at regular
intervals in the backstage area: one in
the passageway to dressing rooms, one
in each wing, one backstage, center; a Class
B extinguisher should be provided in the
paint shop and Class C extinguishers in
the balcony spotlights, at the backstage
control board with its mass of wiring,
and near the organ motor.
Proper Placement
Fire extinguishers must not only be of
the correct type for the particular hazard,
but they must be so placed as to be easily
accessible. They should be mounted to
safeguard the hand hold they are intended,
but not on or immediately adja-
cent to it so that access to the extin-
guisher would be prevented by fire; and
there should be enough units to deal with
any blaze which might occur. They should
be completely and well known by all per-
sonnel in the theatre.
Another type of extinguisher is used
for Class C fires in the projection room.
These are designed to extinguish electrical
fires; but they must not be used for other
types of fires.
CARBON DIOXIDE EXTINGUISHER,
which discharges carbon dioxide as a gas
and extinguishes fire by smothering action.
A non-conductor of electricity, it is approved
for use on Class B and Class C fires. It
may also be used on small Class A fires
where there are no drafts to dissipate the
smothering gas.
more than three feet above floor level.
Where the degree of nature of the hazard
requires wheeled extinguishers, adjacent
doorways and alleys must be kept clear
to afford ready passage.
Maintenance and Use
Extinguishers should be inspected regu-
larly and refilled when necessary, accord-
ing to the directions furnished by the
manufacturer. The date the work is done
should be recorded on a tag permanently
attached to the extinguisher. The soda
acid and foam types require annual re-
charging; other types need to be re-
charged only after use.
It is very important that all employees
be trained in the operation of extinguish-
ers, and in the fundamentals of first aid
fire fighting.
A Class A fire should be attacked by
aiming at the burning material—not the
smoke and flame. When extinguishing a
burning liquid in a container, to avoid
spalling the liquid, the extinguishing
agent should be aimed just above the

(Continued on Page B-23)
**FIRE EXTINGUISHERS**
(Continued from Page E-22)

liquid level. If the fire is in liquid spilled on the floor or ground, it should be attacked at one end and "swept out" completely as the fire fighter works towards the other end. Electrical equipment should always be turned off, if possible, before the fire is attacked, so as to prevent re-ignition.

The fire fighter should always maintain a position between the fire and a means of exit; should attempt to remain out of the smoke so that he will avoid inhaling poisonous fire gases; and, if the fire is in a small room—particularly in the projection room—should fight it from outside the room. When the fire is out, the air should be cleared promptly.

To impress these fundamentals on employees, it is desirable to arrange extinguisher drills at reasonable intervals.

**LIGHT**

Ideas and suggestions for modernizing the theatre by means of the latest lighting tools are found in a new illustrated booklet on modern theatre lighting, issued by General Electric Company. Fixtures and lamps for an immense variety of lighting needs are pictured and described; their direct application to the theatre is illustrated effectively by sketches of scientifically illuminated theatres. Copies of the booklet are available through local General Electric lamp representatives or may be obtained without obligation by writing to Showmen’s Trade Review.

**FOAM EXTINGUISHER**. When extinguisher is inverted, a solution of bicarbonate of soda and a foam stabilizing material (dissolved in water) mixes with a solution of aluminum sulphate and water, contained in an inner cylinder. The mixture thus formed generates pressure for the discharge and creates a foam which blankets and smother the fire. For use on both Class A and Class B fires.

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**SAFETY AND RELIEF VALVES**

Safety and relief valves to match the improved designs of the latest types of equipment are listed in a new catalog just issued by Farris Engineering Company. Thoroughly illustrated and indexed, the catalog incorporates a convenient innovation in that the prices shown are net.

**PRESENTATION**

for Guaranteed Dependability and Economy

Precision ALL METAL REFLECTORS

GUARANTEED 5 YEARS against pitting, tarnishing and breakage
EXHIBITORS HONOR ALTEC SERVICE MAN

EXHIBITORS OF SOUTHERN New England honored Ralph J. Mauro, who served them for twelve years as Altec service engineer, on the occasion of Mr. Mauro’s transfer to Boston. A testimonial dinner was arranged by Matt Saunders, manager of Loew’s Poli Theatre, Bridgeport, and a watch was presented to Mr. Mauro as a token of esteem. Seen left to right are Mr. Saunders, Miss Agatha J. Mauro, daughter of the engineer; Mr. Mauro, and Don Leonard, advertising manager of the Post Telegram, who acted as toastmaster.

TESMA INCREASES ITS MEMBERSHIP


The latest addition to the rapidly expanding Blumenfeld Circuit is the new Fairfax Theatre, at Fairfax near San Rafael, California. Latest Century projectors have been ordered from Walter G. Preddey.

Irving Ackerman’s new theatre in the former Stage Door Canteen on Mason Street, San Francisco, is progressing nicely and will be known as the Stage Door Theatre. RCA sound equipment and Brenkert projectors are being furnished by Walter G. Preddey.

GOOD PROJECTION keeps ‘em sold!

Sell your patrons tickets at the box office—but good projection keeps ‘em coming back! Theatre managers and projectionists throughout the land are giving the Syneco-Dynamic Sound Projector day-in, day-out hard usage and getting in return trouble-free, smooth-as-oil operation that provides for audience building projection. And the famous, patented Dynamic Fiber assures perfection in sound reproduction. Write to learn more about this low-cost projector with 10 other patented features. Ask, too, for the latest issue of “Sound Facts.”

WEBER MACHINE CORP.
ROCHESTER, N. Y.

Export Office: 13 E. 40th St., New York City Cable: “Romos”

SHOWMEN’S TRADE REVIEW, June 22, 1946

 Signs of the Times

WINING AND DINING the customer is corny, obsolete stuff—in these days of shortages DeVry Corporation wines and dines its suppliers. Smorgasbord at Chicago’s smart Swithoid Club was followed by appearance of two show girls who carried this message: “If we don’t get material on time after tonight, we’ll never throw another party as long as we live.” Left to right are: W. C. DeVry; M. T. Mulroy, Chicago representative of General Electric Lamp Division; T. B. DeVry, and N. V. Geib, manufacturer of projector cases.

RECORD YOUR OWN SLIDE COMMENTARY

Commentary for projected slides can be recorded and played back by means of the Peirce Magnetic Wire Recorder and Reproducer, now being distributed by Bell & Howell Company. The machine, which also is useful for office dictation, provides up to 60 minutes of continuous recording by imposing suitable magnetic patterns on a moving steel wire. When a recording has served its purpose it can be magnetically “erased” and the same wire thus used over and over indefinitely.

Arthur Barnett of the Rex Theatre in Oakland just applied to the Federal Trade Commission; he wants to trade two used projectors for some new seats.

Rod E. Degener, who operates the Winters Theatre at Winters, California, also known as the Judge who administers justice for the township, has made a number of improvements to his plant inside and out. All equipment is being furnished by Walter G. Preddey.
POOR MAINTENANCE

(Continued from Page E-9)

Like most other businesses we, in show business, amortize our equipment and depreciate it over a fixed period of time which time varies with different items of equipment but remains the same for each item regardless of location. Whenever it becomes necessary to replace equipment before it has been completely amortized and served its life expectancy we in effect compound our fixed charges, for until the original equipment has been completely amortized, we must continue to pay for it and also for its replacement. In many situations due to repeated motor burn-outs, bursting boilers, etc., caused in most cases by incomprehensible conditions that compound has sky-rocketed to the point where we are forced to charge off three and four times the normal amount and it is cause for alarm to each of us when we realize that every unnecessary dollar added to the “fixed” charges of our theatres reduces our net profit by an equal amount.

Conversely, when through proper maintenance we are able to prolong the useful life of equipment beyond the point where it has been fully depreciated, we add to our net profit an amount exactly equal to the normal fixed charge for that period. Because obsolescence in our business is almost negligible we have a right to expect that equipment will serve us usefully long after it has been fully amortized and charged off.

Popcorn Fire Hazard

A very, very important adjunct to show business today is the sale of candy and popcorn. Almost in the same ratio that it has increased our profits, it has likewise increased our maintenance problems. That fact is definitely not an argument against its sale for if we were to adopt that line of reasoning we would be forced to conclude that the best way to solve all maintenance difficulties is simply to go out of business. It does mean that because of candy and popcorn our maintenance job becomes more difficult, more expensive and vastly more important because we are adding to our normal responsibilities a very sizable hazard from fire.

Please, please do not under-emphasize this hazard. We are daily dumping into our theatres a tremendous amount of waste material in the form of containers which in themselves are highly combustible and a very large part of this waste paper is thoroughly soaked with seasoning oils. Any discussion of the relative kindling points of various seasoning materials is purely academic. Some burn more readily than others, as for instance peanut oil, which is very dangerous, but it all burns and burns readily.

Over a period of time this seasoning oil is gradually ground into our carpets, spread over our floors, absorbed by our seat fabric and wiped into our draperies, leaving us sitting on top of the prettiest little package of dynamite in the world if the mess is allowed to accumulate. To date we have not been able to point to a definite fire and say “This was caused by popcorn seasoning” but it is an arresting and the sight-provoking fact that coincidental with the sale of candy and popcorn,

theatre fires throughout the country have increased both in number and severity. The hazard is with us and if we neglect to combat and minimize it constantly by proper housecleaning measures we subject ourselves to censure for what under extreme circumstances might easily be classified as criminal negligence.

Let’s not have this on our conscience. Rather, let’s be guided constantly by the realization that we’re a part of a reputable industry—a business which, as we know it, has won the respect and confidence of the general public over a comparatively short period of rapid growth. If we expect to maintain this position against ever growing opposition, sound business judgment dictates that we protect our physical property—that we show what we have to sell in theatres that are clean, comfortable and safe. Pride in our industry and our own self-respect will allow nothing else.
\[ \text{UNDERWRITERS' Manual,}\text{ Page E-18} \]

rewinding rooms only may have the required sprinkler head connected to the house supply by not less than \( \frac{3}{4} \) inch pipe, provided the water pressure at that elevation be not less than 15 pounds, and is sufficient to supply not less than 15 gallons a minute.

164. Film in cabinets shall be in individual roll containers or in I.C.C. shipping containers. Materials other than film shall not be stored in the same cabinet with film.

Handling of Film

181. Film Shall Be in Containers.—All film shall be kept in closed containers except during the actual time it is being worked upon or examined. This is very essential from the standpoint of fire hazard and safety to life. I.C.C. shipping containers and individual containers for each roll of film with not less than 48 square inches on each side are recommended. Film shall not be placed or kept under benches, tables, or other surfaces which would shield it from the discharge of sprinklers.

184. Transportation.—(a) Motion picture film shall never be transported in any vehicle or other public conveyance used for the transportation of passengers, unless enclosed in I.C.C. shipping containers.

(b) Motion picture film should never be allowed in any underground subway train or station unless under the jurisdiction of the Interstate Commerce Commission and conforming to the regulations thereof.

Projection

191. Enclosures for Motion Picture Projectors.—(a) Motion Picture projectors using nitrocellulose film shall be operated or set up for operation only within an approved enclosure, not less than 48 square feet in size and 7 feet high. If more than one machine is to be operated an additional 24 square feet shall be provided for each additional machine.

For new construction, a size not less than 8 feet wide, 10 feet deep and 8 feet high is recommended for one projection machine, and not less than 14 feet wide, 10 feet deep and 8 feet high for two machines.

(b) The walls and ceiling of the enclosure shall be built of brick, tile, or plastered blocks, plastered on both sides or of concrete, or of a rigid metal frame, properly braced, and sheathed and roofed with sheet iron of not less than No. 20 U. S. gauge metal, or with \( \frac{1}{2} \) inch hard asbestos board, securely riveted or bolted to the frame, or 2 inches of solid metal lath and cement or gypsum plaster. All joints shall be sufficiently tight to prevent the discharge of smoke. Non-combustible acoustical material may be used on ceiling and walls, on top of the plaster.

(c) The entrance door into the enclosure shall be at least 2 feet by 5 feet, of construction equivalent to the sheathing permitted for rigid frame construction, and shall be self closing, swinging out, and shall be kept closed at all times when not used for ingress or egress.

For new construction it is recommended that at least two doors be provided, each not less than 30 inches wide and 6 feet high. Doors should be approved fire doors of a type suitable for use in corridor and room partitions (Class C openings as defined in the Regulations on Protection of Openings in Walls and Partitions). Exits should be in accordance with requirements of authorities having jurisdiction, particularly as to size and location. At least one should be of the automatic fusible type, having a suitable landing at the top or should open directly onto a corridor.

(d) Two openings for each motion picture projector shall be provided; one for the projectionist’s view (observation port) shall not be larger than 200 square inches, and the other through which the picture is projected (projection port) shall not be larger than 120 square inches. Where separate stereopticon, spot or flood light machines are installed in the same enclosure with picture machines, not more than one opening for each such machine shall be provided for both the operator’s view and for the projection of the light, but two or more machines may be operated through the same opening; such openings shall be as small as practicable and shall be capable of being protected by approved automatic shutters.

(e) Each opening shall be provided with an approved gravity shutter set into guides not less than one inch at sides and bottom, and overlapping the top of the opening by not less than one inch when closed. Shutters shall be of not less than 10-gauge iron or its equivalent, or of \( \frac{1}{4} \) inch hard asbestos board. Guides shall be of not less than 10-gauge iron or its equivalent. Shutters shall be suspended, arranged and interconnected so that all openings will close upon the operating of some suitable fusible or mechanical releasing device, designed to operate automatically in case of fire or other contingency requiring the immediate and complete isolation of the contents of the enclosure from other portions of the building. Each shutter shall have a fusible link above it, and there shall also be one located over each upper projector magazine which when opened will close all the shutters. There shall also be provided suitable means for manually closing all shutters simultaneously from any projector head and from a point within the projection room near each exit door. Shutters on openings not in use shall be kept closed.

(f) All shelves, furniture and fixtures within the enclosure shall be constructed of incombustible material. Tables shall conform to paragraph 117. No combustible material of any sort whatever shall be permitted or allowed to be within such enclosure, except the films used in the operation of the machine, and film cement. See Section 214, (g).

(g) Ventilation shall be provided by one or more mechanical exhaust systems which shall draw air from each arc lamp housing and from one or more points near the ceiling. Systems shall exhaust to outdoors either directly or through a non-combustible flue used for no other purpose. Exhaust capacity shall be not less than 15 nor more than 50 cubic feet per minute for each arc lamp plus 200 cubic feet per minute for the room itself. Systems shall be controlled from within the enclosure and have pilot lights to indicate operation. The exhaust system serving the projection room may be extended to cover rooms associated therewith such as rewind rooms. No dampers shall be installed in such exhaust systems. Ventilation of these rooms shall not be connected in any way with ventilating or air conditioning systems serving other portions of the building.

(h) Exhaust ducts shall be of non-combustible material, and shall either be kept one inch from combustible material or covered with \( \frac{1}{4} \) inch of non-combustible heat insulating material.

(i) Fresh air intakes other than those direct to the open air shall be protected (Continued on Page E-27)
UNDERWRITERS'  
(Continued from Page E-26)  
by approved fire shutters arranged to operate automatically with the port shutters.

(j) Provision shall be made so that the auditorium lights can be turned on from inside the projection room and from at least one other point in the building.

Note.—Automatic sprinklers in projection rooms have been very successful in controlling fires and reducing losses, and their installation is recommended wherever practicable.

Motion Picture Theatres

211. Enclosure for Projectors.—Motion picture projectors shall be installed in an enclosure in accordance with subsection 191.

212. Rewinding. — (a) Rewinding of films shall be performed either in a special rewind room at an approved location, or in the projection room. If done in the projection room, approved enclosed-type rewind machines should be used. An approved can for scrap film having a self-closing hinged cover shall be provided.

(b) Rewind rooms shall be at least 80 square feet in area...and shall have a vent to the outside of the building of not less than 27 square inches. (See paragraph 191 (g). Exhaust ducts shall comply with paragraph 191 (h). Shelves, furniture and fixtures shall comply with paragraph 191 (f).

213. Care and Use of Film. Motion picture film used in connection with the projection of motion pictures (as in theatres, motion picture theatres, screening of projection rooms, sound recording studios, and motion picture titling studios) shall be limited and kept as follows:

(a) The quantity of film in any projection room or rewinding room not equipped with an approved system of automatic sprinklers shall be limited to that given below; if equipped with an approved system of automatic sprinklers, double the quantity of film specified may be permitted.

(1) In a projection room, constructed of brick, hollow tile, concrete or other approved masonry, not exceeding 125 pounds (25,000 feet of 35 mm film);

(2) In a rewinding room constructed of brick, hollow tile, concrete, or other approved masonry; separated from projection room with openings thereto protected with approved fire doors, not exceeding 125 pounds (25,000 feet of 35 mm film);

(3) In a projection booth constructed of metal frame covered with asbestos board or sheet iron, not exceeding 75 pounds (15,000 feet of 35 mm film);

(4) In a special room constructed and vented as required for rewinding rooms when approved by the inspection department having jurisdiction, not exceeding 125 pounds may be kept in lieu of the amount permitted in either the projection room or the rewinding room. The total quantity in the three rooms shall not exceed 250 pounds (that is, 50,000 feet of 35 mm film).

(b) The above quantities of film shall be kept as follows:

(1) Up to 40 pounds (8,000 feet of 35 mm film) of film may be kept in Interstate Commerce Commission shipping containers, or approved cabinet in each room;

(2) If the amount of film on hand exceeds 40 pounds, an approved cabinet shall be provided, in which the amount of film in excess of 40 pounds shall be kept.

214. No collodion, amyl acetate or other similar flammable cement or liquid in quantities greater than 1 pint shall be kept in the projection booth or room or rewind room.

215. Splices in film shall be made on mechanical cutting and splicing machines. See paragraph 212 (a) on handling of scrap film.

216. Location. The number and location of motion picture projection rooms or booths in any non-sprinklered building shall be subject to the approval of the inspection department having jurisdiction.

217. Operation.—Motion picture projectors shall be operated by and be in charge of qualified projectionists, who shall not be minors.

218. Procedure in Case of Fire.—In the event of film fire in a projector or elsewhere in a projection or rewind room, the projectionist should immediately shut down the projection machine and arc lamps, operate the shutter release at the nearest point to him, turn on the auditorium lights, leave the projection room, and notify the manager of the theatre or building.

The United Artists Theatre on Market Street has installed new Century Projectors supplied by Walter G. Preddey.

Film Row has been shocked to hear the news of the death of Mrs. Oastler, wife of Harry Oastler, formerly of Winnemucca, Nevada.

United States Air Conditioning Corporation

COMO AVENUE S. E. AT 33RD MINNEAPOLIS 14, MINN.

PROFITS IN THEATRE COOLING FOR THE EXHIBITOR
IN BRIEF

The Theatre Equipment and Supply Manufacturers Association will hold their annual meeting and show at Chicago, September 30th through October 3rd.

Conclusion of a renewal service contract with the Altoona Publix Theatres, Inc., of Altoona, Pa., covering 12 theatres, has been announced by E. C. Cahill, president of the RCA Service Co., Inc.

Mr. Graunke of the Gardenville Theatre is installing new Brenkert high intensity lamps furnished by Walter G. Preddey. This theatre is in Nevada, south of Carson City.

The Menlo Theatre at Menlo Park, operated by Stevens, Gray and Laurice, is a mighty imposing structure and fast nearing completion. This is a new thousand seater, and badly needed by the community.

Queen Feature Service, Inc., of Birmingham, Alabama, has installed Wagner Sign Service marquee equipment, including changeable letters, for the Melba Theatre, Birmingham.

Eddie Skolak of the President Follies Theatre on McAllister Street, installed new projectors furnished by Walter G. Preddey. Eddie also bought himself a mighty fine home near Stern Grove.

Walter Schwarz of Point Richmond says business in Richmond is improving after the war shut down. Just bought another roll of tickets.

Harry Graywood, formerly with National Theatre Supply Company, is now with Walter G. Preddey in charge of floor and out-of-town sales.

E. J. Young of Motion Picture Enterprises, a film exchange in Hawaii, has returned to the Islands after a short stay in San Francisco on business.

Max Ratner, for many years with RKO Exchange, has taken over the Bayshore Theatre at Visitation Valley. He proposes to remodel and refurnish the Theatre.

The San Jose Amusement Co., operated by Preddey, Lima and Levin, has purchased the Jose Theatre property from the Bonn Estate for a figure reported at $150,000. This Company operates many theatres in the City of San Jose.

The new theatre in Hawthorne, Nevada, now under construction by Ed Bearden, has purchased considerable equipment from Walter G. Preddey, including all new International seating.

MAYBE

"Television is the greatest medium of entertainment in the world," declared Mark Woods, president of American Broadcasting Company. Woods offered this opinion in Los Angeles—of all places. He was testifying at an FCC hearing for frequency assignments.

RCA 16-MM PROJECTOR. Many war-tested features are incorporated in this commercial version of projector built by RCA for U. S. Signal Corps.
Let Them Solve Your Problem
Advertisements appearing in this issue.

Altec Lansing Corp.......................... E-28
American Popcorn Co........................ E-20
American Seating Co.......................... E-15
DeVry Corp.................................. E-22
Forest Mfg. Corp............................. E-29
General Register Corp........................ E-29
Ideal Seating Co.............................. E-25
National Carbon Co., Inc...................... E-19
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U. S. Air Conditioning Corp.................. E-27
Wagner Sign Service, Inc...................... E-17
Weber Machine Corp.......................... E-24

Westinghouse Increases Lamp Efficiency

Efficiency of Westinghouse fluorescent lamps has been increased, the company announces. The improvement applies to the 20-watt and 40-watt white and daylight fluorescents, the types in greatest demand.

Old and new values for initial lumens per watt are given by Westinghouse as follows:

<table>
<thead>
<tr>
<th>Lamp</th>
<th>Old</th>
<th>New</th>
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<tr>
<td>20 Watt White—</td>
<td>860</td>
<td>920</td>
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<tr>
<td>Initial Lumens</td>
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</tr>
<tr>
<td>Initial Lumens per Watt</td>
<td>43</td>
<td>46</td>
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<tr>
<td>20 Watt Daylight—</td>
<td>760</td>
<td>800</td>
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<tr>
<td>Initial Lumens</td>
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</tr>
<tr>
<td>Initial Lumens per Watt</td>
<td>38</td>
<td>40</td>
</tr>
<tr>
<td>40 Watt White—</td>
<td>2100</td>
<td>2320</td>
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<tr>
<td>Initial Lumens</td>
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<tr>
<td>Initial Lumens per Watt</td>
<td>52</td>
<td>58</td>
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<tr>
<td>40 Watt Daylight—</td>
<td>1880</td>
<td>1920</td>
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<tr>
<td>Initial Lumens</td>
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<tr>
<td>Initial Lumens per Watt</td>
<td>47</td>
<td>48</td>
</tr>
</tbody>
</table>

Mr. and Mrs. E. G. Paschoal and Mr. and Mrs. M. G. Paschoal, operators of 13 theatres in Hawaii, with offices in Maui, have arrived on the “Lurline” for a vacation in the States. They brought their new car with them and will motor to Southern California.

ADVISORY COUNCIL
(Continued from Page E-14)

ing alike with respect to maintenance, and the same must be true also of other materials. For the variation in the experience of the experts is enormous and startling.

Among members who favored acoustical plaster, some have found that any cleaning at all destroys its appearance; and some, that it can be cleaned without harm for 15 years. Similarly with fabrics; one member declared that cleaning destroys their appearance within a year or two; another that they can withstand cleaning without harm for seven or eight years. Perforated tile fares better in this respect; members who favor that material find it can be cleaned without harm from 15 years to indefinitely.

Painting

In the matter of painting acoustic surfaces (other than fabrics, of course) the members placed very little reliance on paints of the ordinary kind. One did note that “non-sealing flat wall paints, without a primer underneath” can be used satisfactorily on acoustic plaster, and another that “perforated tiles can be painted with a minimum loss of efficiency.”

The great majority, however, were opposed to any paint in the conventional sense of a pigment dispersed in a drying oil.

“Water paint material should be used and lightly brushed on.”

“A non-bridging paint that will stain the fibres, not bridge across the surface.”

“Water color.”

“Water color. Thin enough so that the surface is not sealed.”

“Very thin dye color with no pigment.”

“Water color paints or non-bridging lacquer.”

“Non-bridging lacquer.”

“I’ve seen improper paint used and it ruined the surface—closed all the pores,” one member added.

As for how often it is possible to re-paint without loss of acoustical properties, provided the right paint is used, two members thought that if sufficient pains are taken it should be possible to re-paint “almost any number of times”; and on the other side, one held that any painting at all impairs the acoustical results to some extent. The majority seemed to consider 3 to 5 re-paintings to come pretty close to the practical limit.

ANNOUNCING

A New Six - Tube Rectifier

The result of the very newest scientific developments. In single and twin type models—achieving a new high standard in three-phase full wave rectification. Built in remote control relays with provisions for operating spotlights. DC output flexible from 40 to 75 amperes.

IMMEDIATE DELIVERY

LD-60 and LD-30 Bulb Type Rectifiers
*Projection Arc Lamps Sound Screens
Super MCS Rectifiers

*Slight delay on lamp deliveries

FOREST MFG. CORP. 60 PARK PLACE, NEWARK, N. J.

GENERAL REGISTER'S ELECTRICALLY OPERATED

"AUTOMATIC TICKET"

THE TICKET MACHINE OF PROVEN DEPENDABILITY

GENERAL REGISTER CORPORATION
36-20 33rd St., Long Island City 1, New York
SHOWMEN'S TRADE REVIEW, June 22, 1946

HOLLYWOOD

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Hollywood 28, Calif. Telephone Hollywood 2055

CHECK-UP ON PRODUCT IN WORK

Stars Galore in Action Before Hollywood Cameras as Name Values Receive Emphasis in Casting New Films; RKO Busiest Lot, with Universal, Columbia Following

Star values are being emphasized in Hollywood in current productions. The days are long past when a single name or two were used to head a cast; today the comparatively recent invention of billing a picture with as many strong names as possible is in full swing. An examination of a number of films before the cameras will reveal as many as a half-dozen stars in action. There are so many outstanding names in films these days that the theatremen is in a quandary trying to find enough space on his marquee to accommodate them all.

Fox Shoots 3 More

Typical of studios using increased star values is 20th-Century-Fox. "Razor’s Edge" includes such names as Tyrone Power, Gene Tierney, Anne Baxter, Herbert Marshall, Academy Award winner Anne Revere, Clifton Webb and more. "Mr. Darling Clementine," in its third month of shooting, stars Henry Fonda, Linda Darnell, Victor Mature, Walter Brennan and numerous others. This film, incidentally, will be completed momentarily. Miss Darnell has finished her chores and goes into George Jessel’s Technicolor production, "I Wonder Who’s Kissing Her Now," which is supposed to start June 24. Others set for the musical are Martha Stewart, June Haver, Mark Stevens, Reggie Gardiner and Reed Hadley.

Two other flickers are scheduled to start June 24, making a total of three on that day. They are "The Late George Apley," to whose casting Rita Hayworth and Vanessa Brown have been added, and "The Homestretch," with Cornel Wilde and Maureen O’Hara.

Still rolling are "Carnival in Costa Rica" and "13 Rue Madeleine," on location in Boston. Both pictures are amply supplied with stars.

Columbia Very Active

Harry Cohen’s studio is really rolling these days, with the sound stages jammed to capacity. Lizbeth Scott was scheduled to return from London to start her role opposite Bogart in "Dead Reckoning.

Another whodunit, "The Glowed Hand," was scheduled to begin on June 18, with Leslie Brooks heading the cast. John Haggott produces and John Sturges directs. Also going are two big musicals, "Down to Earth," in Technicolor, and "Thrill of Brazil." Former’s cast includes a galaxy of names, such as Rita Hayworth, Larry Parks, Marc Platt and Edward Everett Horton. Latter has a line-up including Evelyn Keyes, Kenan Wynn, Ann Miller, Allan Jodlyn and Tito Guizar.

"Big Bend Badmen" has been completed. "Return of Monte Cristo" is supposed to roll June 24, with Henry Levin directing. An Edward Small production, the picture’s cast thus far is made up of Louis Hayward, George Macready and Stephen Geray.

MGM Ends, Starts Films

Metro completed "The Mighty McGurk," starring Wallace Beery, but started "The Unfinished Dance" on June 17. A ballet-type drama, the film features Cyd Charisse, Margaret O’Brien and Carol Heiss. Several scenes were shot for "Sacred and Profane," formerly called "A Woman of My Own," and production was temporarily suspended on "Uncle Andy Hardy" because of the illness of Sara Haden, who plays the heroine in the picture. "Sea of Grass" stars Spencer Tracy, Katharine Hepburn and Melvyn Douglas.

Also going are "The Secret Heart," which stars Claudette Colbert, Walter Pidgeon, June Allyson and Bob Sterling; and "Barbaree," which also includes Miss Allyson and Van Johnson.

Sam Marks, producer of "The Beginning or the End," went to Washington for further conferences on the atom-bomb film.

"Lady in the Lake," a Raymond Chandler detective drama, is proceeding under unusual camera conditions. Starring Robert Montgomery, who also directs, the hero of the film will be seen less than a half-dozen times on the screen; rather the audience will see what happens to Montgomery as it appears to him, with the star narrating the story in the first person.

Nearly a week of retakes were necessary recently for Red Skelton’s "Carnation Charlie," formerly "The Showoff." Recording of musical numbers for "It Happened in Brooklyn" by Frank Sinatra and Kathryn Grayson have been started. Backgrounds are being obtained in Mackinac Island, Michigan, for "This Time for Keeps" and in Fort Worth for "The Beginning or the End."

One Finished at UA

Benedict Bogeaus finished "The Short Happy Life of Francis Macomber" on June 15. Bogeaus and Casey Robinson were co-producers, with Zoltan Korda directing. Cast included Gregory Peck, Joan Bennett, Robert Preston, Reginald Denny and Jean Gillie.

Seymour Nebenzal’s "The Chase," was on location at Miami Beach last week. The cast includes Robert Cummings, Michelle Morgan, Peter Lorre, Steve Cochran (on loan from Goldwyn) and Lloyd Corrigan. "Fool’s Gold," a Hopalong Cassidy, began shooting at Kernville location June 19, with Bill Boyd in the lead.

Other UA pictures going are Sal Lesser’s "No Trespassing," with Edward G. Robinson. (Continued on Page 66)

'Carmen’ Goddard’s First For Korda in London

"The True Story of Carmen," based on the novel by Prosper Merimee, upon which George Bizet’s opera is based, will be Paulette Goddard’s first starring film to be made in England for Sir Alexander Korda. The picture will be made in London at Korda’s Sound City studios, with production set to start next May after Miss Goddard has fulfilled her Hollywood studio commitments.

'So Well Remembered’ Co-Stars Are Named

Martha Scott and John Mills have been signed to co-star in the screen version of "So Well Remembered," which will be filmed in England by RKO Radio in association with J. Arthur Rank.

This provides a teaming of American and British talent for the first film to be produced and distributed under the world-wide deal negotiated between RKO Radio and Rank’s group in the United Kingdom.

Given Her Fifth Role

Evelyn Keyes was given her fifth top role in a row by Columbia over the week-end when she was assigned to the feminine lead opposite Dick Powell in "Johnny O’Clock." Robert Rossen who is writing the screen play, will also direct. Milton Holmes, author of "Salty O’Rourke" and "Mr. Lucky," wrote the original story.

Shayne Opposite Francis

Robert Shayne has been signed to play the male lead opposite Kay Francis in Monogram’s "Wife Wanted." Miss Francis is co-producing the matrimonial bureau expose with Jeffrey Bernerd. Paul Cavanaugh will play the menace.

It’s All Yours, Fred

Fred Eslser has been cast for the role of an oil company messenger who is thrown out of an airplane in RKO Radio’s "Riff-Raff." He supports Pat O’Brien, Walter Slezak and Anne Jeffreys.

Mowery Gets Lead

Helen Mowrey has been signed by Columbia for the feminine lead in "Big Bend Badmen," first in next season’s "Durango Kid" series of Westerns. Darryl Abrahams is directing. Charles Starrett and Smiley Burnette are co-starred. Colbert Clark is producer.

Sanford in 'Best Years’

Erskine Sanford has been added to the cast of Samuel Goldwyn’s production of "The Best Years of Our Lives." Other recent additions include Norman Phillips, Howell Chamberlin, Jan Willey and Claire Dubrey.
Reference Library for Hollywood Is Planned

Creation of a Hollywood reference library of 300,000 items in the most comprehensive catalogue of New York's billion-dollar collection in the Metropolitan Museum of Art was projected recently by Museum Director Francis Taylor in addressing a Hollywood luncheon meeting of major studio research department heads. This working art library will be made on miniature film for immediate reference by film research directors and will be maintained by the museum and studio research departments as a service to authentic production in architecture, ornamentation, costume and applied design. The library will use the most modern miniature picture-recording and enlarging equipment as well as rapid reference cataloguing, Taylor explained. A substantial saving in time through the use of the Hollywood microfilm library before requesting New York research offices to go to the museum source is predicted.

'Mood Clouds' Used in Filming 'Bella Donna'

Complementing the background musical score in pointing up the changing atmosphere of the story, "mood clouds" will be used extensively throughout International Pictures' Merle Oberon starrer, "Bella Donna," to be released through United World Pictures. Taking full advantage of recent technical advances in interior cloud projection that enables perfect match-up with every cloud form found in nature, Director Irving Pichel has a crew of effects men devising cloud patterns that conform with the varying moods and locales of the script.

Two Cities to Film 'The Precious Bane'

Filippo Del Giudice, managing director of Two Cities Films, London, has announced deal with Paul Sokia, noted British motion picture producer, for the filming of the celebrated novel "The Precious Bane" by Mary Webb. The leading male role will be played by Stewart Granger and it is hoped that Ingrid Bergman's commitments will enable her to journey to England early next year to enact the starring role.

Writing Two Tunes

Allen Roberts and Doris Fisher, who recently completed the songs for Columbia's "Down to Earth" and "Thrift of Brazil," have been set to write a two numbers for the Rosalind Russell-Melvyn Douglas starrer, "My Empty Heart." Virginia Van Upp produces and Charles Vidor directs.

Hollister in Hollywood

Paul Hollister, RKO Radio's New York studio representative, is in Hollywood for two weeks of conferences with President N. Peter Rathvon, in charge of studio operations.

Ryan, Scott to Co-Star


STUDIO NEWS & PROGRAM NOTES

Hodiah, Gifford Teamed by MGM in 'Arnello Affair'; Preminger Named New Director of 'Forever Amber'

Cole Porter checks into MGM studio to start work on the score of "The Pirate," new musical film to star Judy Garland and Gene Kelly, which Arthur Freed will produce.

Barbara Hale will have the co-starring role with Randolph Scott and Robert Ryan in RKO's "Trail Street," which Ray Enright will direct.

Republic has signed Sterling Holloway for the top featured comedy part in Gene Autry's musical western, "Sioux City Sue," now before the cameras with Lynne Roberts in the feminine lead, and the Cass County Boys signed to accompany Autry.


George Brent's next picture for Universal will be "Flame of Triopol," in which he will be co-starring with Yvonne de Carlo.

James Stewart has been signed to appear in "A Miracle Can Happen," to be produced by Benedict Boynes and Burgess Meredith. Stewart is currently working in Frank Capra's "It's a Wonderful Life," his first film since his return from the service.

Suzy Crandall and Dick Erdman are set for featured roles in the Better Deans-Paul Henreid starrer, "Deception," which Irving Rapper directs and Henry Blanke produces for Warners.

MGM will team John Hodiak and Frances Gifford as a new romantic duo in "The Arnello Affair," which Arch Oboler, author of the screenplay, will direct, and Jerry Bressler produce.

Rickey Jordan, sensational boy radio singer, was given his first assignment in the RKO musical, "Beat the Band." He will appear with stars Frances Langford, Gene Krupa, Phillip Terry, Ralph Edwards and June Clayworth.

Mina Gombell will make one of her rare screen appearances in Samuel Goldwyn's "Best Years of Our Lives," which is directed by William Wyler and stars Fredric March, Myrna Loy, Dana Andrews, Teresa Wright and Virginia Mayo.

Joan Welle's and Rhona Sherman have been added to the cast of MGM's "High Barbaree." Eleven-year-old Joan will portray June Allyson as a young girl and Sherman will play the part of her brother. Ernest Renshaw is producing the Van Johnson starring vehicle. Jack Conway directs.

Paul Gerard Smith has been signed by Eagle Lion Films to write the screenplay for the first picture to be produced by the new company, entitled, "It's A Joke, Son," and starring Kenny Delmar, the radio comedian who plays Senator Claghorn on Fred Allen's air show.

Mitchell Leisen, who will direct Paramount's "Golden Earrings," is scouting locations duplicating the Black Forest, in Oregon and Northern California. Ray Milland and Marlene Dietrich will co-star in the film, which Harry Tugend is producing.

George Givot has been signed by RKO to play a top supporting role in "Rififi," which co-stars Pat O'Brien, Walter Slezak, and Anne Jeffress. Ted Tetzlaff is directing for Producers Nat Holl.

Morini Olsen is set for a key role in Warners' filming of "Life With Father," Technicolor picture which stars Irene Dunne and William Powell, and is directed by Michael Curtiz.

Producers Leo-Lewin have chosen five-year-old Carolyn Grimes for the role of Angela Lansbury's daughter in the George Sanders starrer, "Bel Ami."

Otto Preminger has been named to direct "Forever Amber" when production on the picture is resumed at 2ith-Fox in September. He replaces John Stahl who was directing when the production was suddenly halted several months ago. No new cast has been named as yet.

Irish Actress Cast

Una O'Connor, Irish actress, will be prominently featured in RKO Radio's adaptation of the George Abbott musical, "Beat the Band," which stars Frances Langford and Phillini Terry.
HOLLYWOOD

CHECK-UP ON PRODUCT IN WORK

(Continued from Page 64)

FOX'S FIRST FOR PRC

The last in a series of eight Buster Crabbe's is being wound up by producer Sig Neufeld for PRC, with Sam Neufeld directing. Number seven, as yet untitled, has been completed. Number eight also bears no tag up to date.

Bryan Foy, v.p. in charge of production for Eagle Lion, returned from New York on June 17 after a series of conferences with Pathé executives in New York. Ted Barse, controller for Pathé Industries, accompanied Foy, to aid in the million-dollar construction program. Foy's initial picture will be "It's a Joke, Son," set to roll next month. The building program is under way and will continue for several months. An outline of its plans is based on the building of a new photographic effects stage, dining room, executive offices, carpenter shop and new restaurant for employees and top personnel.

Two Finished at RK

Despite the completion of two pictures, RKO Radio is marketing almost a third in town on the basis of quantity of product actually shooting now. The films sent to the editing rooms are "Nocturne," starring George Raft, Lynn Bari and Edward Ashley; and "Deadlier Than the Male" starring Joseph Cotten, James Cagney, Barbara Stanwyck, Milian Miljan, Italy St. John and Sonny Tufts. The three month's shooting on "Deadlier Than the Male" was completed last month. "Nocturne" will be ready for release next month and "Deadlier Than the Male" was completed in May and has already been pulled from the lot.

In addition to those two films, RKO is working on two feature-length specials, "Song of the South" and "How Dear to My Heart," while another independent RKO organization, Samuel Goldwyn, has two working also. His "The Best Years of Our Lives" and "The Secret Life of Walter Mitty" are both in their third month of shooting. Foy's other stars include Myrna Loy, Paul Henreid, Dennis O'Keefe, Carleton Young, Allyn Joslyn, Dennis O'Keefe, and Ruby Keeler.

Yule Becomes Jiggs

Veteran comedian Joe Yule has been signed by Monogram to play Jiggs in "Bringing Up Father," based on the George McManus cartoon strip. Both Yule and McManus had been considered for the role by producer Barney Cohen, but the part was given to Yule when McManus withdrew for personal reasons.

Universal is currently vieing with RKO for top honors on the production front, having a record number of pictures before the lenses. Nine films are being shot, with several more planned to start momentarily. This is a peak achievement for Universal, and an unusual schedule for any lot.


Just started are "Vigilantes Return," Cinecolor outdoor drama with Jon Hall, Margaret Lindsay, Paul Drew and Andy Devine, with Ray Taylor directing; and "Rustlers Roundup," directed by Kirby Grant western with Fuzzy Knight. "Once Upon a Crime," now titled "The Unbelievable Hoax," was slated to start June 20, with Leon Janney, Burt Lancaster as producer. expiration time to producer Ben Fivar.

Present is "I'm a Nazi." Directed by Albert Lasker, with Fay Reynolds, Morris Carnovsky, Deanna Durbin, and Lon Chaney. Lasker, in the role of a Nazi, is advisable for this film.

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Still another indie affiliate, Liberty Films, has a bushel full of marquee names working on "It's a Wonderful Life," such as James Stewart, Donna Reed, Lionel Barrymore, Thomas Mitchell and Henry Travers. Director Frank Capra has been using new-type snow for sequences in a small New York state town. Instead of the old cornflakes, Capra's invention develops when chemicals are ejected under high pressure from nozzles. Other RKO films in the making are "Riffraff," with Pat O'Brien, Anne Jeffreys and the very busy Mr. Slezak; "Honeymoon," starring Shirley Temple, Frank Tove, Guy Madison and Linda Lawson; "The Band," with Frank Fay, Noel Ford, Gene Krupa, Ralph Edwards and Philip Terry; and "Katie for Congress," starring Loretta Young, Joseph Cotten and Ethel Barrymore.

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### MONOGRAM

**Title**

**Company**

- Captain Kidd
  - UA

- Captive Heart
  - UA

- Caribbean Mystery
  - 20th-Fox

- Carnival in Costa Rica
  - 20th-Fox

- Catman of Paris
  - RKO

- Chase, The
  - UA

- Cheyenne
  - WB

- Cinderella Jones
  - WB

- Claudia and David
  - 20th-Fox

- Clash and Daggers
  - RKO

- Clint Brown
  - 20th-Fox

- Close Harmony
  - UA

- Climbing the Serenade
  - RKO

- Colorado Serenade
  - RKO

- Come Out Fighting
  - Monogram

- Conquest of Cheyenne
  - Monogram

- Conquered
  - RKO

- Cowboy Blues
  - Col.

- Cowboy Rambler
  - RKO

- Create-Up
  - RKO

- Dead Man's Mirror
  - Monogram

- Delilah
  - UA

- Dark Alibi
  - Monogram

- Dark Corner
  - 20th-Fox

- Dark is the Night
  - UA

- Days of Buffalo Bill
  - RKO

- Deadline at Dawn
  - RKO

- Dead in the Night
  - Universal

- Deception
  - WB

- Decoy
  - Monogram

- Detour
  - PRC

- Devil's Mate
  - UA

- Devil's Mask
  - Col.

- Devil's Mark
  - UA

- Devotion
  - WB

- Do You Love Me?
  - 20th-Fox

- Dressed to Kill
  - Univ.

- Dust on the Morn.
  - UA

- Dudley's Tavern
  - E.
**MONOGRAM (Continued)**

<table>
<thead>
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<tbody>
<tr>
<td>547 High School Hero</td>
<td>Freddie Stewart-June Proppier</td>
</tr>
<tr>
<td>617 Gentleman Joe Palooka</td>
<td>Leon Errol-Elyse Knox</td>
</tr>
<tr>
<td>620 Miss Liberty</td>
<td>Ray Corrigan-Hunt (GF)</td>
</tr>
<tr>
<td>621 Miss Liberty</td>
<td>Buddy Hardy-Kathryn Kebbell</td>
</tr>
<tr>
<td>622 Spook Busters</td>
<td>Kane Richardson-Barbara Reed</td>
</tr>
<tr>
<td>623 Strange Voyage</td>
<td>Fred MacMurray-Marjorie Rieden</td>
</tr>
<tr>
<td>624 Shadows Over Chinatown</td>
<td>Leo Gorcey-Bob Crowley Boys</td>
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**Westerns (Current 1944-45)**

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<tr>
<td>452 Drifting Along (W/F)</td>
<td>J. M. Brown-Raymond Hatton</td>
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<td>453 Frontier Feud</td>
<td>J. M. Brown-Raymond Hatton</td>
</tr>
<tr>
<td>566 Haunted Mine, The (W/F)</td>
<td>J. M. Brown-Raymond Hatton</td>
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<tr>
<td>579 Lost Trail (W/F)</td>
<td>J. M. Brown-Raymond Hatton</td>
</tr>
<tr>
<td>581 Orbit of the Rio Grande</td>
<td>Duncan Renaldo</td>
</tr>
<tr>
<td>582 Border Bandits (W/F)</td>
<td>J. M. Brown-R. Hatton</td>
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<tr>
<td>597 Moon Over Montana (W/F)</td>
<td>Jimmy Wakely-Lee White</td>
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<tr>
<td>598 The Montana Kid</td>
<td>J. M. Brown-Raymond Hatton</td>
</tr>
<tr>
<td>623 West of the Alamo</td>
<td>Jimmy Wakely-Lee White</td>
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**PARAMOUNT**

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<tr>
<td>567 Shadows on the Range</td>
<td>Jimmy Wakely-Lee White</td>
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<tr>
<td>574 Trail to Mexico</td>
<td>Jimmy Wakely-Lee White</td>
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<tr>
<td>583 Trigger Finger</td>
<td>J. M. Brown-Raymond Hatton</td>
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**COMING**

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<thead>
<tr>
<th>Prod. No.</th>
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<tr>
<td>4 Blue Dahlia (My A)</td>
<td>A. Ladd-V. Landon-W. Bendix</td>
</tr>
<tr>
<td>5 Bride Wore Boots (C)</td>
<td>R. Cummings-D. Lynn</td>
</tr>
<tr>
<td>1 Duffy's Tavern (C)</td>
<td>D. Donley-G. Russell-D. Lynn</td>
</tr>
<tr>
<td>11 Hold That Blonde (C)</td>
<td>C. Hurd-Donlevy-G. Griffith</td>
</tr>
<tr>
<td>2 Kitty (D)</td>
<td>A. Ladd-Raymond Hatton</td>
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<tr>
<td>3 Love Letters (D)</td>
<td>L. M. Cohn-Donlevy-A. Ladd</td>
</tr>
<tr>
<td>4 Masquerade in Mexico (M-C)</td>
<td>A. Ladd-Donlevy-G. Griffith</td>
</tr>
<tr>
<td>5 Our Hearts Were Growing Up (C)</td>
<td>J. D. Cox-H. C. Allen</td>
</tr>
<tr>
<td>6 Hot Cargo (D)</td>
<td>W. Gargan-J. Rogers-P. Reed</td>
</tr>
<tr>
<td>7 Cover Big Town</td>
<td>H. C. Allen-Phil Reed-H. C. Allen</td>
</tr>
<tr>
<td>8 Keep Out of Mind</td>
<td>T. Mann-Lee White-George Godard</td>
</tr>
<tr>
<td>9 Society (C)</td>
<td>G. Blythe-George Godard</td>
</tr>
</tbody>
</table>
| 10 Perfect Marriage, The | T. Long-B. Dial-

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[Page 69]
## PRC (Continued)

### CURRENT 1945-46

<table>
<thead>
<tr>
<th>Run</th>
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<tr>
<td>Min. Date</td>
<td>Issue of</td>
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</table>

| White Pongo (D.F.) | Richard Fraser-Marie Winston | 26... 11/2/45 | b16/11/45 |
| Why Girls Leave Home (D.A.) | Pamela Blake-Sheldon Leonard | 70... 10/9/46 | b6/10/46 |
| Wife of Monte Cristo (D.F.) | John Loder-Lenore Aubert | 79... 4/22/46 | b2/23/46 |

### COMING

- **Avalanche** (My A) | Bruce Cabot-Rosemary Karns | 68... 6/20/46 | b4/27/46 |
- **Between Two Sisters** | N. Coleman-P. Reed-F. Cressett | 68... 12/22/45 | |
- **Blonde for a Day** | H. Hampton-Cheryl Walker | 58... 10/15/46 | |
- **Down Missouri Way** | Martha O'Driscoll-William Wright | 8/15/46 | b6/1/46 |
- **Larceny in Her Heart** (My A) | Hugh Beaumont-Cheryl Walker | 68... 7/10/46 | b2/25/46 |
- **Melody Rounding** (C.F.) | Eddie Daragon-Evelyn Ankers | 7/24/46 | b6/1/46 |
- **Queen of Burlesque** | Mary Ware-Rick Vallin. |

### SECRETS OF A SORORITY GIRL

**Westerns (Current 1944-45)**

- **Ambush Trail (W/F)** | Bob Steele-Lorraine Miller | 56... 2/17/46 |
- **Border Badmen (W/F)** | Buster Crabbe-Al St. John | 57... 10/10/45 |
- **Caravan Trail (C *F)** | Eddie Dean-Emmett Lynn | 61... 4/20/46 |
- **Flaming Bullets** | Tex Ritter-Dave O'Brien | 58... 10/15/46 |
- **Frontier Fugitives** | Tex Ritter-Dave O'Brien | 58... 6/1/46 |
- **Gentlemen with Guns (W/F)** | Bob Steele | 57... 2/27/46 |
- **Ghost of Hidden Valley (W/F)** | Buster Crabbe-Al St. John | 57... ||
- **Lightning Raiders** | Bob Steele | 57... 1/7/46 |
- **Molloy's Rounding (C.F)** | Joe Kane-Mano | 57... 1/1/46 |
- **St. San Juan (W/F)** | Bob Steele | 57... 1/7/46 |
- **Terror on Horseback (W/F)** | Buster Crabbe-Al St. John | 55... 1/11/46 |
- **Thunder Town (W/F)** | Bob Steele-Syd Saylor | 58... 1/13/46 |

### RKO-RADIO

#### No. 1

- **A Game of Death** (M.A) | J. Leder-A. Long-R. Wade | 72... Dec | b2/13/45 |
- **Bedlam (D.A)** | Boris Karloff-Anna Lee | 80... Apr | b2/27/46 |
- **Sp. From Heartbeat (C.D)** | P.K. Ross | 79... Nov | b2/25/46 |
- **Cornered (D.A)** | Dick Powell-Walter Slezak | 102... Nov | b2/11/46 |
- **Deadline at Dawn** (My F) | S. Hayward-P. Lukas-B. Williams | 83... Feb | b2/16/46 |
- **Ding Dong Williams (M.C.F)** | Glenn Vernon-Mary McGurie | 62... Apr | b4/20/46 |
- **Falcon's Alibi (My A)** | S. Morgan-Al. Conroy | 63... May | b4/20/46 |
- **False Face** (D.A)** | T. Neel-S. Hume | 63... Sep | b2/25/46 |
- **From This Day Forward** (D.A) | J. Fentaine-M. Stevens-A. Judge | 85... Mar | b3/2/46 |
- **Sp. From Heartbeat (C.D)** | G. Rogers-J. Bureaux-Aumont | 102... Nov | b2/20/46 |
- **Hotel Reserve** (My A)** | James Mason-Lucie Mannheim | 80... Dec | b2/19/45 |
- **Isle of the Dead** (HD.A) | B. Karloff-E. Drew | 67... Sept | b2/9/45 |
- **Sp. The Summit** (C.F) | D. Kaye | 75... Apr | b2/20/46 |
- **Make Mine Music** (M.F)** | Walt Disney | 75... Apr | b2/20/46 |
- **Partners in Time** (C.D.F)** | Lum 'n Abner-P. Blake | 76... Apr | b2/17/46 |
- **Prairie Quiver** (C.F)** | P. O'Brien-C. Trevor-H. Marshall | 65... Mar | b2/4/46 |
- **Riverboat Rhythm** (C.F)** | Leon Errol-Joan Newton | 65... Feb | b2/9/46 |
- **Sing Your Way Home** (C.M.F)** | Jack Haley-Anne Jeffreys | 77... Nov | b11/17/46 |
- **Spanish Main** (T.D.F)** | P. Henreid-M. O'Hara | 100... Oct | b10/14/46 |
- **Spiral Staircase** (The My-D.A)** | D. McGuire-G. Brent-E. Barrymore | 83... Jan | b1/5/46 |
- **Treasure Island** (HD.A)** | J. WB | 63... Jan | b2/25/46 |
- **Tomorrow Is Forever** (D.A)** | C. Colbert-G. Brent-O. Welles | 104... Jan | b1/19/46 |
- **Truth About Murder** (Sky-A)** | B. Granville-M. Conway | 63... Apr | b2/20/46 |
- **Without Reservations** (C.F)** | Claudette Colbert-John Wayne | 87... May | b6/11/46 |
- **Sp. Wonder Man** (T.C.F)** | D. Kaye-V. Mayo | 88... Apr | b4/23/46 |

### COMING

- **A Likely Story** | Bill Williams-Barbara Hale | a3/15/46 | |
- **Barrel of Romance** | Frances Langford-Joe E. Ross | 83... Oct | b5/16/46 |
- **Best of Our Lives, The** | B. Andrews-M. Loy-F. March | 79... Nov | b11/17/46 |
- **Child of Divorce** | Sharyn Moffett-Regis Toomey | a3/16/46 | |
- **Criminal Court** | T. Conway-M. Driscoll | 64... Nov | b2/4/46 |
- **Creek Deep** (C.F)** | D. McGuire-G. Brent-E. Barrymore | 63... Dec | b2/4/46 |
- **Deadlier Than the Male** | C. Trevor-T. Liersay-W. Sizak | 65... Dec | b2/9/46 |
- **Dick Tracy Versus Cueball** | George Montgomery-Anne Jeffreys | 64... Nov | b2/16/46 |
- **Flesh Is Cheaper** | H. Conway-D. Atzen | 64... Nov | b2/16/46 |
- **Genius at Work** | A. Carney-W. Brown-A. Jeffreys | 64... Nov | b2/16/46 |
- **Henry Aldrich: It's a Wonderful Life** | L. Young-J. Cotten-E. Barrymore | 77... Dec | b11/24/46 |
- **Katie for Congress** | L. Young-J. Cotten-E. Barrymore | 77... Dec | b11/24/46 |
- **Last of the Badmen** | R. Young-B. Jeffreys | 77... Dec | b11/24/46 |
- **The Locket** | L. Day-B. Ahern-G. Raymond | 77... Dec | b11/24/46 |
- **Nocturne** | William July-J. Lenn\n\n- **Nocturne** | D. Kaye-V. Mayo | 88... Apr | b4/23/46 |
- **Sinbad the Sailor** (T)** | | | |
- **Sister Kenny** | J. educator \n\n- **Stranger, The** (D.F)** | E. G. Robinson-J. Young-O. Welles | 85... b2/26/46 |
- **Sunset Pass** | N. Leslie-J. Young | 75... Nov | b2/25/46 |
- **The Trouble with Girls** | Dorothy McGuire-Guy Madison | 106... b15/16/46 |
- **Vacation in Reno** | Jack Haley-Anne Jeffreys | 75... Nov | b2/25/46 |
- **Wonder Man** on the Beach | J. Bennett-R. Ryan-C.ékford | 3/3/46 | b4/9/46 |

### REPUBLIC

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<tr>
<td>446 Along the Navajo Trail (W/F)**</td>
<td>Roy Rogers-Dale Evans</td>
<td>67... 10/15/46</td>
<td>b12/15/46</td>
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<td>439 Havana City Lights (D.F)**</td>
<td>William Terry-Lynne Roberts</td>
<td>67... 12/19/46</td>
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**REPUBLIC (Continued)**

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<td>430</td>
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**Current 1945-46**

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**COMING**

- **Angel and the Outlaw.**
  - G. 1945-46

- **Ghost Goes Wild.**
  - James Ellison-Ann Gwynne.
  - G. 1945-46

- **Hollywood.**
  - R. Rogers-Davis-Harris.
  - G. 1945-46

- **Home in Oklahoma.**
  - R. Rogers-Davis-Evans.
  - G. 1945-46

- **Under Nevada Skies.**
  - R. Rogers-Davis Evans.
  - G. 1945-46

**Westerns (Current 1945-46)**

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**Westerns (Coming)**

- **Wild Bill Elliot-Blonde Blake.**
  - G. 1945-46

- **Sunset Carson-Peggy Stewart.**
  - G. 1945-46

**20TH-Fox**

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**Current 1945-46**

- **House on 23rd Street.**
  - W. Bixby-U. Hass. 8/15/45

- **Power of the Press.**
  - T. W. P. N. K. 10/15/45

- **Flying Horse (D).**
  - Martha Stewart-Richard Crane. 5/15/45

**1946**

- **Shadow of the Law.**
  - R. D. H. 1/5/46

- **Passed Along.**
  - R. D. H. 1/5/46

- **Canyon.**
  - R. D. H. 1/5/46
CURRENT 1945-46

**Run Time**  
**Mins. Date of**  
**Prod.** **No.**  
616 Leave Her to Heaven *T (D)A*  
G. Tierney-J. Crain-C. Wilde  
110 Jan ...b12/23/45  
627 Rendezvous *M (D)A*  
F. Webster-A. Jeffers  
75 Dec ...b6/5/45  
631 Sentimental Journey *D (F)*  
Henry Fonda-Gene Tierney  
92 Feb Re-release  
642 They Shoot To Kill *D (F)*  
M. O'Hara-J. Payne-W. Bendix  
94 Mar ...b5/9/46  
649 Laddie Go Get 'Em *D*  
Richard Dix  
7 Dec ...b7/11/45  
651 Knock *D (F)*  
Vincent Price-Lyn. Barry  
76 Feb ...b1/19/46  
629 Somewhere in the Night *D (A)*  
J. Hodiak-L. Nolan-N. Guild  
110 June ...b5/6/45  
620 I Married You *D (A)*  
D. Anderson-J. Gleason  
77 June ...b6/7/45  
639 Strange Triangle *D (A)*  
Signe Hasso-John Sheppard  
65 June ...b5/11/46

**COMING**

1. Lie-Me-Darrin—L. Darnell  
128 Aug ...b6/6/46
2. Black Beauty  
Mona Freeman—Richard Denning  
3. Carnival in Cost Rica *T*  
D. Haymes-C. Holm-C. Romero  
4. Colorado Hussy *M (F)*  
D. Sayers  
5. Claudia and David  
Dorothy McGuire—Robert Young  
6. Deadline for Murder  
Shella Kent-T. Tyron  
7. An Affair to Remember  
P. Ann Grosse  
8. It Shouldn't Happen to a Dog *D (F)*  
Carole Landis-Allyn Joslyn  
9. My Darling Clementine  
H. Fonda—L. Darnell-V. M cere  
10. Razer's Edge  
T. Power—T. Jeffney—P. Ryan  
11. Simon the Magician  
MGM  
12. Smoky *T (D)*  
F. MacMurray—A. Baxley—B. Ives  
87 July ...b6/15/46
13. Strange Journey  
Paul Kelly—O. Sacco  
14. The Tree ofET  
J. Carpenter—A. Blythe  
15. Three Little Girls in Blue *T*  
Haver-Blaine-Payne  
16. The House by the Railroad  
John Payne-June Bebe  
17. Wanted for Murder *D (A)*  
Eric Portman—Dulcie Gray  
18. You're For Me.  
V. Blaine—P. Como—H. James

**UNITED ARTISTS**

Adeline Town (W)  
A. Klarer  
Blithe Spirit (C)A  
B. Negri  
Breath of Life *D (F)*  
Clara Bow—E. Darrow  
Captain Kidd *D (F)*  
DI. Dugan  
Diary of a Chambermaid *D (A)  
G. Williams  
Get Off Your High Toby (C)A  
Johnny in the Clouds *D (F)*  
Outlaw, The *D (A)*  
R. Underwood—J. O'Driscoll  
Private Worlds *W (G)*  
Rebecca  
Simpson  
Whistle Stop *D (A)  
Young Widow *D (A)*  

**CURRENT**

1. Abie's Irish Rose  
2. Angel on My Shoulder  
3. Bachelor's Daughter  
4. Bel Ami  
5. Claudio {C}  
6. Chase, The  
7. Comedy of Murders  
8. Dishonored Lady  
9. Don Juan  
10. Fanny by Gaslight  
11. Fool's Gold  
12. Heatwave  
13. I, Little Iodine  
14. Miss Television  
15. Mr. George Raff  
16. No Trespassing  
17. Sin of Harold Diddlebock  
18. Strange Woman, The  
19. This Happy Breed  

**UNIVERSAL**

316 Because of Him *CM (F)*  
312 Blonde Alli *My(F)*  
329 Cat Creeps *H (A)*  
359 Crimson Canary *My(F)*  
357 Dalton's Ride Again *(W)  
355 Dressed to Kill *R (A)*  
312 Frontier Gal *D (F)*  
315 Girl on the Spot *D (M)A  
311 House of Dracula {H (A)  
315 House of Horrors *H (A)*  
325 Little Giant *G (F)*  
326 Madmosell the Seven Moons *D (A)  
316 Men in Her Diary *C (A)  
313 Night in Paradise *T (D)*A  
312 Pride of the Navy *M (A)  
307 Pursuit to Algiers *D (F)*  
303 River Gang *M (F)*  
329 Seventh Veil *D (A)*  
312 Shady Lady *CM (F)*  
319 Smooth as Silk *My(A)*  
321 Smooth as Silk *My(A)  
321 Smooth as Silk *My(A)  
320 Slowly My Love (D)F  
305 Strange Conviction *M (A)  
306 Son of the West *C (F)*  
324 Spider Woman Strikes Back *H(A)*  
312 Terror by Night *D (My)*  
306 This Loves of My Life *D (My)*

**SHOWMEN'S TRADE REVIEW, June 22, 1946**

**Title**  
Sun Valley Cyclone, Rep.  
Suspend, Rep.  
Swell. Guy, Univ.  
Swingin' on a Rainbow, Rep.  
Swiss Family Robinson, Astor

**Talent Talk**

1. Talk About a Lady  
2. The Call of the Wild, Univ.  
3. Tarzan and the Leopard Woman  
4. Tenth Avenue Angel  
5. Terrors on Horseback  
6. Texas Kid, The  
7. That Brennan Girl  
8. That Texas Jamboree, Col.  
9. The Man I Love  
10. The Shadow  
11. They Made Me a Killer, Para.  
12. The Voice of the Whippoorwill  
13. The Man in the Moonlight, 20th-Fox  
14. This Happy Breed  
15. This Love of Ours, Univ.  
16. Till the End of Time  
17. To Each His Own, MGM  
18. The Toyko Rose, Para.  
19. Tomorrow Is Forever, RKO  
20. Too Good to Be True, Para.  
21. Town West Went Wild, PRC  
22. Trail to Mexico, PRC  
23. Trigger Law, Monogram  
25. Two-Fisted Stranger, Col.  
26. Two Mules for Sister Sara, WB  
27. Two Smart People, MGM  
28. Uncut  
31. Undercurrent, MGM  
32. Underworld  
33. Under the Ashes  
34. Unfinished Dance, Ukraine  
35. Unknown, The  
36. Up Goes Bobby, MGM  
37. Vacation From Marriage, RKO  
39. Virgin Widows, Univ.  

**Wagon Wheels Westward**

**W**

**Wagon Wheels Westward**

**V**

**Wild Woman**

**W**

**Women's Trade Review, June 22, 1946**
TITLES CHANGES
"Dangerous Men" (RBC) now PRAIRIE BAD MEN
"Ghost Busters" (Mono.) now SPOOK BUSTERS

ADVANCE DATA
On Forthcoming Product

SINBAD THE SAILOR (RKO) Color, director, Duby Jackson, stars, Jean Harlow, Ray Milland. Listed as_color release.

UNIVERSAL (Continued)

Prod. No. COMING

541 Black Angel / D. Duray-J. Vincent-P. Lorre

543 Brute Man / Colleen Moore-T. Hurd-M. Hayden

545 Cuban Pete / Rondo Hatton-Jane Adams

539 Dangerous Woman / Denise Darcel-J. Huelska.

538 Dead of Night / Bill Ferry-J. Porter-M. Morrison

540 Ghost Steps Out / Michael Redgrave-Googie Withers

543 Inside Job / Abbott-Costello-M. Reynolds

544 Little Big / Joel Mahr-C. Harvey-Ann Sothern

536 Lover Come Back (C) A. / G. Brent-L. Ball-V. Zorina

537 Michigan Kid / Jon Hall-Rita Johnson

539 Mysterious Mr. M. / Richard Martin-Pamela Blake

540 Never Love a Stranger / Harrison-Donna Reed

540 Oh Say Can You Sing, fellow human from the next district dies, the sailor finds a treasure greater than gold in his log—kills the noble, his rival.

1 COVER BIG TOWN (Para.) Mystery, Principls: Phillip Reed, Hillary Brooke, Robert Lowery. Director, William Thomas. Plot: Lorelei is assigned to the police beat by the illustrated Press managing editor, Steve Wilson. They become involved in a murder when the two answer a police call. Lorelei solves the complicated story and proves she is capable of handling the tough assignment.

KATIE FOR CONGRESS (RKO) Drama, Principls: Loretta Young, Joseph Cotten, Ethel Barrymore, Director, H. Lederer. Plot: A Swedish farm girl goes to the city to study nursing, loses her money and takes a job as a maid for a Congressman. They fall in love. When the Congress man learns of her past, the girl challenges the replacement the Party selects. She is named a candidate and a lawman attempts to defeat her by scandal. The two lovers go to Congress to fight for her.

FEAR IN THE NIGHT (Para.) Mystery, Principls: Paul Kelly, Roy Scott, DeForest Kelley. Director, Maxwell Shane. Plot: A man commits murder while under a hypnotic spell, thinking it was a nightmare. But he learns the truth, and through the help of his sister’s detective husband, he solves the killing, and is able to express his love for his girl friend.

Our New Phone Number:
Longacre 3-0121

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Showmen's Trade Review
1501 Broadway New York 1, N. Y.
COMIC BOOKS


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NEW 8" PEDESTAL FANS, 24" BLADES, with rebuilt motors, $7.75; Gum Remover, $1.95 gallon; Lavatory Clean-a-Pipe Machines, $9.95; Lavator Automatic Deodorizers, $7.95; New Multidural Filter, square foot, 44 cents; Super Flextone Plastic Coated, guaranteed fungus-proof, washable, 37½ cents. Samples free. S.O.S. Cinema Supply Corp., 449 W. 42nd St., New York 18, N. Y.

NEW VARER 36 AMPERE RECTIFIERS, $120.00 pair; 15 amper rectifier bulbs $5.55; Simplex type BB movements $9.90; Super-lite screens 36 cents; 25 per cent discount on Simplex and Powers parts. What do you need? Star Cinema Supply Co., 440 W 45th St., New York 19, N. Y.

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DIE CUT BINGO CARDS—$22.50 in 10,000 boxes. Smaller quantities, $2.50 per 1,000. 1-75, 1-100 IMMEDIATE DELIVERY. S. Korn, c/o Showmen’s Trade Review, 1501 Broadway, New York City 18, N. Y.

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REVIEWED IN THIS ISSUE

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Her Adventurous Night 21
Perilous Holiday 21
The Man Who Dared 21

PRODUCT GUIDES
Begin on Page 39

VOL. 44  No. 24
JUNE 29, 1946

Monogram, Universal Reveal
Product Lineups for 1946-47
(See Pages 8 and 9)
"ZIEGFELD FOLLIES OF 1946\textsuperscript{\tiny Technicolor}

"THREE WISE FOOLS"

"POSTMAN ALWAYS RINGS TWICE"

"HOLIDAY IN MEXICO\textsuperscript{\tiny Technicolor}

"TWO SISTERS FROM BOSTON"

"EASY TO WED\textsuperscript{\tiny Technicolor}
AGAIN M-G-M IS RIGHT ON THE BUTTON!

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"EXCITING!" — N. Y. Daily News

"BEAUTIFUL!" — PM

"TANTALIZING!" — Herald Tribune

"EASY-TO-LOOK-AT!" — Daily Variety

"ATTRACTIVE!" — Film Daily

"ZINGY!" — Variety

"INTRIGUING!" — The Exhibitor

"VIVID!" — Showmen's Trade Review

"WILL GO DOWN IN HISTORY AS THE PICTURE THAT INTRODUCED NANCY GUILD!" — New York Mirror

JOHN HODIAK • NANCY GUILD in "SOMEBETWHERE IN THE NIGHT" with LOYD NOLAN • RICHARD CONTE and Josephine Hutchinson • Fritz Kortner • Marga Wood • Sheldon Leonard • Lou Nova • Directed by JOSEPH L. MANKIEWICZ • Produced by ANDERSON LAWLER Screen Play by Howard Dimsdale and Joseph L. Mankiewicz • Adapted by Lee Strasberg • From a Story by Marvin Borowsky

IT'S A FACT THAT THEY'RE WILD OVER GUILD and "SOMEBETHERE IN THE NIGHT"

NEW STAR — NEW HIT!
TAIL TRIES TO WAG DOG

From out the fabulous city of Hollywood comes a call to all picture industry leaders for self-regulation. And as has been the case for all too long, the exhibition branch of the industry is most conspicuous by its absence (except for the theatre interests represented by the theatre-owning producers) from consideration.

There has come about in our business a most peculiar philosophy that seems to ignore or pass off lightly the exhibition field as an integral part of this industry. Yet, dollar for dollar, the exhibition branch of this industry has a bigger stake and a bigger investment than any other branch of the industry.

No self-regulation ever can work or be effective or respected by the industry as a whole unless the independent exhibitors are represented. You can't self-regulate one branch of the industry while one or two other branches are flying at each other's throats; hurling charges and counter-charges; suing or being sued; throwing mud or getting spattered with it.

Nor can unity or self-regulation be achieved until there is a far more liberal attitude between distribution and exhibition on the basis of earnings and profits. On one hand you now have the former branch making more money than any distributor ever dreamed could be made by a picture, while the average exhibitor is told he should be content with a most modest profit.

The urge for every sales department to make a better showing than its competitors is very commendable but hardly consistent with sound business practices or the necessity for sharing the prosperity or spreading it around a bit.

Because some Hollywood executives like to spout about ours being an art, and not just any other kind of a business, is supposed to give the industry the right to shoot for higher grosses and greater company revenue. We agree thoroughly with the former because it comes through the box-office windows of the nation's theatres. We disagree with the latter because it is not predicated upon real cost-plus basis.

Maybe we are not sufficiently artistic-minded or perhaps the background of our many years as an exhibitor asserts itself too strongly. But we were brought up on the theory that any piece of merchandise should return its costs plus a fair and reasonable profit. Any manufacturer who can save money on his merchandise in the making, scales his price to the middle-man accordingly.

But in film business costs to the middle-man (Mr. Exhibitor) are always going up regardless of the ratio of profit that is accruing to the producer and distributor. It matters not whether the particular piece of picture-merchandise is good, bad or indifferent, if it can be forced into a higher allocation, that is what is done. The silly idea that if a picture flops the exhibitor can ask for an adjustment, is one of the worst practices of our business. Such adjustments, or requests for them, put the exhibitor in the very awkward position of something resembling a beggar whereas he actually is merely asking for the return of something he should never have been required to give up in the first place.

Yes, our business—the whole business, not just part of it—certainly needs self-regulation, but not the kind Hollywood has been talking about. The various branches of this industry need, nay, MUST have a better understanding of each other's problems and a far better appreciation of the meaning of equitable benefits. There can be no peace, no self-regulation, no widespread prosperity so long as one branch makes millions upon millions while another branch must be content to take the pennies.

Somewhere there is a solution. We don't claim to know the answers. But if the determination is to find it, it will be found.

There are some who maintain that the solution lies in a revision of prices and terms after a company earns sufficient to cover its production costs, distribution costs, stock dividends, and a reasonable amount for financial reserves.

There are others who believe the film rental prices and percentages for one season be determined by the profit of the preceding season.

The more practical business-minded man might use the very impressive argument that by this time the companies can determine in advance how much their year's operation will cost and how much revenue they will require to meet their obligations and other fixed charges, etc., and that selling prices and terms be determined on such a basis.

We don't pretend to know the correct answer. We only know that it is not healthy to go on year after year demanding and getting higher prices, stiffer percentages and increased high allocations regardless of how much this leaves the exhibitor.

There must be some common ground on which the solution can be worked out. Why must it be considered

(Continued on Page 6)
One Collection in '47? Odds On It's March of Dimes Only

By BILL SPECHT
News Editor

Doughnuts will get you dollars that if theatres affiliated with the American Theatres Association have one audience collection drive next year it will be for The March of Dimes exclusively.

And an equally sure shot is that theatres affiliated with other exhibitor units such as Allied, Conference of Independent Exhibitors Association and the Motion Picture Theatre Owners of America—all of whom favor one drive in which to raise funds for all the welfare groups which have been using the theatres for that purpose—will either have to stand up and slug it out with the March of Dimes or go along on the same basis.

This trend, which has manifested itself in various ways in some time crystalized Wednesday when March of Dimes, which is already preparing for its next drive, made it emphatically plain that it would not join any movement to share theatre collections with anyone and almost simultaneously it was learned the American Red Cross took the same stand on cooperative drives.

Red Cross Out

The Red Cross, because of repercussions from several chapters on audience collections was said to be willing to forego theatre collections in 1947. The March of Dimes infallible paralysis is set for a drive and probably will follow an aggressive policy to get it backed up. Both organizations however want the screen for propaganda purposes.

That the ATA would favor a drive in favor of the March of Dimes alone as a way out of a difficult situation seemed almost certain. ATA officials have said nothing publicly about it, but they did visit Washington recently where they conferred with Basil O'Connor, president of the March of Dimes and head of the American Red Cross.

Neither side has discussed this meeting, but reliable Washington reports indicated that O'Connor and Red Cross chapters opposition to theatre drives, might be willing to forego a Red Cross Collection Drive in favor of one for the March of Dimes, especially if he were pledged full cooperation of the screen for propagandizing the Red Cross fund in 1947.

Attempts to reach O'Connor, who has been traveling between Washington, Philadelphia and New York and who Wednesday conferred with an International Red Cross official, were unsuccessful.

However Frank Hoerscher of the Atlantic Division said:

“There will not be theatre collections for the Red Cross during 1947. We’ve had this year a lot of resentment to soliciting in the theatre.”

Hoerscher added that it is impossible for the Red Cross to join drives in association with other organizations because of its federal charter. The matter had been discussed at a meeting with the American Theatres Association he said.

D. Walker Ware, director of organization for the March of Dimes said:

“We do not join with any organization in

(Continued on Page 15)

The EDITORIAL PAGE

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a crime of the first magnitude if an exhibitor happens to make a lot of money? Hasn’t he made a substantial investment in his theatre, his time and his effort? Suppose that invest-

ment, that time and that effort does bring him a handsome return. The distributors are NOT justified in saying that because a theatre is doing a good business they are entitled to a greater return for their pictures unless the distributor is not making a satisfactory profit himself. In that case he most definitely is entitled to a better deal.

But so long as both parties are making money why should one resent the other doing well? There is the sore spot. There is the pivot around which churls, not turns, all the controversy, the cries of unfair practices and recriminations.

If a particular picture grosses a fabulous figure, it finally got that way through its exhibition in the theatres. Therefore, the theatres that brought that fabulous gross are also entitled to enjoy some of the prosperity it brought to the producer or distributor. And if the exhibitor were charged a reasonable percentage and paid it, what on earth more could the distributor ask for.

Yes, we repeat. This industry can effect self-regulation and equitable prosperity for all branches. It can expand and grow, consistent with local demands where theatres are concerned or in Hollywood where the supply should meet the demand and where a measure of good business judgment dictates the selling policies rather than the determination to achieve a greater revenue than the other guy.

If you succeed in building the better mouse-trap, fine and dandy. You are very definitely entitled to the return of your investment plus a good profit. But, please, leave the middle man a few bucks in token of his part in the building of that better mouse-trap.

—CHICK LEWIS

SHOWMEN’S TRAVEL REVIEW

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SHOWMEN’S TRAVEL REVIEW
5 Defendants Agree to Sell Features Singly

Reach Accord with U. S. to Stop Price Fixing; Will Offer Proposals Oct. 7

Five of the eight major defendants in the "consent decree" case—Paramount, MGM, Warner's, RKO, and Century-Fox—Tuesday reached an agreement with federal attorneys in New York whereby certain provisions of the contemplated decree (including single selling of features without conditioning the sale on the buying of any other features) would be jointly put into effect.

Three other defendants—United Artists, Columbia, and Universal—made no agreement on any of the points concerned in the decree.

The meeting was held in the chamber of United States Circuit Court Judge Augustus N. Hand, with Judge Hand and Federal District Court Judge John Bright present. The third of the three judges who sat in the federal statutory court which handed down the opinion and who will pass upon the final decree—Federal Judge John Goddard—was absent due to illness.

After several hours of consultation the five defendants which the government has termed the "major" defendants, agreed, in addition to the picture sales clause, to:

Immediate abandonment of distributor fixing of theatre admissions.

Dropping of formula, franchise and master deals as soon as possible. (It is thought this would be accomplished by Sept. 1.)

Disbanding of pools within a year.

The agreeing defendants pointed out that it would be impossible to sell pictures on a competitive basis (another point in the court opinion) immediately.

United Artists, Columbia and Universal reportedly believe that their position requires different handling and were not ready to take any action at Tuesday's meeting. Columbia reportedly (Continued on Page 15)

Opposes Auction Plan

Opposition to placing films on the "auction" block and selling them to the highest bidder was voiced in New York Wednesday by the executive committee of the Motion Picture Theatre Owners of America meeting to study the "consent decree" opinion.

The committee stated that such a policy would "skyrocket" film prices and "well result in the ruination of independent theatre owners ... by competition from ruthless 'big money' sources." It also believes that the selling plan and priorities should take into consideration a buyer's business reputation and the rights of an old customer and that there should be provision for penalties on over-buying.

The proposal was submitted to the organization at large which will determine whether MPTOA will seek to appear in the case as "friend of the court" should an appeal be taken to the United States Supreme Court.

A statement was also appointed to talk to Confidential Reports on the matter of local checkers. Applicants for the paid post of executive secretary were also interviewed.

Trade Practices at Law

Legal action on trade practices which was either faced or was about to face the industry this week included:

Announcement in Chicago that Monroe Theatres had retained Seymour Simon, formerly with the motion picture division of the United States Attorney's anti-trust division and a participant in the Crescent and Schine cases, as attorney to represent them in a contemplated court fight on Chicago clearance. Monroe claims that the clearance granted first run houses in Chicago's loop area together with that granted McVicker's Theatre in which Balaban and Katz hold an interest, restrains subsequent runs in the loops.

A declaration in court by the defendants in the case of H. Schoenstadt and Sons of Chicago who seek over $7,000,000 damages under the anti-trust laws in connection with clearance and trade practices affecting their Piccadilly Theatre, claiming that the acts which Schoenstadt claims harmed his theatre and business took place over five years ago and consequently are outweighed by the time element.

A Jackson anti-trust case in Chicago seeking additional damages and a revision of trade practices by injunction; pending.

The Linden Theatres of Baltimore anti-trust suit against the several majors and circuits, now pending in Washington.

The Hafod Theatre anti-trust suit which seeks $90,000 damages against practically the same defendants as the Linden for similar causes; pending in court.

Berge Asks Speed on Decree; Files Government Suggestions

U. S. Would Limit Theatre Buying to Cases Where It Would Not Mean Expansion

United States Assistant Attorney General Wendell Berge this week filed a letter and a brief with the three judge federal statutory court in New York, suggesting provisions which would effectuate the Court's opinion in the "consent decree" case and noting in an accompanying letter certain changes and additions which the Attorney General thought advisable.

The government suggestion is not final. Defendant distributors will have the opportunity to file their versions of the decree and the court will decide the final form. Conferences were held this week in the chambers of United States Circuit Court Judge Augustus N. Hand by both sides to discuss procedure in the matter.

In his letter to Judge Hand, Berge urges prompt court action to make the decree final in order presumably that the way may be cleared for an appeal to the United States Supreme Court. The case, Berge wrote, contains "issues which may deserve the consideration of the Supreme Court and (we) would therefore like to aid the court in expediting the entry of judgment which will have finality for appellate purposes."

For the most part the decree submitted by the government follows the court opinion. It's main changes are in the paragraph covering purchase of additional theatres by distributor-owned circuits and in fixing time limits for making other paragraphs of the opinion applicable. In the theatre purchasing angle, Berge told the court the change had been made to clarify what the United States attorney's thought was the court's actual intent. As Berge views it the clause would not allow such purchases if such produced an expansion of a distributor circuit.

The suggested decree presented by Berge in brief:

Prohibits distributor fixing of admissions upon theatres, distributor agreements to maintain clearance systems, granting of clearance between non-competitive houses and outlaws unreasonable clearance.

Prohibits pools, franchise, master or formula deals. (The Government suggests to the court that the time limit ending these be fixed at one year from the date of final judgment. The Government also asks that the defendants be required to supply information on these deals within 90 days after entry of judgment and to submit quarterly reports thereafter. The original court opinion did not cover the time limits.)

Prohibits feature forcing by requiring an exhibitor to buy several films in order to get a special picture.

Allows more than one picture to be sold at a time, provided they are sold singly, but allows the exhibitor a percentage cancellation privilege if he has bought the pictures prior to trade showing. (The Government suggests the cancellation figure at 25 per cent.)

Requires with the exception where a distributor is booking his pictures into his theatres in which case he may do as he pleases) that pictures be offered in the open market to the highest "responsible bidder having a theatre of size and equipment adequate to show the picture upon the terms offered." (The Government asks that the phrase "of size and equipment" be eliminated, "leaving suitability as a general qualification. Size and equipment," Berge contended, "appear to be only two factors to be considered in determining quality, neither of which may be of controlling importance.").

Prohibits ownership of theatres by two distributors and ordering such partnerships dissolved. (The government asks that such arrangements be dissolved within a year after the decree's finality.)

Outlaws ownership of theatres by a distributor unless the distributor's interest is either five per cent or less or 95 per cent or more. (In this

(Continued on Page 15)
Universal Policy to be Flexible
Until Decree Settled—Scully

Universal will retain a “flexible” sales policy until the “consent” case decree is finally handed down. Vice-President and General Sales Manager W. A. Scully told the 250 delegates that the organization’s sales meeting in New York Wednesday when it was announced that the company’s 1946-47 schedule would comprise a total of 46 features of which 12 would be contributed by outside producers. In addition there are to be three J. Arthur Rank productions. The Universal schedule also calls for seven westerns, four serials, 36 shorts as well as the 104 Universal Newsreel releases.

The outside product includes:

- “Magnificent Doll” with Ginger Rogers, David Niven, Burgess Meredith, Frank Borzage directing; “Portrait in Black,” and “Sunny River,” with music by Sigmund Romberg, to be made in Technicolor. Walter Wanger will make “Smash Up” with Susan Hayward and Lee Bowman; Michael Todd will produce “Great Son” from a Ferber novel and Diana Productions are to deliver Joan Bennett in “The Secret Beyond the Door.” Mark Hellinger will produce a “Swell Guy” with Sonny Tufts, Frank Tuttle directing.

The remainder of the feature program is:

Two Deanna Durbin pictures, “I’ll Be Yours,” and the Broadway musical by Sigmund Romberg “Up in Central Park” in Technicolor; Bud Abbott and Lou Costello will make “Coke Porter’s Mexican Hayride,” “Buck Privates Come Home,” “Shahrazad,” with Yvonne DeCarlo, and “Flame of Tripoli”; Maria Montez will be starred in a pair of Technicolor pictures, “Pirates of Monterey,” and “Algerian Nights”; Phyllis Calvert, in “Time Out of Mind”; Donald O’Connor in “Kathleen,” which will be his first to be followed by another.

Other features on the program: “White Tie and Tails”; “Knave of Diamonds”; “The Michigan Kid,” a Cinecolor, with Jon Hall, Victor McLaglen, Rita Johnson, “Vigilantes Rides,” in Cinecolor with Jon Hall, Margaret Lindsay; “Little Miss Big” with Beverly Simmons; “The Flirt,” with Peggie Ryan, from a story by Booth Tarkington; “Hell’s Kitchen”; “The Mark of Raja’; “Yukon Trail”; “Bad Sister;” “Shanghai Lady”; “Back to God’s Country”; “My Pal Trefe”; “Claude’s Wife” and “She Meant No Harm.” Seven other pictures will be of a topical and exploitation nature. Universal also will produce seven westerns, starring Kirby Grant with Fuzzy Knight.

The four serials are: “The Mysterious Mr. M,” “The Yukon Sky Patrol,” “The Scarlet Horseman Rides Again,” and “The Evil Eye.”

The short subjects program consists of 104 issues of the Universal Newsmen, released twice weekly, 13 Walter Lantz Cartoons in Technicolor, 13 name band musicals, two special features and two series, “Sing And Be Happy” and “The Answer Man.”

**Depinet Will Open RKO Meet Monday at Waldorf**

Opening of RKO’s 15th annual four day sales meeting will take place at the Waldorf-Astoria Monday (July 1) following a screening of “Sister Kenny” at the Normandie Theatre for the delegates.

Executive Vice-President Ned Depinet will open the business sessions and will introduce the afternoon speakers among whom are President N. Peter Rathvon and Vice-President and Sales Manager Robert Mochrie. Mochrie will be presiding at all future sessions of the convention.

The second day’s session will be devoted to product announcements with Depinet outlining the program for 1946-47 and Rathvon afterward discussing future product plans.

Wednesday’s session will be devoted to foreign product with Foreign Operations Vice-President Phil Reisman telling the meeting what RKO is doing toward realizing its market under present conditions. Thursday will be taken up with divisional meetings.

**Allied Intervention Possible in ‘Decree’ Case**

Possibility that either Allied or the Conference of Independent Exhibitors Association would seek to intervene in the “consent decree” case a “friend of the court” was seen in Atlantic City last Friday as the 27th annual convention of Allied of New Jersey came to a close.

The convention heard CIEA President Jesse Stern tell it that the court opinion widened the gap between affiliated and independent theatre interests and that this in turn mitigated against independents belonging to any organizations which include affiliated theatres in their membership.

The convention considered 16-mm. competition, use of local checkers by Confidential Reports, and a resolution against the American Theatres Association and elected the following officers:

- Edward Lachman of Boonton to succeed Harry H. Lowenstein of Newark as president (Lowenstein had announced he would not run again), Simon Myers of Moorestown and Sam Frank of Hammonton, vice-presidents; Morris Fogelson, Denville, assistant treasurer; Joseph Siccardi, Plainfield, sergeant at arms. The following directors were elected for one year terms:
  - Louis Gold, Newark; Ralph Wilkins, Pitman; Willbur Snaper, South River; John Marwan, Mt. Ephrath; Joe Siccardi, Plainfield.

**MPTO of N.-S. Carolina Will Meet July 21-23**

The Motion Picture Theatre Owners of North and South Carolina will hold its summer convention at the Harris Marion Hotel, Charleston, S. C., July 21, 22, 23. Mrs. Walter Griffith, Secretary, announced this week. Among the speakers will be American Theatres Association Board Chairman Ted Gamble.

**Gomersall Appointed Enterprise Sales Head**

Appointment of E. Gomersall, formerly assistant general sales manager of Universal as Enterprise sales manager was announced Thursday at the Universal sales meet by Enterprise President Charles Emfield.
Urges Dry Screen

Motion Picture Producers were urged this week to set an example in favor of not looking upon the wine when it is red in the cup, the whiskey when it is brown in the jug or ale when it is golden in the glass when the Methodist Rock River Conference at Aurora, Ill., went on record in favor of another resolution. The resolution asks the producers to drop scenes of social drinking in pictures.

PRC Program for 46-47 To Approximate 26—Thomas

PRC will distribute approximately 26 features next year, none of which will be budgeted under $500,000 President Thomas said in New York last week supplementing the announcement that the company would act as a distribution medium for independently produced features as well as its own productions.

Thomas acknowledged there was a possibility that PRC might change its name but insisted that the company would stay in the producing field as well as in distribution. Production would be in the Eagle-Lion studios and in other studio space which was now being acquired, he said.

Thomas said PRC released 23 to date on a program which had sold 34, “Enchanted Forest,” he said had booking in 11,000 theatres, the company has added 3,000 new accounts during 1946 and “The Wife of Monte Cristo” is expected to gross a million, Thomas said. He refused to say whether he was a candidate for the Eagle-Lion presidency stating that he would not answer Eagle-Lion questions and that this was “a PRC party...Remember,” he added.

Sam L. Seidelman, interviewed at the same time explained that he was foreign manager for both PRC and the American Eagle-Lion, the latter of which he described as a separate entity from British Eagle-Lion.

Seidelman said PRC would sell its product abroad on percentage through agents but would not establish exchanges, Eagle-Lion will open exchanges in Latin America but PRC will not.

Republic to Release Six Color Cartoons

Republic will move into the cartoon production field with a series of six Trucolor cartoons scheduled for 1947, President Herbert J. Yates announced this week.

By an arrangement with the newly formed Bob Clampett Productions, Republic expects to have the first of its series ready for Christmas with a schedule of one to be released every two months thereafter.

Universal Declares 50c

Universal this week announced payment of a quarterly dividend of 50 cent per share on common stock payable July 31.

Monogram Programs 48 Features; Two Specials to be Sold Separately

Monogram will release 48 features during 1946-47, two of which will be million dollar specials sold separately, President Steve Broidy Thursday told pressmen.

The two specials which will be sold either singly or in a group of two are “It Happened on Fifth Avenue,” produced and directed by Roy Del Ruth with Victor Moore, Ann Harding, Gale Storm and songs by Harry Revel; and “The Hunted,” a King Bros. production with Belita and Barry Sullivan.

Broidy also told the meet that the 1946-47 sales quota had been placed at $15,000,000.

The remaining 46 productions on the program include 32 straight pictures and 14 westerns. In the feature group, Broidy announced the following: “Black Gold,” a story of the Kentucky Derby; “Trail to Alaska,” based on a story by Jack London; “Sweetchart of Sigma Chi,” a college musical starring Phil Regan, Bonita Granville, Phil Brito, Slim Gaillard trio, Ross Hunter and Frankie Carle’s orchestra; “High Country”; “In the Fog,” based on the novel by Richard Harding Davis; “The Maze”; “One Way Street”; “Wife Wanted,” a drama exposing the matrimonial racket, starring Kay Francis with Paul Cavanagh; “Louisiana”; “Decoy”; “Ginger,” a dog story; “Dangerous Alibi”; “Gentleman Joe Palooka,” adapted from the Ham Fisher feature, with Leon Errol with Joe Kirkwood, Elyse Knox and Guy Kibbee; “Bring-
SHOWMEN'S TRADE REVIEW, June 29, 1946

NATIONAL NEWSREEL

PICTURE PEOPLE

MGM Publicity Chief Herb Crooker, who does a bit of serious writing or so on the side has had his novel "Man About Broadway" brought out in pocket edition format and has a story scheduled for the July issue of Pic. It's called "Week End for Sailors."

E. V. Richards, President of Paramount-Richards Theatres, is one of the directors of Greater New Orleans, Inc., a non-profit making corporation whose purpose is to advertise New Orleans to the world. Paramount-Richards is assuming part of the cost for the program within Louisiana—since the general advertising fund can be spent only outside of Louisiana.

Edward Ugast, formerly with Paramount and United Artists has joined Monogram International to head its Cuban office.

Jenia Reissar, European representative for David O. Selznick is in Hollywood discussing plans with Selznick executives.

Alec Moss has moved from Paramount's exploitation desk to a similar post with Howard Hughes.

Paramount International President George Welts is back in New York. Paramount, incidentally is said to be the first American film company to announce its participation in the International Film Festival which opens at Cannes, France on Sept. 20.

Sam Eckman, Jr., chairman and managing director of MGM Pictures, Ltd., of England, has been elected to the directorate of Loew's International.

RKO Producer Jesse Lasky is back in Hollywood after conferring with President Ned Degint.

Jack L. Warner of Warner Bros. has added 12 new scouts to scour the summer drama classes in universities, civic theatres, as well as stock companies to find new talent.

Warner Adds Division With Ayers as Head

Norman Ayers this week was promoted from eastern district manager to head the newly formed southern division of Warner Bros. Vice-President and General Manager Ben Kalmenson announced.

The change, which is effective July 15, was made to insure a closer contact between home office and the field and puts Ayers in charge of Philadelphia, Washington, Charlotte, Atlanta, New Orleans, Memphis, Dallas and Oklahoma City.

It also realigns the eastern Jules Lapidus, and Roy Haines' western divisions, from which the southern division was carved, as follows:

Eastern—New York, Albany, New Haven, Boston, Buffalo, Cleveland, Cincinnati, Pittsburgh, Indianapolis and the Dominion of Canada.

Western—Detroit, Chicago, Milwaukee, Minneapolis, Omaha, Des Moines, Kansas City, St. Louis, Denver, Salt Lake City, Los Angeles, San Francisco, Seattle and Portland.

Ayers joined Warner's in 1926 as a Vitaphone salesman in Washington, serving successively as branch manager in several localities. In 1941 he became eastern district manager. He is succeeded in this post by Sam Ledkovitz who rejoins Warners' whom he left in 1942.

Add Circuit to Sound Celebration

Warner Bros. this week announced that it would have the cooperation of all important circuits in the Milwaukee territory to help the 20th Anniversary of Sound Pictures and that in the Kansas territory Fox Circuit, Fox Topeka Theatres and the Commonwealth circuit had joined the celebration.

Amusement Taxes Rise

Federal admission taxes on amusements for the month of May 1946 were $39,499,268.76 compared with $31,923,364.52 for the same period in 1945.

Technicolor 25c Dividend

Technicolor this week declared a 25 cent common stock dividend payable July 16.

SHOWMEN'S SILHOUETTES by Dick Kirschbaum

Next Week ......................... GRADWELL SEARS
ONLY ONE MAN IN THE WORLD KNOWS WHO THE STRANGER REALLY IS!
He's the most deceitful

INTERNATIONAL

EDWARD G

FOR HIM...LOVE MASQUERADE

LORETTA

FOR HER...LOVE BECOMES HER

ORSON

FOR HIM...LOVE EXPLORES

"The Stra\n
PHILIP MERIVALE • RICHARD

DIRECTED BY

Orson Welles

Produced by
PICTURES presents
ROBINSON
OVERWHELMING FEAR!
YOUNG
SHAMEFUL ALLIANCE!
WELLES
HAUNTING GUILT!

ANGER

D LONG • BILLY HOUSE
P. EAGLE

Story by VICTOR TRIVAS andDECLA DUNNING
Screenplay by ANTHONY VEILLER
AN INTERNATIONAL PICTURE

Released through RKO RADIO PICTURES
MILLIONS
WILL MEET
the Stranger
THROUGH 28,410,344
COPIES ........
of national magazines... through full page ads, most of them in 2 colors, in publications such as LIFE (2 insertions)
—SATURDAY EVENING POST
—COSMOPOLITAN—TRUE STORY
—LOOK—TIME—LIBERTY and the FAN LIST.

THAT'S TELLING THE WORLD AGAIN THAT "GOOD ENTERTAINMENT IS INTERNATIONAL"
Berge Asks Speed on Final Degree for Appeal  
(Continued from Page 7)

clause the government attempts to limit the right of the distributor to increase his theatre holdings to acquire the necessary 95 per cent for permissible ownership with a sentence: "No such interest of a co-owner may be purchased by a defendant unless this Court shall first find that such purchase will promote competition in the exhibition of motion picture." It sets 90 days as the time limit for the defendant to advise the court how he has complied with the order and to outline his future plans to carry out the order and asks that the Attorney General be informed of such contemplated purchases and be allowed to be heard upon them.)

Limits expansion of distributor circuit holdings subject to the government's paragraphs 9 and 10 explains to the court that it rewrote the paragraph of the original opinion in order to make clear what "we assume to be the intent of this provision. The government-written clause would allow co-ownership only if total theatre purchases only provided "no expansions in theatre holdings would result therefrom.)

Provides arbitration for disputes and asks that defendants submit within 90 days after the decree's finality their proposals for the creation of arbitration and appeal board machinery.

Provides for the inspection of defendant records by the United States after reasonable notice, for payment of court costs by defendants, for continued jurisdiction of the court over the case.

Defines an independent, for the purposes of the decree, as "any person not a party to this suit."

Dismisses the complaint against Screen Gems, Inc., and Universal Pictures Company as being producers only and dismisses the complaint against the other defendants in their producer functions.

(The defendants are: Paramount Pictures, Inc., Paramount Film Distributing Corporation; Loew's Inc., RKO Corporation, RKO Radio Pictures, Inc.; Warner Bros., Pictures, Inc.; Vitaphone, Inc.; Twentieth Century-Fox Film Corporation; Columbia Pictures Corporation; Columbia Pictures of L.A., Inc., Universal Corporation; Universal Film Exchanges, Inc.; Big U Film Exchange, Inc.; United Artists Corporation.)

N.Y. Screen Publicists Reject Employer Demand

Rejection of a counter proposal on wages and working conditions made by the distributors to the Screen Publicists Guild of New York, a CIO affiliate, was announced Tuesday by the publicists who said they were preparing to seek support of other organizations in their fight. The publicists had sought a 10 per cent wage increase, guarantee of 70 per cent closed shop in their field and a firmly established severance pay system. The distributors reportedly are standing firm against the majority of the proposals, especially against the demand of dismissals.

Stop Theatre Building

A total of 2,350 construction jobs began in violation of the veterans' housing order, including motion picture theatres in four states, were stopped in May, CPA reported this week in Washington.

Schine Petitions Denied

Divorcement of Schine Theatres appeared nearer possibility this week as Federal Judge John Knight, Tuesday in Buffalo denied two Schine petitions which have had the practical effect of staying further court action.

The first petition was for a stay of proceedings pending a determination of an appeal to the United States Supreme Court. The second asked for master to be appointed to take further testimony.

Majors, Govt. Agree On Single Feature Selling  
(Continued from Page 7)

has few pool deals, but with Universal has sold a year's production block. United Artists has been selling features singly.

All the defendants were granted until Oct. 7 to file their proposals for what the final decree should contain. All agreed that these proposals should be made available to the federal attorneys for study by Sept. 15.

Meanwhile the conference inaugurated Tuesday between government and the defendants will continue through the summer months. Both parties say they are prepared to make a proposal of agreement on the various clauses of the court's opinion which will be made effective when the decree is handed down. The points agreed upon probably will be accepted by the court without question. The points upon which the parties disagree will have to go to the court for final action.

Tri States MPTOA May Protest 'Decree' Decision

A move to get petitions of protest against the "concent decree" decision apparently was under way in the mid south this week as the Motion Picture Theatre Owners of Mississippi, Arkansas and Tennessee, which met Monday in Memphis, heard M.A. Lightman of Malco Theatres speak for such action.

Lightman, after hearing National MPTOA President Fred Wehrenberg and American Theatre President St. Fabian say the decision might be catastrophic to the industry, made the delegations officially sign such a protest and urged the national MPTOA to seek signatures of protest from the nation's 16,000 theatres.

The Association voted to leave the question of an ATA affiliation to its directors.

March of Dimes May Be Only Collection in '47  
(Continued from Page 6)

collections in theatres or anywhere else. Where they have a community chest we never allow our local chapters to participate in these chests. Our collections are all free-will offerings; we never set a quota and 50 per cent of all the funds collected remain in the county where they are collected to be expended there.

The present indications, unconfirmed are that ATA will go along with The March of Dimes and make its annual drive a solicitation for that purpose. The basis for this belief is that O'Connor was said to have reminded the ATA representatives with whom he met in Washington that the March of Dimes was more or less the result of the motion picture industry's efforts and they had a strong interest in it for that reason.

Just what the attitude of the March of Dimes in refusing to take part in any cooperative drive will mean to Allied, CIEA or MPTOA is problematic.

CIEA President Jesse Stern was certain that his organization had in mind that more than one organization would participate in the one drive if it approves. Advised of the March of Dimes stand, he replied:

"I don't know. It's something that will definitely have to be settled. They still have to have the theatres to get the collections."

Fred Wehrenberg, president of the MPTOA, in New York for an executive meeting, informed of The March of Dimes policy, declared:

"Well, they'll be out if they don't share in a cooperative drive. The individual theatre owner owns his screen. If he wants to go along on their policy that is his business, but as far as this organization is concerned we're committed to one drive for all."

A spokesman for the American Cancer Society said in New York Thursday that the Cancer Society "would not mind if the drive would be a theatre collection drive next year due to the stand taken by the majority of exhibitors that there would be but one drive a year."

"It would not be against our policy," he said, "to share in a cooperative drive. In fact I think we are trying to take leadership in such a drive. We feel that in such a way we can help a lot of organizations."

Iowa-Neb. IOTA Moves Against Collections

A move to ban theatre collections from the houses belonging to the Independent Theatre Owners of Iowa-Nebraska was seen in Des Moines this week as that body closed its annual convention here with a resolution requiring the approval of its executive committee for all future collections.

The following were elected: Howard Brokking of Oakland, Iowa, president, to succeed Leo Wolcott of Eldora, who has moved up to the newly established position of executive committee chairman (Wolcott has been president for the past 12 years), and George March of Wayne, Neb., as vice-president of that state. Tim Evans of Clinton was named executive secretary, which under the new setup is a paid job, and temporary treasurer.

The ATA committee will report to a state-wide meeting set for Oct. 14-15 in Des Moines.
The Brass Tacks of Efficient Picture Theatre Management

5000 MILES ALONG THE THEATRE TRAIL

By Jack Jackson

With my lumbar regions again ensconced in the personality-moulded upholstery to which they have become accustomed, I can complacently and contendedly reminisce about a personally conducted five-week, and five-thousand mile cross-country quiz program with the exhibitors of some 15 states giving the answers.

It was a long trip but a mighty pleasant one. I am afraid I imposed seriously on theatremen along the line who graciously lent their influence to the securing of hotel rooms and gave so willingly of their time to broaden my IQ about the whens and wheres, why and hows that enabled them to weather the war years.

To all of these men I am tremendously grateful and only hope that I will be able to properly present the experiences and ideas they so willingly divulged to enable their fellow showmen who read these articles to benefit.

It will take time for me to properly distill into readable matter the enormous amount of information I gathered from the many sources I explored. So-o-o, in this particular effort I'll just set the scene by glossing over the highlights of the trip and relate a few of the experiences that were mine.

Fain Relates Story of Customer's Complaint

In Woodville, a small East Texas town, I visited with Wood Fain, operator of some five theatres in the vicinity. Among much other information passed along, he related a complaint from one of his ebony-hued customers about the re-issues of Gene Autry's early screen performances. It appears the colored man had been a consistent Autry fan and had kept pretty much abreast of the Western star's cinema efforts as well as his Army career. Fain had not gotten around to playing the re-issues until after Autry's release by Uncle Sam. After the negro had seen two or three of the old films he cornered Fain on the street and questioned whether the exhibitor had personally seen any of the Autry's being shown at his theatre. When Fain replied in the affirmative the old negro commented: "The Army sure played heck with that man—he ain't no good at all no mo'."

In a small Louisiana town I noticed a theatre advertising "War Bond Awards" and stopped to inquire whether the stimulus was needed because of poor business. This was in the Bayou territory where moss-laden trees conjure almost weird visions of ghost-like sentinels garbed in tattered shrouds and standing limb-to-limb to warn against trespass into eerie pastures of the swamps whose borders they guard. Here "The Surrey With the Fringe on Top" is a reality, not a song in a musical hit, and for miles and miles the clop-clop of horses' hooves provide contrasting tempos to the clatter of jolly and the whir of sleek motor cars. This is the Evangeline country—scene of Gabriel's futile search for his Acadian sweetheart and shrine of their lost love—where Time is not "of the essence" but seems to be enjoying a languid vacation with a "do not disturb" sign inferred though not displayed. The countryfolk, their habits, the very atmosphere seems permeated with the primitive flavor of the Longfellow poem of our schooldays and the principal language is an inheritance from Acadian ancestors known popularly as Cajun.

Product Scarce, So Award Nights Are His Salvation

Forgive me for digressing but that country is at once so distractingly beautiful and restful it "sends me." I wish I lived there.

Getting back to that exhibitor and his award night. Inquiry developed that business was excellent but had not always been so. When he first started, product was mighty scarce and the award nights had been his salvation. Later a distributor-exhibitor squabble had brought some top line films and resultant queues of waiting customers.

(Continued on Page 20)
THEATRE MANAGEMENT

Varied Problems Beset Those Who Guide Preview Theatres

The problems endured by managers in the operation of preview theatres—those showplaces in the Hollywood area where producers hold sneak previews of their latest pictures—are graphically revealed in an article which appeared in a recent issue of Action, a National Theatres publication. If you think you have troubles, then see what happens to those who run preview theatres:

"How about Spearmint gum for Mr. Mayer?" It's the manager of a preview theatre talking. "And peanut brittle for Eddie Mannix?"

"Those are just two of the minor preparations a manager of a preview theatre makes in advance of a special studio showing. And these two matters are rather pleasant things to take care of. When Louis B. Mayer comes to a preview of an MGM picture he likes his Spearmint gum. Managers know this and are prepared for it. In fact, it has become something of a game, with Mayer betting the manager will fail him and the manager scoring the concession department for Spearmint, just to prove to the executive that if it can be done, Fox West Coast Theatres will do it. The same applies to Eddie Mannix and his favorite confection, peanut brittle.

Psychologists, Diplomats

"There are four theatres in the Los Angeles area that get most of the preview showings: the Academy at Inglewood, the Academy at Pasadena, the Alex in Glendale and the California in Huntington Park. The managers of these houses—Roy Evans, James A. Laurent, C. H. Meeker and James Bradley—have to be combination psychologists, diplomats and seers. A studio will call up and want a preview tonight. The manager is told that Producer Blank will bring 75 people. The manager has to do a good job of handling the studio because 200 people may show up instead of the 75 he has reserved seats for.

"Many of the stars want to be seen, but they pretend they want to be incognito. The manager has to know his celebrities and how to handle each one of them. Some will sign autographs and mix with the patrons for hours; others want to show evidence of graciousness and then hustle for their cars. On preview night the manager is usually in a sweat.

Technicians Test Sound

"Before a preview, a whole brigade of studio sound technicians arrive at the theatre. Tests, tests and more tests are made to see that everything is in order. The preview houses have two sets of equipment, the 'dummy heads' which simply carry the sound track and the regular projection equipment that carries the picture. With this dual system there is plenty of opportunity for the producers to 'get out of sync,' and when it does, all hell is to pay!"

"There is also a fader control downstairs where the producer of the picture can control the sound level. One preview manager who wakes up at 2:30 always has a time a famous producer threw the sound up as high as it could go at the conclusion of a certain big production. The equipment wouldn't take it; in fact, no equipment could take it. The sound system 'mushed out' and the irate producer tore the fader from the seat in his anger.

"Another producer doesn't listen to the picture. He can't hear a word of the dialogue through the house and connects them all to a set of earphones for him. All he does during the picture is listen to the audience reaction. 'I know the picture by heart,' he says. 'All I want to hear is the audience reaction.' His latest production is killing them.

Two Immovable Objects

"One of the biggest producers in Hollywood arrived at the theatre with his film in his car. About 150 people were on hand to see the preview which had, of course, been advertised in the usual manner: a searchlight playing in the sky. When he got into the lobby he spotted a trade paper reporter. The producer told the manager he wouldn't scatter a bunch of microphones while the reporter was in the audience. The manager asked the reporter to go to some other show but the representative of the press, having bought his ticket, refused. There was nothing to do about the matter. The producer bundled his picture into his car and departed. The manager had to give about a thousand refunds.

"Another similar instance worked out a little better. A certain producing company with its theatre in Los Angeles had arranged a sneak preview of a big picture at one of its own houses and did not want any of the stars of the picture to see it. Lo and behold, the 'big name' showed up. Although two reels of the picture had already been shown, the film was stopped and the studio people rushed the film out to one of our four preview houses. The actor, however, was not to be thwarted. Somehow he managed to trail it and in due time showed up. Our manager was on guard to get him in, but he couldn't turn him down. He decided that frankness was the best policy. 'Listen, Mr. Big Shot,' he pleaded, 'for some reason unknown to me they don't want you to see this picture yet. If you go in there they'll stop it and I'll have a thousand patrons sore at me. Won't you please go home and leave me in peace?'"

Arrived Without Film

"The star was a good sport, but he couldn't refrain from speaking his mind. Disgusted, he said: 'You'd think that this was Hitler's Germany when a man can't even see his own picture.'"

The most interesting experience occurred recently at the Alex in Glendale. A very famous producer decided to preview his latest picture, but he didn't know that the cutting room was not ready for a preview. He and about 200 studio folk showed up without the film. Shortly a station wagon arrived with two reels, and the manager was advised that the others would be coming along as soon as possible. As the operators near the end of each reel, they notified the manager. Several times he was on his way down to the stage to announce 'a slight delay,' but each time—in the nick of time—the next reel showed up. Finally, the show was completed, and no one—not even the producer—was the wiser. But by that time the manager was fit to be tied.

"When a preview is scheduled, it is not advertised in the usual manner. The preview houses are equipped with powerful searchlights which can be turned on in short order. The neighborhood sees them and it takes only a few moments to assemble a houseful of paying customers, who is not notified by the manager. It's nice to be able to get all this extra business quickly but not always so nice to meet the patrons in the lobby after the show is over. When the lights play in the sky the potential patron has visions of seeing some tremendous production. Frequently it's not. On these occasions the manager hides in his office."

"There now. Your good old Bijou Theatre on Main Street isn't such a bad place to be after all, is it?"

Carson Keeps Promise, Plays Week at Tower

"If I make good and become a 'name' I'll come back and play a week for you at the Tower."

That vow, made eight years ago by Jack Carson to Barney Joffe, manager of the Tower Theatre, Kansas City, when the two were trying to crash Hollywood and Joffe elected to return to Kansas City, was fulfilled this week when Carson, now a Warner Bros. star, began a week's engagement at the Tower.

Back in 1938 Carson had completed a year and a half as master of ceremonies of the Tower stage under Joffe's management, and had attained a following as a MC as well as a prospective star.

At the behest of Joffe, he decided to try Hollywood on condition that the theaterman go with him. Both took tests which failed at 20th-Fox; Joffe came back home, but Carson went on to study dramatics under Ben Bard, take a few bit parts in RKO pictures and finally to land on the Warner lot where he rose to stardom.

Carson's price for a week's theatre engagement is reported around $12,500. His price for the Tower engagement: nothing, just the fulfillment of a promise made to an old friend.

Search the Theatre

Before turning out the lights and closing the theatre at the end of the day, search the theatre for children who might have fallen asleep during the performance. Many a child has been discovered soundly on the door long after the theatre had closed.

Rainy Day Service

One never knows when a sudden shower may be expected. When it is, and it approaches toward your departing patrons to have an attendant or two with umbrellas escort patrons to their cars or taxis?
LEADING EXHIBITORS SAY:

Walter Reade, Jr., Walter Reade Theatres—"Our circuit is going to play 'Don't Be A Sucker' on the 4th of July in every town in which we have theatres."

Harry M. Warren, Central States Circuit—"We are most happy to have the opportunity to run this subject in all of the theatres."

Earl J. Hudson, United Detroit Theatres—"This is an extremely important subject and... we should all exert ourselves to have it seen by the greatest possible number of people."

Kermit C. Stengel, Rockwood Amusements—"I wish to assure you that 'Don't Be A Sucker' will be booked in our theatres."

LEADING TRADE PAPERS SAY:

M. P. Dail—"Carries an impact that should register strongly with theatre audiences."

Film Daily—"Film houses throughout the nation should show this one."

The Exhibitor—"A swell two-reeler... of the highest calibre."

M. P. Herald—"It is highly effective, dramatic and educational."

NATIONAL LEADERS SAY:

J. Edgar Hoover—"'Don't Be A Sucker' has a lesson of vital concern to the preservation of the American way of life."

Rear Admiral W. N. Thomas—"I was deeply impressed with the masterly way in which it presented the truth that I consider vital to our national life."

Henry A. Wallace—"This picture proves more graphically than articles or speeches that the people of the United States are... neighbors and friends and not members of antagonistic groups."

Major Gen. Lewis B. Hershey—"The penalty paid for intolerance has seldom been portrayed with such dramatic force."

With PAUL LUKAS, FELIX BRESSART
Commentary spoken by LLOYD NOLAN
Produced by U. S. Army Signal Corps
Distributed without profit,
as a public service, by

PARAMOUNT
BE SAKE OF A SAFE AND SANE AMERICA, THOUSANDS ARE SHOWING SENSATIONAL SHORT JULY 4th, OR LATER. WON'T YOU JOIN THEM?
INSTITUTES 'MATINEE TEA' POLICY

How to appeal to the tired office worker and the housewife and thus build supper show patronage will be an experiment of Odeon Theatres in Montreal when the Kent Theatre will institute a policy of serving a special "matinee tea" from Monday through Friday from 5 to 6:30 p.m. The Kent is the only theatre in the city with an air-conditioned dining room.

On the assumption that four o'clock in the afternoon will find prospective patrons in no mood to cook supper after a hard day's work in the office or the house, Art Bahn, manager, in cooperation with Cordele Danna, Odeon's head in Montreal, will offer salad suppers for much less than similar dishes would be obtainable elsewhere. The cost of the meal is to be included in a special admission ticket, with patrons not wishing to partake able to enter at the usual price.

Extensive newspaper advertising is being scheduled to plug the new policy, assisted by a weekly five minute radio program to be aired each Friday via station CPCF. The air program is to be called "The Kent News Reporter" with a format of Hollywood gossip, talk about new films, etc., and a questions and answer feature, bearing on the next week's film program. Listeners will be invited to contribute answers with guest tickets going to a limited number of winners.—MO.

THEATRE MANAGEMENT

Jackson Visits Showmen on 15-State Theatre Tour

(Continued from Page 16)

The exhibitor's reason for continuing the practice in the face of prosperity—delivered with a pronounced Cajun accent—was that Bank Night had been good to him so he intended being good to Bank Night. Loyalty seems to be another quality with which the Cajuns are thoroughly impregnated.

I later found that Bank Night is licensed in the state of Louisiana and that exhibitors generally are inclined to keep the practice alive to avoid possible legislation that might interfere with its revival when needed at some future date.

I had quite a time in New Orleans visiting with Maurice Barry, public relations head for Paramount-Richards, Norman (Turk) Carter, president of the company, Gaston Dureau, buyer and booker, and other former buddies. Barr offers a terse definition of his job that would serve excellently as a wall motto in every theatre office: "Use your noodle and do what your common sense dictates."

I stopped in Columbus, Miss., for a visit with MPTOA proxy Ed Kuykendall, his charming wife, "Pete" and their dazzlingly beautiful daughter (still wonder how Ed kept her away from talent scouts.) Ed, after some eighteen months in a wheel chair, is improving. His sight seems to be coming back and he told me that he manages a few steps with the aid of canes every now and then. If ever there was an example of an agile and active mind animating a severely handicapped body, Ed Kuykendall is it. He is as alert to industry problems as in his heyday—keeps abreast of things through letters from friends and reads to him by "Pete" or a secretary. I felt kinda flattered that he was in accord with some of the ideas expressed in this column, particularly as concerned the handling of charity drives and fitting financial remuneration for service personnel. He loves to get letters so you fellows who know him should write him regularly.

In Nashville, I enjoyed a two-day visit with the men of the Crescent, Rockwood and Bijou Amusement companies. K. C. Stengel of Rockwood; Elmer Baultch, who has taken Mr. Tony's chair with Crescent; "Miss Mary" Brockett, Johnny Lawrence, Lee Castleberry, Russ Parham and on and on to the girl receptionist were all considerably depressed due to the recent death of their beloved Mr. Tony Sudekum. I garnered considerable valuable information from my conversation with those mentioned as well as with Evans Sprott of the Bijou outfit and too many others to enumerate. I intend passing all of my findings along as soon as I can catalogue them for intelligent presentation.

In a previous issue I related a few experiences here and in the hills of Kentucky as well as a highly interesting adventure in West Virginia. Old Jue Pluvius caught up with me in Pennsylvania and I had to scat for New York or invest in pentoons for the car. However, on the way back I had a visit with the Velas executives who operate in Western Pennsylvania and Ohio and enjoyed very much a Greek party in Springfield, Ohio with Phil Chakeres of the Chakeres-Warner Theatres and the Chakeres Theatres operations in Southern Ohio and Northern Kentucky.

Phil and his gang—Frank Ryan, Mike Chakeres, Oliver Nichols, Bill Luibel, George Bauer, to mention but a few—crashed a Greek birthday party where I was an interested spectator to native folk dances. And I did a swell job of keeping the coffee pot below flood stage and made considerable inroads on the high-piled food platters—but were I have to imbibed at the bar of Bacchus as frequently as invitation was extended I now might be playing the lead role on "The Lost Decade."

I spent some time with Bob Shaw, general manager of the Gus Sun Booking Agency who supplies acts and units to theatres throughout the central and south-eastern states, and had quite a chat with the Suns, senior and junior. Tried to see Pete Wood in Columbus but he was out in the territory and also missed my good friend Harry Schrieber of RKO.

Jupiter Pluvius really put on his best act—with clashing sound and dazzling lighting effects—while I was trekking through Indiana and Illinois, so there was little chance to observe anything much less stop to see old friends like Mark Margolis, Harry Stern and many others. In East St. Louis I had a nice visit with two of Henry Sticklemeier's Irish cohorts named O'Leary and Murphy, manager and assistant respectively of the Majestic Theatre.

In St. Louis Fred Wehrenberg was at his usual task of attending meetings, so I bothered the boys downtown, particularly Ted Barker of Loew's. The principal contribution to my fund of knowledge at this point concerned the success of those cartoon matinees and the "now you see it and now you don't" policy of the newspapers who were in the throes of a newspaper shortage and unable to say from one minute to the next what the space limits on theatre advertising were to be. It was keeping Ted up nights writing ads that were being turned down each morning and telephoning for authority to convert ad funds to radio which would have to be reconveyed to the newspapers on an instant's notice.

The St. Louis theatres were soliciting signatures in their lobbies to discourage the passing of a proposed five per cent municipal tax. But, due to some misunderstanding, they were not presenting a united front with some houses refusing to show the truth of the petitions for fear of offending politicians.

(A little unity of action on the part of ALL theatres will most assuredly bring sufficient signatures to scare the pants off the highest of politicians. Let's hope that where similar action is necessary that theatres will profit by the St. Louis mistakes.)

I was a guest of Kenneth King in Searcy, Arkansas (I intend to tell you a lot about that fellow in the near future) and visited with Mrs. Haliburton of the Capitol, and Dick Jones of the Royal, (both of which are Robb and Rowley houses) before returning to Texas.

From the foregoing you will have some idea of the variety and scope of sources yielding the material I gathered about prices, wages, policies, advertising procedures, maintenance, booking, buying and all the other phases of operation in which your readers are vitally interested.

As mentioned previously, my only hope is that I will be able to put the wealth of information I have at hand together in a readable form that will give it the color and emphasis needed to command the attention it deserves.
**Parlious Holiday**

Columbia  Drama  88 mins.

**AUDIENCE SLANT:** (Adult) Fast-moving story, with excellent performances and skillful direction.

**BOX-OFFICE SLANT:** Should do well because of Pat O'Brien's name, plus favorable word-of-mouth comment.


Plot: A secret agent in Mexico on a mysterious mission is assigned to get information from an American woman columnist with whom he promptly falls in love. He also meets a blonde manhunter from the states and she causes complications. The three are trapped by a gang of counterfeiters and the police arrange for W. S. to round up their entire gang and free the Americans.

Comment: Pat O'Brien is at his best in this well-written, smoothly directed action drama of Mexico. As an easy-going, Irish secret agent, O'Brien handles the excellent dialogue given him in flawless style. Ruth Warrick looks lovely as the woman columnist, and makes a perfect mate for O'Brien's banter. The remainder of the cast is also better-than-average, with the ever-reliable Edgar Buchanan turning in another true-to-life acting job. Buchanan ought to be a strong challenger for Academy honors at the rate he is going, giving unusual strength to whatever role he portrays. Director Edward H. Griffith deserves a hand for his skill in keeping the drama moving rapidly and constantly. Technical departments are well above par. The picture will be a real crowd-pleaser wherever played.

**Beware of Pity**

(Eagle Lion)  Drama  105 mins.

**AUDIENCE SLANT:** (Adult) Unusual romance with strong appeal to women; good production values and first rate characterization.

**BOX-OFFICE SLANT:** Provocative theme, several names and the woman's angle make this an interesting gamble for showmen in search of the unusual.


Plot: Lieven, an officer in a pre-1914 war Balkan state, is invited to dine with Thesiger, a baron, and meets his daughter, Lilli. Unknown to him she is a cripple and he asks her to dance. In embarrassment he leaves the house only to send flowers and an apology the next morning. He has compassion for her and spends much time in an attempt to help her. To his discomfort she falls in love with him, but he later proposes out of pity. Fearing that his (Continued on Page 26)
$1,000 Prize Offer Sparks Republic’s ‘Name’ Contest

Republic Pictures has announced an unique, nation-wide contest in connection with the forthcoming release of “My Pal Trigger,” Roy Rogers outdoor film, in which $1000 in cash prizes will be donated to the authors of best names for twin colts sired by Trigger, star movie horse. Birth of the twin colts is an integral part of the film’s plot. The contest has been especially designed to enable participating exhibitors to stage local contests, coincident with their showing of the film.

While Republic has announced that $1000 in cash will be divided among 16 national winners, selected from the best five entries from each theatre participating, there is nothing in the contest rules to prevent exhibitors from promoting additional prizes locally for the best five local entries, these to be selected by the exhibitors or by a board of judges of their own choosing.

Contest aids have been prepared by Republic, including two-color window cards suitable for lobby display; contest blanks telling the contest story; special publicity stories planned for local planting with newspapers, etc. Contest blanks are intended for distribution through schools, stores, clubs, milk companies, etc. All contest aids are to be made available to exhibitors without charge.


Stars, Press to Attend Premiere of ‘Passage’

Under plans formulated last week, the first big press-player premiere junket since the war will be staged by Universal and Walter Wanger when “Canyon Passage” has its world premiere in Portland, Ore., on July 13. Wanger, his wife Joan Bennett, and a large contingent of screen celebrities will be flown to Portland with the Hollywood press corps on July 12 for two crowded days of civic celebration climaxing by the premiere of the picture.

The event will be tied-in with the centennial anniversary of the signing of the Oregon Treaty between this country and Great Britain, with dignitaries from Canada, Washington and Idaho attending as special guests. Oregon’s Governor Snell will act as official host.

Martin Leaves FWC to Join MGM Ad Dept.

Dave Martin, who has been with Fox West Coast Theatres for the past 12 years, is leaving that organization at the end of this month to join the advertising department of the Metro-Goldwyn-Mayer studios, where he will work under the direction of Frank Whitbeck.

Martin, who entered show business in 1926, has been assistant to Seymour Peler, head of the company’s advertising and publicity department, for the past two years.

Develop Premiere Plans For ‘Centennial Summer’

Plans for 20th Century-Fox’s publicity and exploitation campaign on its world premiere of “Centennial Summer” in Philadelphia, July 10th, continue to develop pace with the latest announcements from Philadelphia giving the information that:

The executive committee of the Mayor’s Citizen’s Committee held its first luncheon to consider plans for the world’s premiere.

At the luncheon Arthur W. Bimmis, president of the Philadelphia Convention and Visitors Bureau, pledged the “facilities and resources” of the organization.

Judge Vincent A. Carroll announced that he would confer with Chestnut and Market Street merchants to arrange a route for a parade on the morning of the premiere.

Roger W. Clipp, general manager of radio station WFIL, and head of a sub-committee arranging a luncheon at the Bellevue Stratford, said that 3000 invitations had been issued.

Rodney Bush and Sidney Blumenstock, director and assistant exploitation heads of the film company, promised that “all available” stars of the company not working on the lot would be brought to Philadelphia for “possibly two or three days.”

Irving Kahn, 20th-Fox radio director, disclosed that at least five major radio shows would originate in this city during the five-day period of the celebration.—PI.

Record Musical Campaign Set for ‘Night and Day’

Utilizing 160 recordings of Cole Porter music released or about to be released, Warner Bros. have arranged one of the heaviest music promotions ever accorded a film as part of the national campaign on “Night and Day.” Technicolour musical based on Porter’s life, chosen to keynote the company’s Twentieth Anniversary of Talking Pictures.

Every radio network, top name orchestra, recording artist and music shop in the country will be tied in with the campaign. RCA Victor, Decca and other recording companies are readying special “Night and Day” and Cole Porter albums dedicated to the sound anniversary for release in August. Among leading artists who already have waxed Porter song hits are Fred Waring, Dave Rose, Mary Martin, Rise Stevens, Allan Jones, Ginny Simms, Bing Crosby, Frank Sinatra and others.

Ten new recordings of the song Night and Day and 22 disks of Begin the Beguine will be on the market during the anniversary celebration, and Warners have arranged for top radio shows to feature special Cole Porter melodies.

‘Night and Day’ Preview

A screening of “Night and Day,” Cole Porter musical chosen to keynote Warners’ 20th Anniversary of Talking Pictures, is being held in San Francisco for local musicians, publishers and critics preparatory to extensive promotional activities for the film’s opening there.

City-Wide Celebrations Mark ‘Smoky’ Premieres

Gala city-wide celebrations marked the world premieres of 20th Century-Fox’s “Smoky” in Denver and Salt Lake City last week.

Peggy Ann Garner, Kurt Kreuger, Annabel Shaw and David Street, from the company’s studio in Hollywood, attended the premieres and smoked the four-year-old black stallion who played the title role, was transported by air-plane from Hollywood to Denver and Salt Lake City for the occasion.

The governors of Colorado and Utah took part in the premiere activities which included rodeo parades, personal appearances of the stars and skycriving in color.

“Smoky” also opened in more than 100 cities in Colorado, Utah, Montana, Wyoming and Idaho, simultaneously with the Denver and Salt Lake City premières.

Bathing Beauty Contest Set By Loew’s Theatres

Applications at all Loew’s theatres were awaiting prospective beauty queens this week as plans got under way for Loew’s Theatres annual bathing beauty contest to select “Miss New York of 1946.”

Preliminary contests will be held in 30 neighborhood Loew theatres, with semi-finals in Brooklyn, Queens, Bronx, Manhattan and Westchester.

A final contest at which “Miss New York” will be chosen, will take place at one of the large Loew New York theatres, United States Savings Bonds and other valuable prizes will be awarded the winners.

Preview OF YOUR New RECORDING SYSTEM

TECHNICALLY SPEAKING
Some of the new features which make this equipment more efficient and versatile:

1. Lighter in weight and more compact than any other comparable system.
2. Oil damped filter practically eliminates flutter.
3. Modulator can be moved laterally to record on either edge of 16mm film.
5. Readily adaptable for either 50 or 60 cycle synchronous operation.
6. Operates from 1200 or 1440 RPM inter-lock motor systems by simply changing a set of gears.

Here's a completely new sound recording system—improved in many ways to make it far more versatile and adaptable to your needs. The first of a new line of postwar equipment, it is typically Western Electric in dependability and in the high quality of its recording.

It's called the Type 300 Recording System—and can be used as a main channel or for standby or portable service, with either 35mm or 16mm film. The change from one size to the other can be made readily with simple tools. Designed on the "building block" principle, the system can be added to or altered to meet changing conditions.

Present production schedules should make this equipment available within a few months.

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, June 29, 1946**

**SELLING THE PICTURE**

**Fine Display Fronts in London**

*THAT THE FRONT* for the showing of United Artists' "Spellbound" at the Tivoli, London, was an eye-catcher is proved by the long queue of patrons waiting to gain admission to the theatre.

With electric and neon signs still taboo in London because of the fuel shortage, do-or-die showmen are still managing to contrive theatre fronts whose massiveness and general design catch the public eye.

Richardson's advertisement carried a story and picture of the enterprising front used by B. J. Dudman, United Artists' advertising manager, at the London Pavilion for the engagement of UA's "Abilene Town."

Now Dudman has gone in for canvas—erecting the largest display of that type yet seen in England. Reproduced at the right, the sign is 90 feet long and 30 feet wide, took three days to erect and covers the entire frontage of this famous cinema in Piccadilly Circus. American showmen could take a cue from Dudman by displaying the time of shows just as he has done.

The time schedule emphasis was responsible for highly favorable comment from Londoners, and greatly helped both the theatre staff and police in controlling the amazing crowds that flocked to both the Pavilion and the Tivoli to see David O. Selznick's UA release, "Spellbound." All time records were broken by both cinema fronts, and the film is likely to run concurrently for some time to come.

The impressive front (see above) used for the Tivoli, which used to be the GB key house before the Gaumont was opened, and which, for a time, has been running second choice features, has a big center display that is flanked on either side with gripping moments from the film which lead the eye right into the center sign. British showmen deserve a deep bow for the fine job they are doing in selling the picture in the face of present-day restrictions.

Where there's a will, there's a way—a true axiom in this instance.

Above: London Pavilion's canvas display.

**Call Customers By Phone In Newspaper Shortage**

Jim Barnes, manager of the Warner Theatre, Memphis, used ingenuity to cope with the inability of many local businesses to get newspaper advertising space last week.

Barnes assigned a crew of girls to make telephone calls, going all through the directory, and greeting the subscribers as follows:

"Hello... This is the Warner Theatre... Due to the newspaper shortage, we are calling to inform you of one of the most outstanding pictures of the year... and after telling about the picture and cast, the girls wound up with, "We hope we shall have the pleasure of seeing you at the Warner Theatre." Barnes reports highly favorable results.

**That "Follies" Girl Again**

That "Ziegfeld Follies" girl continues to be the hallmark of all campaigns for the picture, even where no real girls are used for beauty contests. Local merchants cooperated with Karl Sutherland of the Von Castle in Green Castle, Ind., for a full page co-op ad in which they offered prizes for the best coloring of the Ziegfeld girl reproduced in the ad.

**Safety Campaign a Hit In Exploiting 'Renegades'**

Columbia's exploiters have hit upon a "natural" idea to promote the company's "Renegades," and in the first two test spots have garnered considerable newspaper space and civic cooperation based on the idea. Briefly, the stunt consists of obtaining the cooperation of a newspaper in a safety drive, with the newspaper, civic officials and automobile supply store windows and other important locations where they might do the most good for the theatres and for the safety drive.

Another highlight of the campaign was posting "Renegades'" six-sheets right on the highway itself. Permission for the posting was given by authorities on the theory that the motorists' eyes would be kept directly on the road, instead of being distracted by roadside signs.

International News Service went for another gag in the campaign which consisted of having members of a newly formed Larry Parks Fan Club adopt a "No more Frank Sinatra" slogan. A Renegades Square Dance at a local night club and a large number of windows set up in line with suggestions contained in the press book were other highlights of the campaign.

**Ties Up 300 Juke Boxes On 'Casablanca' Music**

Manager Harry Ashton tied up more than 300 Salt Lake City's juke boxes through the local Wurlitzer distributor to publicize his showing at the Uptown Theatre of "A Night in Casablanca," the Marx Brothers' starrer for United Artists. The juke box outfit inserted cards in each machine carrying copy on "Casablanca" and the revival song hit, Who's Sorry Now. Local night clubs and dance halls cooperated by plugging Who's Sorry Now while music stores in the downtown area featured window cards on the song and picture. Radio Stations KUTA and KDYL stressed recordings of the song on transcribed record shows with the announcer breaking in to credit "A Night in Casablanca."

The City Commission gave permission to the Uptown for a street bally which consisted of a pseudo Harpo Marx chasing Salt Lake City's fairer sex through the streets, meanwhile distributing 3,000 heralds announcing the picture's starting date.

**Ushers as Postmen**

Several ushers dressed as postmen and carrying facsimile screwed signs announcing the film's opening were used as street ballyhoo for MGM's "The Postman Always Rings Twice" by Manager Ollie Geen of the Stuart Theatre, Lincoln, Neb.
Plants 5-Column Feature Story on 'Monte Cristo'

One of the features of Paul O. Klinger's campaign on PRC's "The Wife of Monte Cristo" at Loew's Poli Strand, Waterbury, was the planting of a five-column feature story with art in the Naugatuck News on how Ralph Faulkner, technical advisor on the film, taught Lenore Aubert how to fence. Klinger was smart enough to buy a preferred position ad on the film to appear in adjacent columns, making an auspicious start to his campaign.

Klinger also tied up with jewelry stores for window displays with distributors of the International Diamond Company and three large windows downtown were devoted to displays on the Welch Grape Juice tieup.

Another press book item that worked was the Puritan Powder Puff tieup through which the local Woolworth store devoted an entire Main Street window.

A contest in the Waterbury Democrat attempted to secure one or more copies of the original Dumas books with grandiose prizes offered. Since very few ever were printed the chance of locating one was small.

Book marks were distributed to city libraries and through the library of the Waterbury Tool Company. 10x17 cards for window displays were distributed on the novel; the lobby was decorated with special setpieces, including a shadow box display in which fencing swords and other historical items were borrowed from the Mattatuck Historical Society.

A street ballyhoo of a man dressed in Monte Cristo attire was another highlight of the campaign.

Baits Hook with Right Bait for 'Bad Bascomb'

The "Never Lose Sight of the Second Feature Club" has a prominent member in the manager of Famous Players' Dominion Theatre, Vancouver. Evidence of the gentleman's perspicacity is in a recent giveaway in which a menacing photo of Wallace Beery as "Bad Bascomb" dominated text which ran as follows: "They call me Bad Bascomb. I'm a warning my enemies they had better git out of town—afraid I come to the Dominion Theatre with my shootin' irons. Believe me, pardners. I'm bad—and rough—and ornery! And what's more, for company I got Boston Blackie, another slick snoopin' gal. He's in the Second Feature."

The author then printed full details about the cast of both features in small type and distributed them in the east end of Vancouver. Stated he hadn't lost sight of Margaret O'Brien either, but since these were to be distributed where the kind of copy would do the most good, he "had to bait the hook with the right kind of bait."—VA.

Adapting a Gag

In a great many situations playing "Adventure" the MGM exploiters have been getting full page coop ads with the gag "It is an adventure to shop at (name of store)." This coop idea can be used also in a number of other cases where the title is adaptable, "The Best Years of Our Lives" are spent in this store—"Hands Across the Border—Hands Across the Counter."

The thing can be developed almost endlessly and presents a chance for a fine tieup.

Novel 'Virginian' Ad Elicits Wide Interest

A newspaper advertisement appearing in the Reading Eagle recently attracted considerable attention and elicited widespread interest with the novelty of its approach, the facts contained in it and the evidently careful research necessary to compile it. The ad was in the regular amusements section of the newspaper and was on Paramount's, new Technicolor version of "The Virginian."

Just above a regular press book ad on the film, Paul E. Glase, manager of the Wilmer and Vincent-Fabian Embassy, headlined, "Historical Facts of 'The Virginian.'" He gave five details about the origin of the picture, its author; that it was dedicated to the first Theodore Roosevelt; that it was first presented on the stage in 1904 with Dustin Farnum, and listed others in the cast; that it played Reading in 1904 with William S. Hart as its star; that as a silent picture it played Reading's old Arcadia Theatre in 1924 and that it was first produced in sound at the former State Theatre in 1929 and listed the cast.

Not the least important part of his ad was a statement by Glase that the facts contained in the ad were compiled from "our own records."

Incidentally, Glase has one of the largest individual collections of old programs, books and files of more than 150,000 old theatrical items covering the American stage for 150 years.

A SUPER-SERIAL WITH SUPER-SELLING POSSIBILITIES!

The famous hero of Shadow Magazine, Shadow Comics and Radio!

CHICK CARTER, DETECTIVE
MASTER MYSTERY-SMasher

with
LYLE TALBOT - DOUGLAS FOWLEY
JULIE GIBSON - PAMELA BLAKE
EDDIE ACUFF - GEORGE MEEKER

Screenplay by George H. Plympton and Harry Fraser
Based upon the celebrated character of Shadow Magazine, Shadow Comics and Radio
Produced by SAM KATZMAN
Directed by DERWIN ABRAHAMS

A COLUMBIA SERIAL
WINDBLOW DISPLAY ON CONTEST. Highlight of the campaign for Universal's "Night in Paradise" when that picture played the RKO Memorial Theatre, Boston, was a contest whereby young men were urged to enlist in the U. S. Army and write 100 words on "Why I Enlisted." The winner and his wife occupied a suite at the Copley Plaza Hotel, were wined and dined at various night spots, met many celebrities (including band leader Guy Lombardo), attended the Red Sox-Cleveland baseball game, and took part in other activities. Window display above announces contest, which had the cooperation of the local U. S. Army Recruiting Service center.

'Duel' Quiz Contest Gets Second Break

Second national break in Movieland magazine's $5,000 quiz contest, "Duel in the Sun," appears in the July issue of the publication following the appearance last month (June issue) of a two-page spread announcing details of the contest and a full line-up of the 394 prizes offered for the correct answers to questions concerning the players in the David O. Selznick picture. The magazine will again feature the contest in its August, September and October issues.

All of the $5,000 in prize merchandise for the contest was promoted by Ted Baldwin, promotion and exploitation manager for Vanguard Films. Among the 394 prizes secured were Bulova watches, Motorola radios, Sperti sun lamps, Reynold pens, Chen Yu Sun Burst packages, nylon hose, 12 all-expense-paid vacations at Manitou Dude Ranch and two all-expense-paid vacations at the Last Frontier Hotel in Las Vegas, Nevada.

Exhibitors, it is declared, will reap the benefit of the campaign through the promotion now under way by Movieland. The magazine is backing up the tieup with special 20x40 truck banners for its distributor trucks; 25,000 newstand posters; 3000 two-fold direct mail pieces and 5000 blotters—all carrying full credit for "Duel in the Sun."

Big Music Tieup

Exhibitors should feel very glad to see that Lauritz Melchior is in "Two Sisters from Boston," for he offers one of the biggest (in two senses) musical tieups you can find. Don Shain of the Paramount, Omaha thinks so, for through a tieup with the local RCA-Victor distributor, he got the benefit of tieups with all music shops in Omaha. The stores competed for prizes for best display of the latest Melchior record album and the picture.

Morgan, Carson to Attend Premiere in Milwaukee

Dennis Morgan and Jack Carson, Warner Bros. stars who grew up in Milwaukee and are looked upon as "home town boys," will be in elaborate ceremonies that will launch the world premiere of their latest picture, "Two Guys From Milwaukee," at the Warner Theatre on July 25. A big homecoming celebration is being arranged in honor of the film stars, with a parade, banquet and other civic events as part of the schedule. Mayor Kelly of Chicago will be among the distinguished out-of-town guests.

Following the local debut, "Two Guys From Milwaukee" will open at the New York Strand and the Warner in Atlantic City on July 26.

Cowboy Star Appears For Cherry Festival

Climaxing the annual Cherry Festival, June 14-16, Jimmy James, owner of the Beaumont Theatre, Beaumont, Calif., arranged for a super-duper parade tie-in with his house. James, chairman of the festival in the small town, some 80 miles out of Los Angeles, got Johnny Mack Brown to act as grand marshall for the last day and lead a procession down the principal street. A record crowd of more than 20,000 turned out to see the western star, who was starring "by coincidence" in a film at James' Theatre.

The Monogram cowboy actor signed autographs for over three hours, without letting up his arm or his famous smile. Exhibitors Service, a booking service out of Los Angeles which serves the Beaumont, helped cover the big event.

Lloyd Goad, Exhibitors Service booker, snapped pictures throughout the day's festivities, and arranged for their distribution to the press. That's one Cherry Festival the town won't soon forget, thanks to an alert young showman!

‘Outlaw’ Dirigible Begins 11-State, 39-City Tour

Nationwide tour of Howard Hughes' dirigible, "The Outlaw," scheduled to take off from Culver City last week on a flight to 39 cities, was postponed until early this week in order to make additional preparations.

Illuminated with the title of the motion picture and the name of its producer, the dirigible is scheduled to make night circling flights over cities and will be moored under floodlights at each stop for public inspection. Flights between cities are scheduled by day.

Box Office Slants

Beware of Pity

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brother officers will think that he is marrying her for money, he denies the engagement and gets a posting to another unit without telling her. Realizing he has misused her, he manages to return only to find that, broken hearted, she has killed herself.

Comment: Beautifully produced and finely acted, this will appeal strongly to women. It is a sad, gloomy tale in which there is little humor, but it has undeniable charm. The story is told in flashback, and in this way the unhappy ending is somewhat lessened since the officer is warning a present-day airman of the dangers of marrying for pity and stresses that there are two kinds—one that can heal and one that can destroy.

The characterization is excellent. Lilli Palmer, who is present in Hollywood, gives a moving performance as the cripple and Albert Lieven shows promise in the leading male role. Supporting parts are admirably cast, with Gladys Cooper and Sir Cedric Hardwicke essaying outstanding portrayals. The provocative theme of "Beware of Pity," its strong appeal to women and its several names make it an interesting gamble for exhibitors in search of the unusual. Smart showmen playing it will utilize its unusual attributes in their selling campaigns.

HARTLY DOES IT. The "Heartbeat" window shown here is one of two installed by Emery, Bird and Thayer of Kansas City tie-in with the RKO picture's showing at the Orpheum. Tieup is based on the Pat Hartly Dress and was set by Lawrence Loman of the Orpheum and RKO Field Man Gil Canfield.

SOLD THE PICTURE
PITTSBURGH

The Fulton Theatre, Sheu's first-run downtown house, will be remodeled and modernized within the next six weeks, and the seating capacity will be increased by 400. For the first time in years, this theatre will not close during the summer and the renovating will not interfere with operation. An air-conditioning unit, which this theatre has never had, will also be installed.

Eloa Herr of 20th Century-Fox and Elmer Judd, ex-GI, will be married during July. Ruth Hartz, also of 20th Century-Fox, and Michael Smulko, ex-GI, were married last Monday.

Steve Forrest, theatrical booker, died in the Shady Side Hospital here last week as the result of an operation. Forrest was active in the theatre business for more than 25 years.

Mary Elizabeth McFadden, daughter of Mr. and Mrs. J. H. McFadden of the Rialto Theatre, New, was married recently to James Renahan of that town.

The AMPTO of Western Pennsylvania, Inc., held a meeting in the William Penn Hotel on Tuesday last to discuss the district court's findings in the government case, anticipated increase in community theatre admission taxes, labor problems and other vital subjects. A large number of the members were present, and an open forum was held as part of the meeting.

NEW ORLEANS

L. E. Downing, owner of the Haven Theatre, Brookhaven, Miss., is vice chairman of the Lincoln County UNRRA food collection which opened its drive a week ago Monday.

E. V. Richards, Jr., President of Paramount-Richards Theatres, one of the founders of the War Activities Committee of the Motion Picture Industry, and vice-president of the American Theatres Association, has been named state president of the Navy League of the United States.

City Judge Gus Voltz of Alexandria, La., branded "The Outlaw" as obscene, indecent, lurid and unfit for showing in that city. He fined Theatre Manager J. W. Sasser $100 and ordered him not to show the movie again. It was withdrawn.

Maritl Capbern, former film director for Columbia Pictures in Hollywood, has returned to his home here to stay with his mother who is ill.

William "Bill" Lighter, owner of a circuit of theatres in Louisiana, is back home after a couple of weeks' confinement in a local hospital.

W. deJarnette, who heads his own Theatre Sound Engineer Company, is also a great sailboat racing enthusiast. Recently he won the first of a series of three races in the Lipton Cup series over the Southern Yacht Club course on Lake Ponchartrain.

Nolan Craine, after three years with Fox West Coast Theatres in Valletta, California, returned to New Orleans recently. Prior to that he was manager of Paramount-Richards Rex Theatre in Alexandria, La.

L. C. Montgomery of Ritz Theatres, is back at his desk after a week's absence during which time he visited Natchez, Miss., his farm near Jonesville, La., and Rayne, La. The latter in the interest of his new theatre, the Acadi, under construction.

Waddy Jones is back at the Strand Theatre here after spending a week in Ocean Springs, Miss., to supervise the management of the Illings Theatre, which was recently taken over by Joy Theatres.

MEMPHIS

Among those noted at the MPTOA convention this week were B. W. McDougal, of Montgomery, Ark.; Mrs. Luz Mask, Bolivar, Tenn.; R. B. Clemons, Adamsville, Tenn.; Miss Emma Cox, Osceola, Ark.; William Malin, Augusta, Ark., and the first exhibitor in Arkansa; C. C. Munde, president of the Arkansas Independents Theatre Owners of Little Rock; William Ruffin, Cottington, Tenn.; Gordon Hutchings, Corn-ing, Ark.; Johnny James, Cotton Plant, Ark.; H. J. Brown, Fulton, Ky.; Shelby McClelland, Benton, Ky.; Lew Andrews, Cotter, Ark.; Arthur and Earl Elkins of Aberdeen, Miss.; Arthur Rush, Houston, Miss.

Tom Young, branch manager of 20th Century-Fox, has returned to his desk after a vacation in London, Rome, Naples, Paris, Capri and Dublin, given him by his company.

Buford Cranes, assistant manager of Loew's Palace, is on his vacation.

Bill Kemp, manager of Loew's State, has returned from vacation and Col. Cecil Vogel, manager of the Palace, is leaving this week. Colored Vogel will first visit New York then go to his country home in Indiana.

Mr. and Mrs. Charles G. Manley of Manley, Inc., Kansas City, attended the MPTOA meeting in Memphis and were hosts to the exhibitors present at the pre-convention cocktail party.

COLUMBUS

A. A. Abel, who has operated the Oak theatre for the past 10 years, has relinquished operation to Russell Campbell, owner of the building in which the theatre is located. Campbell formerly operated the neighborhood Wilmar for two years.

James Art Dobbens, advertising representative for WBNS, is a new member of the Variety Club, Test No. 2.

Tom Paskell, who was on the staff of Loew's Ohio before his entrance into service, has been named manager of the neighborhood Northern Theatre, Paskell served in the Air Corps in the Pacific area.

The Palace upright sign, one of the largest in Central Ohio, has just been given a coat of glistening ebony and yellow.

The Grand, which has been juggling its opening days, is now opening on Thursdays, giving four first-run openings on this day. The Grand is running more first runs, a change from its regular diet of moveovers from the Palace.

Outdoor competition has been especially wide-spread in the Columbus area, including midget auto racing, thrill drivers, carnivals, ball games, and next week comes the Ringling circus for two days.

Pat Hennegan, former assistant manager of the Garden Theatre, has been appointed manager of the Goodale Theatre, according to an announcement by William Queen, operator of the Wilmar and the Goodale.

The Variety Club dining room has been moved to the card room for the summer season.

ST. LOUIS

A jury in Circuit Court, found James T. Cooper, 24, former convict, guilty of having helped to steal a safe containing $5,500 from the Norside Theatre, last Fall and fixed his punishment at eight years in the Missouri State Penitentiary. It was the second conviction in connection with the robbery, and in both cases the State's chief witness was a small boy who testified he hid in the theatre and let the burglars into the building by opening a side door, through which the safe was carried to a waiting truck. It is believed that Cooper will appeal the decision.

Harry Hynes, St. Louis manager for Universal Pictures, and other members of the local Universal staff attended the Universal sales convention in New York. In the party were Sol Hankin, city salesman; Joe Sagar, Southern Illinois salesman; Hugh Nishib, Eastern Missouri salesman, and Harry Hynes, Jr., of the booking staff.

Out-of-town exhibitors seen along Film Row included Ben Jones from the Kansas City territory; Lawrence Leber, Pacific, Mo.; Tom Baker, Bunker Hill, III.; A. H. Weickse, Staunton, Ill.; Ed Clarke, Mattoon, Ill.; Eddie Roseman, Hannibal, Mo.; and Bill Williams, Union, Mo.

Mayor John P. Huber of Trenton, Ill., has banned public gatherings of youngsters under 16 years of age since June 18, when three cases of infantile paralysis were reported in two

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SHOWMEN’S TRADE REVIEW, June 29, 1946

REGIONAL NEWSREEL

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families. A fourth child with symptoms was under observation. Trenton, a town of 1300 population, has one motion picture theatre, the Gem, 225 seats, operated by Mrs. Catherine Beckemeyer.

Tom Edwards, owner of the Ozark Theatre, Eldon, Mo., who has always taken a deep interest in civic matters, was recently named to serve as chairman of the citizens committee that will control the $25,000 air park for this Ozark community.

The Roxy Theatre in New Franklin, Mo., owned and operated by Al Brown, was reopened recently after undergoing an extensive remodeling and equipment program. Brown had closed the theatre when he entered civilian service with the Army as an engineer for the Army Motion Picture Service. The estate of Stephen A. Kaiman, pioneer theatre owner of North St. Louis, was valued at $241,415 in an inventory filed with the St. Louis Probate Court. The appraised value of real estate was $185,000.

Griffith, Inc., of Wilmington, Del., owning and operating motion picture theatres, has been authorized to operate in Missouri as a foreign corporation. It plans to use $23,790 of its capital in Missouri. The president of the corporation is H. J. Griffith, who also heads the H. J. Griffith Theatres, Inc. of Kansas City, Mo.

Some of the English purists of the St. Louis press have been wiscracknig because the sign on the door reads “Film Exchange Employe’s Union” instead of “Employees or Employee.”

ATLANTA

John W. Mangham announces he has sold his interests in Film Classics in New Orleans and Memphis.

Manfred E. Wilman Sr., branch manager of Monogram Southern Exchanges died recently following a long illness. Born in Margate, Kan., he had been associated with the industry for many years. He came to Atlanta in 1919, following service in World War I.

Friends of “Uncle” Billy Holmes, who has been connected with show business here for more than 60 years, are delighted he is recovering after a long siege of illness.

Sam Horowitz, midwestern and southern sales representative of Vanguard Films was a recent visitor.

Theatre to Replace Canteen

San Francisco’s Stage Door Canteen, dark now that the war is over, will be replaced by a 400 seat house designed for the carriage trade and ready for the latter part of August. Irving C. Ackerman announced this week.

Ackerman, owner of the Nob Hill and Down Town Theatres, put the cost of his new venture at $30,000. It will also have a restaurant in the basement.

Admission is reported to be below the 85 cents top along Market Street and Ackerman said he will use “the cream of the studios in Hollywood and abroad.”

El Presidio and Nob Hill theatres by the Four Roses Film Exchange. The distribution organization was formerly known as Charles H. Rose Company and now includes, in addition to Charlie, sons Dick, Bill and Leonard.

The Golden Gate Theatre is planning to spend $290,000 in improvements during the next year. Plans include new seats, carpets, rest rooms, box office and lobby.

John Williams has been added to the staff at Columbia as a biller. Martha McGrath comes into the same exchange as a telephone operator.

Run Run Shaw, a Shanghai exhibitor, was visiting on the row arranging for new product.

Los Angeles Assistant Manager Ralph La Duke, Service Manager Lester B. Rapp and Archie McGlinkey, local service department head, are preparing for the opening of National Screen Service’s trailer service in San Francisco.

PRC Branch Manager Sam Soloh and Ed Morris, salesman, are in Sacramento for a business trip. Helen Dougherty, secretary at the same exchange, back from a fight with poison oak.

Mary Gaffney from Port Costa is replacing Florence Ferrera as Warner Brothers’ availability clerk. Ollie Younger at Warners has been ill with influenza.

E. R. Collins, new Republic western division manager, is in town for a sales meeting to get acquainted with the trade.

L. E. Tillman, branch manager at Columbia, has returned from the Chicago sales meeting. Mrs. Mary Norris, cashier at Columbia, is getting better at St. Joseph’s Hospital.

The Warner Brothers exchange is still talking about their picnic under the chairmanship of Gladys Faull. Sigmund Stern Grove in San Francisco was the location.

A three cent admission tax is in effect in Chico, California. It applies to all admissions except servicemen and children, and will raise an estimated $30,000 a year for the city.

Walter G. Pred一道 is shipping $15,000 in old theatre equipment to the Orient, Mexico and Philippine Islands. It will be used for theaters bombed out during the war.

The Rio Theatre in Richmond has been purchased by the Robert H. Lippert Theatres. Robert Whiteley is the new manager.

HARRISBURG

When a 49-year-old mortgage threatened to mar the deed of the site on which the new Steelton Theatre is being erected the Dauphin County Court permitted the lien to be expunged from court records. The mortgage, for $100, was recorded as having been given by Charles M. Couffer to the Baltimore Building and Loan Association of Baltimore City on January 5, 1897. Harry Chertoff of the Steel Theatres Corporation, Lancaster, erecting his third house in Steelton, learned of the old mortgage, he was permitted by the court to have it expunged, since there is no longer a loan association of that name in existence. Work on both the Steelton house and Chertoff’s $150,000 house in nearby Camp Hill is progressing rapidly, with the latter expected to be ready by fall if building bans let up, it was reported. Chertoff has returned to make-a tour of his circuit, after attending a meeting of the board of governors of the Allied Independent Theatre Owners of Eastern Pennsylvania for the past week in Philadelphia.

Movies were interrupted for the 45-minutes of the Louis-Corn championship fight last

$12,000 FOR INFIRMARY. The Variety Club of Atlanta went all out in behalf of its pet project—Charity—by donating the sum of $12,000 to St. Joseph’s Infirmary, Atlanta. The money, to be used for the Variety Wing of the Infirmary, is being handed to Hugh Spalding, chairman of the fund-raising drive, by Paul S. Wilson, Chief Barker of the Atlanta Tent. Others in the group are O. C. Lam, John Cunningham, Jack Dumestre, Jr., Fred Coleman, Mack Jackson and Jimmie Gillespie, of the Club’s Heart Committee.
WASHINGTON

One of the winners in the Variety Club of Baltimore contest on May 30 was the Film Salesmen Club of Washington. The prize was a man's wrist watch.

Harry Anger, former managing director of the Earle Theatre, and a member of the Variety Club, Tent No. 11, has been named director of the pageant scheduled for September 7, in commemoration of the 100th anniversary of the founding of Arlington County, Virginia. Mr. Anger is a partner in the New York agency, Anger-Rosen Associates.

MGM salesman Frank Scully celebrated his birthday on June 27.

Ida Barezofska, MGM booker, was awarded a three-star pin from the USO representing approximately 3000 hours of service. She also received a certificate for meritorious service for work during World War II.

John J. Payette, general zone manager of Warner Bros., held special meetings with his out-of-town managers and District of Columbia theatremen to discuss plans for the commemoration of the company's 20th anniversary of talking pictures. Washington executives attending were George A. Crouch, assistant general zone manager; Harry Lohmeyer, D. C. district manager; Nat Glasser, Maryland district manager; Charles V. Grimes, Virginia district manager; Charles E. McGowan, contact manager, and Frank La Falce, director of advertising and publicity.

Local theatre managers included: Fred McGillan, Earle Theatre; John Maren, Metropolitan Theatre; Robert Eiris, Ambassador; William Dudden, Apollo; Theo. Lohmeyer, Avalon; Phillip Rinaldi, Avenue Grand; James Glennon, Beverly; Kenneth Davis, Calvert; Walter Can-

Woolston, manager of the Uptown, is back from a vacation in the Ozark country. Ted Mendenhall, United Artists salesman, is

OMAHA

Little Eric Younger, 3, in Omaha on a shopping trip with his mother. Mrs. Evelle Younger of Los Angeles, stopped in at the Omaha Theatre to see himself in action. "Erik, whose grandparents live at Hastings, Neb., where he and his mother are visiting, plays the part of a small boy in the picture, "Danny Boy."

Ted Emerson, Orpheum Theatre manager, is on vacation.

T. B. Noble, Jr., of Colorado Springs and Walt Jancke of Lincoln, both with the Den Circuit, were visitors here.

Betty Davis, Tri-States Theatres secretary, is back from a vacation in the Ozark country. Ted Mendenhall, United Artists salesman, is

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Regional Newsreel

(Continued from Page 29)

back in the territory after missing a week due to illness.

Hooper's mayor, Roy Bott, has sold the Amusu Theatre there to B. H. Heyne.

Mildred Coots, 20th-Fox office manager, is vacationing in Colorado.

Frank Hannon, Warner Brothers district manager, spent several days in Kansas City attending a district meeting.

Paramount employees held their annual picnic June 24 at Peyn Park.

Virginia Stahmer has quit her job at Warner Brothers to marry Frank Ramsey. The couple will live in Washington, D. C.

Alice Neal, Warners office manager, is spending her vacation in Minnesota.

Ruby Swetala, Metro inspector, is taking life easy on a Minnesota fishing trip.

Bob Ballantyne, theatre equipment company owner, is back from Chicago where he saw his new granddaughter, Coby Scott Augustine, for the first time.

Joe Chantry, the Osceola exhibitor, is back on the job following a vacation at his cabin on Lake Erickson.

Ira Adams has remodeled the front of his Bialto Theatre at Nelson, Neb., and soon will be ready for popcorn and candy buying as well as film patronage.

Five members of the Universal staff here left for the national sales convention in New York. They included Branch Manager H. B. Johnson, Salesmen Edward Cohen, Phil Monsky and Izzie Weiner and Booker George Nash.

Toronto

One bright spot in strike-torn Canada has developed at Winnipeg where a new contract has been signed for the six theatres of Famous Players Canadian Corp. with the International Operators' Local 299, according to announcement from the chain's Toronto head office. The dispute, with threatened strike, continued at 10 other Winnipeg houses operated by Western Theatres Limited and Allied Theatres. The projectionists were demanding the restoration of wage cuts which dated back to the depression days before the war.

Increased financial progress for the first quarter of 1946 is reported at the Toronto office of Theatre Properties (Hamilton) Limited, a subsidiary of Odeon Theatres of Canada which operates the Palace, Capitol and Savoy in Hamilton, Ont. Net profit for the first quarter was $13,361, equal to 14 cents a share, compared with $35,982, or 37 cents per share, for the 52 weeks of 1945. During the 1946 quarter first-mortgage interest $15,000 was redeemed, leaving the total outstanding at $484,100.

The police finally caught up with a band of burglars who are believed to be responsible for a series of theatre robberies in Ontario when three armed men were captured in the Kent Theatre, Windsor, after they had taken $1,000 from the smashed safe. A wide variety of burglars' equipment and an automobile were seized by the police. During the previous week, the Hollywood in Toronto had been robbed of $712 while taking action.

The Niagara Peninsula Theatre Managers Association held its final meeting of the season at Niagara-on-the-Lake, Ont., with the president, Jack Allen, Tivoli Theatre, Thorold, in the chair.

Hartford

Walter Lloyd, manager of the Allyn Theatre, and his wife, Margery, off to Florida for a three-week vacation. Stan Redmond is filling in for Walter during his absence.

Lou Cohen of Loew's Poli; Fred Greenway of Loew Poli Palace; Charlie Niles, theatre editor of the Times, and M. Oakley Christoph and H. Viggio Andersen of the Courant, made up the Hartford party attending the anniversary party for Jimmy Durante in New Haven last Monday.

George Landers of E. M. Loew's Theatre went to Boston this week to attend the farewell dinner at the Hotel Bradford for Philip Berier, circuit booker for E. M. Loew's for 25 years, now leaving to go into partnership with Musselman in his North Carolina Circuit.

Margaret Irving, stage and screen actress, escaped serious injury recently when she was thrown from a horse in Keney Park. She was taken to St. Francis Hospital suffering from head injuries, but was released shortly and is now recuperating at her home here. Miss Irving is the wife of Bill James of the Bridgeport Herald.

Boston

James Wims, district manager of United Artists who has been slowly recovering from a severe illness, will spend two months on Cape Cod recuperating in the sun.

Frank Dervin, Republican district manager, has returned from a week-end spent in New York attending the general sales meetings of his company.

Walter Mitchell, president of Independent Exhibitors, was chosen to represent his class, that of 1911, at the Dean Academy exercises at Franklin last week.

Herbert Higgins is now booker for the Park Theatre at Boston, owned by Charles Kane. Ross Cropper, RKO district manager, has returned from an extended fishing trip.

Esther Bond, one of the few women shippers in the Boston film area, underwent an operation

Equips Hospital. The Variety Club of Baltimore, Tent No. 19, furnished $4,500 worth of equipment for two accident rooms and one waiting room of the West Baltimore General Hospital. Shown visiting an accident room are (l-r) William K. Saxton, chief banker; Elenor Nolte, member of the welfare committee; the superintendent of the hospital (not identified); Fred Schanberger, Jr, assistant banker, and Lauritz Garman, chairman of the welfare committee.
at Forest Hills Hospital last week and is recovering rapidly. "Henry the V" has entered its twelfth week at the Esquire Theatre and is still playing to capacity.

Sig Horowitz, Vermont and New Hampshire salesman for 20th-Fox, is the proud papa of a new baby daughter named Claire Anne.

The Archduke and Duchess of Austria, Franz Joseph, have been the week-end guests of Mr. and Mrs. E. M. Loew for the past three weeks, coming down from their summer home in New Hampshire. Irving Meiselman of Metro Premiums has purchased the fourth story building at 3-32 Church Street in the film district from Joe Chats of Reliable Arts.

Gilbert Steele has resigned as manager of the Park Theatre in Fall River and is being replaced by Norman Zalkind.

The first Allied States national convention will be held in Boston September 16 to 18 inclusive at the Hotel Copley Plaza. Special events will be handled by James Morrison.

Russ Rossum is a new member of the PRC staff.

Fred Stone, former manager of E. M. Loew, Portland, Maine, theatre, has been promoted to chief booker of that circuit, replacing Phil Berler who has joined the Meiselman circuit in Charlotte, North Carolina.

CHICAGO

William F. Kruse of Bell & Howell, who is chairman of the Photographic Industry Coordinating Committee, recently sent a plea to Governor Bacon of Delaware asking that the state resist the efforts of various clergymen to bring censorship to Delaware. Kruse strongly stated his organization's stand, pointing out that speech and the press are free, and so should be the screen.

Samuel T. Traynor of Princeton, Ill., announces that the ownership of the Bailey Theatre circuit will remain with the family, following the recent death of John W. Bailey, head of the circuit, and his two children in a fire at his home.

Bob Engel, De-Vry's general sales manager, on his recent trip through the southwest appointed the Theatre Equipment Co. of Charlotte as distributor of De-Vry products in both North and South Carolina.

Seen about Chicago: Clark Gable, Hildegarde, Alan Jones, Patsy Kelly, Mr. and Mrs. Howard Dietz, Arch Oboler, Attorney General Tom Clark, Donna Reed, Chester Morris.

Those cases: Paramount and Warner attorneys filed denial of the charges brought in the Schonstadt-Picadilly Theatre claim case under the anti-trust act, and added that the alleged damages occurred more than five years ago and that Illinois laws barred claims more than five years old. The defendants in the Jackson Park case, his recent trip through the southwest appointed, the Theatre Equipment Co. of Charlotte as distributor of De-Vry products in both North and South Carolina.

Aims for High Score. The Warner Chicago branch is out for a tremendous total of participation by theatres in the Twentieth Anniversary of Talking Pictures celebration set for August. Above are Harry Seed, midwest district manager; Jack L. Tolls, theatre manager and Alex Halperin, film buyer and booker for Warner Theatres in the Chicago zone, chalking up the latest figures on theatres signed for bookings for the Anniversary Week.

INDIANAPOLIS

Two of the city's theatre managers have received national recognition for outstanding exploitation of special pictures. Boyd Sparrow, Loew's, got a nod for work on "Up Goes Maude" and the Circle's George Pappas, just returned from Europe as a reward for War bond selling, was announced winner in a national "For Whom the Bell Tolls" contest.

Abe Kaufman, operator of the Fountain Theatre, Terre Haute, Ind., has been released from the Banner Hospital, St. Louis, Mo., where he underwent an operation for a spinal ailment.

Dorothy Reynolds, inspectoress at RKO, and James Clemens were married in Detroit, Mich., June 25 while on vacation.

Gaie Brubaker, cashier at RKO the past sixteen years, has resigned her position. Mrs. Kathryn Toothy succeeds her.

Carl Harthill, Monogram manager, Mildred Winer, office manager and head booker and W. E. Embleton, salesman, are attending the annual sales conference at the Drake Hotel, Chicago, this week.

Sam Abrams, PRC branch manager, spent several days in Chicago, in conference with Max Roth, planning the sales campaign for the "Wife of Monte Cristo," to open in Indianapolis in the near future.

Changes in local theatres reported during the week are: Walter Wolverton has been transferred here from Akron, O., to replace George Pappas as manager of the Circle. His assistant, a newcomer to the city, is Vernon Burns, formerly with Loew's in the East, but more recently a member of the R.C.A.F. Carol E. Newcomb, formerly installed at the Circle Theatre, has been sent to the Indiana as assistant manager, and at the Lyric Rush Williams is the new assistant manager.

Exhibitors seen along Film Row during the week: Kenneth Law, Lido, Argos; Trueman Rembush, and his managers, Columbus; William Pasie, Amaza, Jasonville; A. McCarty, Roxy, Pendleton; K. H. Sink, Miami, Union City; W. F. Studebaker, Logan, Logansport; Arthur (Continued on Page 32)
Back With Ashmun

J. M. (Jay) Thomsen, formerly of the Marliette, Michigan and East Tawas Theatres of the Ashmun Bros. circuit, is back with the company as theatres supervisor after two years of naval duty.

Thomsen has almost ten years show experience, starting as an usher at the Rialto Theatre, Missouri Valley, Iowa, in 1924. After five years there he joined the Ashmun theatres and became an executive. Prior to entering the naval service he was city manager for the circuit’s Family and Rivoli Theatres.

Armington, regular office manager, is able to work. Armington is confined to the Iowa Methodist Hospital, awaiting an operation.

James Miller has purchased the theatre at Seymour, Iowa, from Joe Stuart and will take over operations immediately.

Don Beal, head shipper at Warner Bros., is in the Veterans Hospital at Des Moines. Mean- time Tilton has taken over his duties temporarily.

Bert Flachs, salesman for Republic, has signed and has returned to Chicago.

Mrs. Andrea Jensen has purchased the theatre at Thorton, Iowa, and will take over on July 2. J. W. Guthrie, former owner, is moving to Des Moines, but did not announce his future plans.

L. M. McKenney, Tri-States Theatre Corp. treasurer, has left with his family for fishing at Devil’s Gap, Canada.

Milton Fong, NSS salesman, joined a selected group of golfers recently when he shot a hole-in-one at the Grandview golf course. He carded a 39 for nine holes, which included the hole in one.

NEW YORK

Skouras Theatres is staging eighteen Famine Relief rallies in its theatres during the next few weeks, it was announced at the press preview held last week. Four shorts, sponsored by the Famine Emergency Committee, will be presented. They are: "Our Children," March of Time’s "Post War Farms," "UNRRA's Report to the U. S. A.,” and the War Department Screen Magazine short, "Seeds of Destiny." A stage sketch will also be presented by the Theatre Wing. Prominent speakers will be on hand.

These shorts will be available to exhibitors throughout the country for similar free rallies. After fifteen years with the Rugoff and Becker circuit, Michael Zala, supervisor of the Eighth Street Playhouse, Art Theatre, and Sutton Cinema, has resigned to devote himself to his position at New York University, where he gives a course on theatre management.

After attending the Allied of N. J. convention at Atlantic City last week, H. M. Ritchie, MGM exhibitor relations head, left for Lake Wawasee, Ind. to the convention of the Independent Theatre Owners of Indiana, which took place Tuesday, Wednesday and Thursday.

With Dill of the Warner Bros. home office publicity department who is married to Morris Bromberg on July 4 at Twin Cantors in Brooklyn.

Charles K. Stern, assistant treasurer of Loew’s will return from his trip to the Princotel Hotel, Swamps, Mass. He leaves July 12.

Two more seen struggling back this week from the Allied convention in Atlantic City were Lou Allerhand, New Jersey salesman, and B. K. O’Shea, eastern sales manager for MGM.

The Paramount Peg Club conducted its first all-day outing on Wednesday when members and guests journeyed by special train to Westport, Conn. for a program of sports and other events that the club has sponsored in the campaign sponsored by the Paramount Classics division manager for Film Classics, has been in New York this week for conferences with home office executives regarding the new summer release schedule.

Ben Melniker of the MGM sales department is back from a trip to Chicago.

The boys at the Allied convention were going in strong for down-to-earth humor. Max Cohen, partner with Louis Goidel in operating the Lido Theatre, Brooklyn, slipped while taking a shower at the Chelsea Hotel, grabbed the shower rod, which came off the wall, and landed on his head. No sooner did the rest of the boys see the bumm when they circulated a rumor that Max and Louis had had a fight, and he spent the rest of the convention denying this canard.

May Labriola, secretary to Clarence Eisenman, Warner branch manager, is resigning soon to enter the maternity sweepstakes.

Arthur Weinberger, Warner office manager, spent his vacation by flying down to Atlanta to be present at the marriage of his daughter.

AT ATO OF NEW JERSEY CONVENTION. Allied Theatre Owners of New Jersey held its annual convention last week in Atlantic City. Harry Lowenstein, Cort Theatre, Newark, retiring president of the exhibitor association, and Ed Lachman, State Theatre, Boonton, new president are seated in front of (l-r) Ralph Wilken, Pitman, N. J.; George Gold, Newark; E. Thornton Kelley, convention manager; Dave Snaper, New Brunswick; By Meyers, Trenton; Henry (Doc) Brown, Lakewood; Leon J. Bamberger, RKO Radio sales promotion manager; Lee Newberry, Manasquan, N. J.; H. Block, Newark, and L. Weitzman, Union City.
CELEBRATE PARTNERSHIP: On
ceremony was made last week at a luncheon in
New York of the 25th anniversary of the
partnership of the Jutkovitz Brothers and
RKO Theatres in the operation of the 
Strand and Columbia theatres in Far
Rockaway: Principals at the party are
shown above—Malcolm Kingsberg, RKO
Theatres president; Mrs. Fanny Jutkovitz,
and Alexander Jutkovitz, seated; Standing are
Sol A. Schwartz, vice-president and
general manager of RKO Theatres, and
Izidor Jutkovitz.

ALBANY

Visitors along Film Row and to Fabian and
Warner Theatres’ offices included Sil Kulick of
Bell Pictures; T. Bean of Ausable Forks;
George Thornton of Saugerties; David Rosen-
baum of Elizabethtown; Fred Pelkey of Ausable
Forks; Sam Davis of Phoenixia; John Rossi of
Schroon Lake; Mrs. Inez Ferguson of Copake.

Anne Kretzer, Universal inspecptress who
recently returned from vacation, was forced to
take a leave of absence because of the serious
illness of her mother.

Martha Hoffman, MGM contract clerk, was
thrilled with her first plane ride. The occasion
return from New York where she attended a
wedding at the Commodore Hotel.

Marian Hogan, Fox booker’s secretary, is
vacationing at Burden Lake.

Frank Carroll, MGM student booker, has
been promoted to third booker, replacing Bill
Schwartz, who has been transferred to the
Detroit office.

MGM Booker Bennett Goldstein and his wife
celebrated their fourth wedding anniversary
with a weekend in New York City.

Rose Lasky, MGM bookkeeper, is taking a
week’s vacation by staying home because of her
dad’s illness.

Monogram’s Nate Dickman and Bob Adler are
at the Drake Hotel, Chicago, attending the con-
vention on June 27-29.

Neil Hellman of Hellman interests went to
Bluhamton on business this week.

Dick Stephens, Warner Bros. field man, was
in town for several days.

Joseph Grand, Upstate Theatres’ president,
attended the wedding of Tri-state Irving Fried’s
daughter at the Statler Hotel, Buffalo last Sun-
day.

Rucky Harris, RKO publicity man, entertained
some of the Goldwyn girls who appear in RKO’s
“Kid from Brooklyn.” Activities included press
interviews, fashion show at David’s, interview
over radio station WSNY, Snehedacty, and
dinner at Thompson Hotel, Thompson Lake, N. Y.

Variety Club, Tent No. 9 held its annual Golf
Tournament and Dinner at the Colonic Country
Club on Monday. About 83 attended. Alex Perle
with 77, and Henry Blatner with 80, carded low
gross scores at this third annual Golf Day.
Dr. Sam Kalison was chairman of the program,
and was assisted by Nate Wain, Ben Smith,
Si Feld, John Bylancik, Eddie Sussie, Charles
Schlang, and Jerry Atkin.

PORTLAND

Upwards of $50,000 will be spent for installa-
tion of fixtures, carpeting, painting and re-
decorating the interior of the Majestic Theatre,
according to Herb Royster, manager. For many
years known both as the Helig and Orpheum,
the house has some 1500 seats, and has been
one of the bright spots on Broadway. Under the
Corporation, it will continue the same policy, it
is announced by the joint interests of J. J.
Parker Theatres and Evergreen Theatres Corpo-
rate.

George Roys, Sr. of Eugene, Ore., boasts of
being the oldest theatre operator in the Pacific
Northwest, having started in business in San
Bruno, Cal. some 40 years ago. Later he owned
theatres in Burlington, Col. also Reno. New
Grants Pass, Corvallis, Medford and LaGrande,
finally centering his theatre operations in Eugene
in 1929. Since that time he has successfully
operated the State Theatre, in company with his
son George Roy, Jr. He now announces his
retirement, having sold the house to Wes
Johnson, who will add it to his chain which
includes the Mayflower, Helig and his new
Hawaiian theatre now under construction in Euge-

Frank L. Newman, Pacific Northwest general
manager of Evergreen Theatres, suffered a
severe attack of pneumonia, and Oregon’s gen-
eral manager, Albert Fink, is still at the Seattle
Hospital.

John Wood, Jr. of March of Time, New York,
was entertained at Seattle by John Hamrick,
Al Rosenberg, Frank Christie and Vic Gauntlet of
Evergreen staff.

The Motor-In Theatre in the suburbs of
Spokane reported 1100 cars checked in at the
opening, according to Manager Al Baber.

Booking on Seattle row: Billy Comors, Ta-
coma; Al Fernandez, Chilam Bay; Mike Bar-
vin, Payhalip; Leo and Cera Theurkau, South
Takaota; Art Zabel, Olympia; Walter
Graham, Shelton; Eldon Pollock, Jr. and Eddie
Snow, Mount Vernon; Henry Davidson and
P. L. Christman, Pt. Angeles; Lynn Petereson,
Bremerton.

Jack Engerman was appointed new director of
publicity for Sterling Theatres.

VANCOUVER

Famous Players have sold the Empire Thea-
tre, Edmonton, at a reported price of $55,000.
The purchasers were a syndicate of Edmonton
business men. The Empire is the old road show
house and was never used as a moving picture
theatre since sound.

Russell McCravish, who sold his Cambie Thea-
tre here recently, has bought an apartment block
at Victoria and will make his home in the Capi-
tol City now.

Nip Gowen, veteran projectionist at the Beacon
Theatre, has purchased an auto-court four miles
from Victoria, V. I. and will be away from the
theatre for three months putting it in shape.
Joe Errington of the same theatre is erecting an
apartment house in the East end of Vancouver.
Business was away off again in downtown
theatres, the only picture to reach near average
was "Two Sisters From Boston" at the Capitol,
in many cases business was off as much as 30
per cent. The weather was warm and the parks
and beaches got the crowds.

Robert Scott, owner of the Lyric Theatre, is
back from a two-month stay at the Mayo
Brothers, Rochester, Minn., where he went for a
checkup. Ray Cooke of the Paradise is on the
lick list.

Willis Dewws, Vancouver theatre executive,
and his wife where in a bad automobile smash up
(Continued on Page 34)

"Voice of Theatre Speakers"
JOE HORNSTEIN has it!
in Los Angeles, but escaped without serious injury.

Bill Williams has been appointed manager of the York Theatre, Victoria, succeeding Arthur Molesworth, resigned. The York is operated by David Theatres Ltd. of Vancouver.

The Paramount 25-year Club welcomed Bill Kelly, manager, and Doris McWalters, cashier, at the Calgary branch to club membership this week. Gordon Lightstone, Canadian general manager for Paramount, acted as M.C. at the gathering. Bob Murphy, Vancouver manager, went to Calgary for the meeting, as British Columbia has no 25-year members.

**OKLAHOMA CITY**

Filming of a 30-minute motion picture depicting development of the soil and water resources in Oklahoma will begin immediately, Don McBride, chairman of the Oklahoma planning and resources board, has announced. The film, which has been made and jointly sponsored by the board and Griffith theatres, will tell of the progress in flood control, reclamation, hydro-electric power, navigation and recreation areas.

At Tulsa the city legal department has returned an opinion that construction of two theatres there was in order under ordinances which permitted their classification under group eight as "miscellaneous assembly halls" and contracts were authorized to resume work on the structures, which were served with "stop orders" by Fire Marshal George Askew. One theatre is located at Red Fork and the other at 2635 East 11th. Use of wood in the buildings was the major issue in the fire marshal's action in halting work.

According to Hollis Herod, the city manager at Hugo for two Griffith theatres there, plans ANNUAL BROADCAST. Shown above at a recent special broadcast in the lobby of Century's Alabamarnre Theatre to a shortage of equipment and materials. It is not clear what these materials are under way for construction of a new theatre in that city, as well as extensive remodeling and reconditioning to the present theatres there.

William Peter Samet, New York City, who was wounded in a gun battle with two local detectives June 3 following the robbery of the Warner Theatre, pleaded innocent upon arraignment here on charges of armed robbery and assault with intent to kill. He was denied bond on the charge of robbing the Warner Theatre.

**DALLAS**

Hugh Braly, national anniversary co-captain, and J. J. Donohue, division manager, were in Dallas last week to put the southwestern division of Paramount started on the 34th anniversary celebration of that company. Veteran

25-year employees Mrs. Louise Kay, Mrs. Willie Simmonds, Mrs. Julia Purvis and Mrs. Leafy Taylor were honored at a banquet in the Texas room of the Baker Hotel.

Roy Rogers and Dale Evans, Republic stars, stopped here last week en route from Ardmore, Okla. to California, and left by plane. Miss Evans is a Texas girl. Her mother accompanied her back to Califo and Miss Evans, a Texas girl, Her mother accompanied her back to California.

Francis Deering, formerly manager of Loev's State Theatre in Houston, has been appointed manager of the Houston Symphony orchestra.

Dawson Smith, former Warner booker, and Brandon Doak, same for Paramount, have organized the Doak & Smith Booking Agency here.

**KANSAS CITY**

July 4 will be a big day in many ways in Kansas City, but for film fans it will be an opportunity to meet and listen to Bob Hope who has a date here on that day as his whirlwind campaign through the southwest comes near an end. It will take the municipal auditorium to handle the crowds.

There has been a great deal going on in Spencer, as city fathers are trying to work up a good reason to put through a new city admissi tax. Fox officials are fighting it vigorously.

Jack Thomas, formerly of Russellville, has been appointed assistant city manager of Malco Theatres in Fort Smith. He was discharged from military service April 20 after two years' foreign duty. Thomas was with Malco in several Arkansas cities before entering the service. H. E. Quimby, 30, who has been manager at Herni, Ark., was shot fatally at a pool hall there Friday night. The owner of the hall was held by the police.

**DENVER**

Monogram has features in five of the eight first runs currently. "Dark Alibi" is on a move-over at the Rialto; "Junior Prom" is at the Denver, Esquire, Webber, and "Joe Palooka, Champ" is at the Paramount.

Because of scarcity of essential materials the Lamar, Lamar, Colo., a new C. U. Yaeger theatre, will not open until late in the summer or early fall. Hart Theatrical Decorating and Display Co. have been given the contract for decorating, Neal Hoskins, formerly with leading theatrical decorators on the west coast, is now with the Hart company.

Marion Smith has bought the Hugo, Hugo, Colo., from C. W. Inman.

Nadine Marie Amato, manager of the East, Trinidad, Colo., and V. E. Casanova, also of Trinidad, were married there June 22 in the Holy Trinity Catholic Church.

Al Bondy, distributor of General Electric films, was in Denver on a booking trip.

Charles Kranis, owner of Special Attractions Exchange, Los Angeles, spent a few days in Denver.

**CLEVELAND**

Oscar Kanner, Warner salesman and president of the Salesmen's Club of Cleveland, in his official capacity was host to some 180 members of the industry at a supper meeting held in the Warner Club rooms last Saturday evening. Among those present were district managers.
Harry Goldstein of Paramount, Charles Rich of Warners, Bernard Krauze of RKO, almost all of the local branch managers and salesmen, Harry Schreiber, RKO theatre district manager, Mr. and Mrs. "Mike" Gullen of the Loew division office, Warner publicity representative Vernon Berg and State Senator James Metzenbaum.

Ruth Tatt, after eight and a half years with the local United Artists office, has concentrated to home-making. Her successor as secretary to branch manager William Sharlin is Marie Weigler.

Ed Hinsey, head of the Warner playdate and print department, spent several days in town last week in consultation with booking manager Tony Sterna.

With Marvin Samuelson back in his pre-war post as a member of the Warner theatre booking department, Bad Friedman who filled the job while Samuelson was serving with the Marines, has retired to the West Coast district manager.

Jack Hines, manager of Shea's in Youngstown was a Film Row visitor. . . . Ruth Kohn has resigned as secretary to RKO branch manager Al Kolitz in anticipation of her forthcoming marriage to Morty Leichman.

Universal branch manager Leroy Brauer, office manager Herbert Horstmeier, and salesmen Leo Gottlieb, Harry Rosengard, George Devine and George Flynn left Sunday to attend the U. N. convention in New York. Dick, the department manager Dave Miller preceded them by a week to attend a pre-convention district managers' meeting.

Philadelphia
Exhibitors and distribution executives from all over the territory were on hand to pay their respects to Earl Sweiger, newly appointed Mid East Division Manager for Paramount. On the dais were Jay Emanuel, who acted as toastmaster, as he introduced Clinton Collier and Saul Krugman, special field representative for Sam Goldwyn, was visiting the town Monday. A rumor around town that Warner Bros. was going to acquire property around another Earl Theatre at the corner of 13th and Market Sts., was denied by the Warner real estate department. The present Earl Theatre is owned by the company that owns the Grant Department Store, and at the time the deal was terminated several years ago, the theatre was supposed to have been torn down after the war, for the purpose of erecting a new department store.

The parents of Elmer Pickard, manager of the Boyd Theatre, are visiting him from Iowa.

Edgar Wolf is back at the Wyman Theatre, transferring from the Waverly, where he had been after his recent illness. Maurice Goldberg moves to the Avon.

Shorts Reviews
Our Children
(Film: Emergency Committee) (Special) 4½ mins.

This striking little short, which is a part of the Film: Emergency Committee's campaign of propaganda to aid in the campaign to help starving Europe, shows in graphic fashion the difference in the lives of the children of the United States and that of their European brethren. Shots of starving boys and girls in the war-torn areas are seen, and then the normal activities of American kids, with their games, solid homes and well-fed appearance make the point with great force.

UNRAA's Report to the U. S. A.
(Film: Emergency Committee) (Special) 10½ mins.

Doubting Thomases who think and wonder what is being done with the money, the clothes and the food donated for stricken Europe will be reassured when they see this report of United Nations Relief, for it demonstrates in pictorial form what the member nations are doing. Not only does it cover actuality of the U. S., but shows how other countries are playing their parts. Especially effective are the parceling and shipping methods used, and the delivery of this food and clothing to Greece and other sufferers is impressive.

Seeds of Destiny
(Film: Armed Forces) (Special) Army & Navy Screen Magazine 19 mins.

Unforgettable scenes of the starving children in Europe, harrowing to look at, but a "must" for everyone, show clearly the job that lies ahead if the world is not to breed a complete race of criminals—young animals with no thought but violence. Not soon will you erase the memory of that little German boy with the tough face and the cigar stuck in his mouth who, the film points out, may become another Hitler. And the shots of the babies starving is an object lesson for those who, secure in their American life, do not want to bother with the rest of the world. "Seeds of Destiny" is one of those films that a lot of people would like to avoid seeing, but not only is it our duty to make them see it, but the picture itself stands up as an absorbing document of a world gone mad. The American Theatre's Association will be in charge of distribution.
**CHECK-UP ON PRODUCT IN WORK**

**Indoor-Bound During War Years, Major Studios Take To Great Outdoors for Production of Western Sagas; Technicolor Labor Troubles Delay Several Pictures**

Hollywood, home of the blasé and the night clubs and the sophisticated, is a powerful paradoxe these byah days, pardon. The great outdoors is beginning to occupy an unusual spot in the affections of producers, what with every studio either just having completed a Western epic, making one now or contemplating production. The so-called minor companies are no longer safe with their cowboy series because the so-called majors are invading that territory with evident gusto. Even MGM, ordinarily the site of sophistication along production lines, has taken to the hills for an outdoor "drammer" called "Sea of Grass," with none other than Boston-bred Katharine Hepburn a-doin' the Western histrionics.

**MGM Starts O'Neill Film**

Besides "Sea of Grass," Metro has a number of other pictures in the making. Most recent starter is "Summer Holiday," adapted as a musical from the Eugene O'Neill play, "Ah, Wilderness." In Technicolor, the film stars Mickey Rooney, Gloria DeHaven, Walter Huston, Frank Morgan and Marilyn Maxwell. "Uncle Andy Hardy" is now being edited.

"The Unfinished Dance" is unfinished business, having been postponed after the studio announced its start for June 17. "Sacred and Profane," Garson-starrer, goes on and on, although it was supposedly wound up some time ago.

Other films going are "The Secret Heart," "The Beginning or the End," and "Lady in the Lake."

**Universal Finishes Western**

Indicative of the trend toward outdoor pictures is Universal, which has completed "Rustler's Roundup," Kirby Grant-Fuzzy Knight western. Enterprise, the million-back company releasing through the studio, is doing "Ramrod," a western-type film, which is costing slightly more than the average release, running over a million-and-a-half. "Vigilantes' Return," still another cowboy drama, has been postponed for the present because of labor trouble. Also postponed, after an announced June 20 starting date, is "Unbelievable Hoxos."

Walter Wanger added three Jimmy McHugh-Harold Adamson songs to "Smash-up," to be sung by Susan Hayward and Lee Bowman. Vince Barnett, just finished with a dramatic spot in Mark Hellinger's "The Killers," now being edited, went into the same producer's "Swell Guy" in a comedy spot. Hellinger just finished a week's locationing at Lancaster's Lake, California for a picnic sequence in the film.

With Technicolor having labor troubles in ever-increasing quantity, "Pirates of Monterey" has been slowed. The picture has been shooting two months. Skibb-Manning's production...

**Fairbanks Company to Produce at International**

Formation of a new company with immediate plans for three top-budget productions was announced last week by Douglas Fairbanks, Jr., who will produce his pictures at International for release through United World Pictures. Known as the Douglas Fairbanks Company, the new producing organization has set aside a starting budget of $2,000,000 for each of the three scheduled film "specials." Fairbanks himself will appear in two of the three films, first of which will be "The Exile," a swashbuckling comedy drama suggested by a story by Cosmo Hamilton, set to go before the cameras in October.

"Terry and the Pirates," based on the syndicated comic strip by Milton Caniff, will be Fairbanks' second production venture, while the third of the trio of films will be "The Happygo Lucky," based on an old legend which glorifies the philosophy of "living for the day." Fairbanks will not appear in "Terry."

**Producing Artists Set to Make 4-6 First Year**

Producing Artists, Inc., a film-making combine of actors, actresses, directors, writers, and producers, was launched last week with Arthur S. Lyons as president and Joseph Justman, prominent producer for the Douglas Fairbanks Company, as industrialist, and producers, directors, writers, and producers, set to go before the cameras in three pictures, each film will be set up so that it is owned by artists participating in its production. Producing Artists was originally formed under the sponsorship of Lyons and David Loew, and brought out "The Southerner."

**First As Free Lancer**

Lon Chaney Jr.'s first role as a free-lance actor since leaving Universal will be in Paramount's "My Favorite Brunette," Bob Hope-Dorothy Lamour co-starring picture.

**More in 'Band' Cast**

Donald McBride, Myra McHenry, Harry Harvey and Tom Noonan have been added to the cast of RKO Radio's "Beat the Band." Frances Langford and Phillip Terry co-star in the screen adaptation of the George Abbott musical.

**Lasky Comes Home**

Jesse L. Lasky, producer of RKO Radio's "Without Reservations," is back in Hollywood after a trip to New York to study Broadway audience reaction to the picture.
Assigns 31 Properties To Eight Producers

Current peak production at the Warner Bros. Studio, where six top pictures are in work, will be continued without a letup throughout the last half of 1946, according to Jack L. Warner, executive producer, who has made definite production assignments of 31 properties.

Schedule of stories assigned to eight producers includes 13 bestsellers and forthcoming novels, 10 originals, five musicals or semi-musicals, and three stage and short-story properties. The assignments to respective producers include:


Ford, Cooper Revive Argosy After 5 Years

Inactive since the production of "The Long Voyage Home," the Argosy Pictures Corp., producing company headed by John Ford and Merian Cooper, has been revived by its two principals and has purchased a new property, "The Family," a 1940 novel by Nina Fedorova. Miss Fedorova has also been signed as screenplay writer.

Although Argosy has a commitment with United Artists for one picture, President Cooper did not disclose whether "The Family" would be used to fulfill the obligation. Two other properties owned by Argosy include "The Last Outlaw" and "Uncle Mike Meets Murderer."

Nadel in New York

Joe Nadel, production manager of Cardinal Pictures, is in New York confering with President Harry M. Popkin on eastern location sites for "Impact" and also to discuss background data for the Michigan location filming of "Sheila," initial picture on Cardinal’s three-picture schedule. Third property is "Whirlwind," set for late fall shooting.

Comet’s Third Set

Comet’s third feature for United Artists release will be "Adventures of Don Coyote" in color, according to Buddy Rogers and Ralph Cohn, co-producers. "Little Iodine" has already been completed and "Miss Television" is now in production.

ACTS OUT SCENE. Delmer Daves, director of Sol Lesser’s forthcoming United Artists release, "No Trespassing," gives this romantic duo, Julie London and Lon McCallister, a few pointers before they go into the clinic, a highlight episode of the screen adaptation of the novel, "The Red House." McCallister is co-starrd with Edward G. Robinson.

STUDIO NEWS & PROGRAM NOTES

Laraine Day to Star in RKO Radio’s ‘Alice Adams’; Michael O’Shea Gets Lead in 'Last of the Mohicans'

Joyce Ray, widely-known performer on the legitimate stage and in musicals, was signed to long-term contract by Paramount and given an important role in "Blaze of Noon," now being prepared for production by Harry Tugend and to be directed by John Farrow.

Al Murphy was borrowed from RKO to enact the featured role of the timid barder in Republic’s "The Angel and the Outlaw," which stars John Wayne and Gail Russell.

James Warren has been set for the male lead in RKO’s "Code of the West." William Berke will direct, with Herman Schlom producing.

Rory Mallinson was given a key role in Warners’ "Cry Wolf," Ernest Flynn-Barbara Stanwyck starrer which Peter Godfrey directs and Henry Blanke produces.

Walter Reisch, who directed "Two Hearts In Three-Quarter Time," was signed by Universal to a term deal as a writer-director and is now working on an original story to star Yvonne DeCarlo and Ann Blyth.

Jeffrey Bernard has signed Cleo McCarthy, famed sports commentator, to record the Kentucky Derby sequence of "Black Gold," which Bernill will produce for Monogram with Phil Karlson directing.

Tom Conway, hero of the "Falcon" series of mysteries, has been signed to a long-term deal with Eagle-Lion and will make his first start under the new contract in a major role in "Repeat Performance" with Franchot Tone.

First starring role for Laraine Day, following her release from MGM, will be "Alice Adams," in RKO’s screen version of Booth Tarkington’s novel. Bert Grenet will handle the production reins with Jack J. Grosz as executive producer.

Renom Bohnen has been signed by MGM to enact the role of President Harry S. Truman in "The Beginning or the End."

Una O’Connor, Henry Stephenson, and Ray Collins were announced by Columbia for supporting roles to Louis Hayward in the Edward Small production of "The Return of Monte Cristo," now in production under the direction of Henry Levin.

June Harrison will play the role of the daughter in "Bringing Up Father," first of the Monogram comedies based on the comic strip. Barney Gerald is producing, with Eddie Cline directing.

Alan Hale will portray Robert Hutton’s father in "Wallflower," Warners’ comedy which David Butler will direct and Alex Gottlieb produce. Janis Wyman, Janis Paige and Edward Arnold also head the cast.

"Hidout," story by William Porter recently serialized in the Saturday Evening Post, has been purchased by Republic and assigned to Armand Schaefer to produce.

Dona Drake has been given the role of Elena Valdez, joining Kent Taylor in the cast of "Dangerous Millions," Sol Wurtzel production which James Whale will direct for 20th-Fox release.

Michael O’Shea was signed to play a lead role in "The Last of the Mohicans," which will be produced by Kay Pictures, a new organization headed by Sam Katzman, for Columbia release.

Frances Williams, Negro actress and star of "Porphy," will appear in the Skirball-Manning production of "Magnificent Doll" at Universal, playing the part of Dolly Madison’s maid.

Iris Lipton, daughter of the famous mystery writer, Craig Rice, signed a long-term contract with Eagle Lion and will make her movie debut in the comedy entitled "It’s a Joke, Son," starring Kenny Delmar.

Kurt Neumann has been inked by Sol Lesser Productions as associate producer, and will also direct the tentatively titled "Tarran’s Dangerous Game," starring Johnny Weissmuller, Brenda Joyce and Johnny Sheffield.

Interiors on Location

Interiors for Comet Productions’ next film, "Adventures of Don Coyote," will be made on location. Production on the Cinicolor feature starts in July with Reginald Le Borg directing.

Menjou on Law’s Side

Adolphe Menjou has been signed by Columbia to play the title role in "Mr. District Attorney," film based on the radio show, which Robert Sinclair will direct.
**Hollywood**

**Check-Up on Product in Work**

*(Continued from Page 36)*

will be "Sweet Adeline," for which Robert Churchill is penalty the scenario. The studio announced acquisition of a lot west of its present quarters on a long-term lease. It will be used as a center for various crafts and technical departments.

**Paramount Production Slow**

Paramount is still taking things easy, with only two films rolling, and neither one on the home lot. "Jungle Flight," Pine-Thomas' latest action piece, is being made at PCR studios; while "Emperor Waltz," Bing Crosby-Joan Fontaine starring, is being produced several thousand miles away in Canada.

Despite the paucity of current production, the studio is sending units on location to get pre-production footage. Two units are busy in California, around Fresno and Stockton, getting material for "The Big Haircut," to star Alan Ladd again. Their assistant, Mitchell Leisen, is scouting locations for his forthcoming "Golden Earrings," to star Ray Milland and Marlene Dietrich. Leisen will direct Al Harry Tugend will produce.

Paramount has acquired Mark Twain's "A Connecticut Yankee in King Arthur's Court," along with the Rodgers-Hart music from the Broadway musical adaptation.

**UW Readies 'Ashenden'**

With "Bella Donna" in the editing stage as the second International contribution to the United World program, the company is readying "Ashenden," film version of Somerset Maugham's book. What is claimed to be the most ambitious location trek since the lifting of wartime travel restrictions is planned for the picture. A camera unit is destined for Aleppo, near the Syrian Turkish border, with permits and visas from the U. S. State Department now being obtained. The troupe is expected to leave in several months by air for Syria. James Hilton is producing the project, which is set a the screen play.

**Berke SG Triple-Threat Man**

William Berke, veteran Hollywood director, certainly is earning his letter for dear old Screen Guild these days, what with producing and directing his own screenplay, "Ope More Chance," for William Berke Productions. The triple-threat man started shooting the film June 19 at General Service studios and then took the troupe to Northern California for location work. Cast includes Jean Parker, Russel Hayden, Pamela Blake, Buzz Henry and Raymond Hatton.

**20th-Fox Ends Outdoor Film**

Twentieth Century-Fox put the finishing touches to its contribution to the outdoor sweepstakes, with the completion of "My Darling Clementine." Linda Darnell took off her costume of the old West to resume modern garb for George Stevens' "Cry, Baby Who's Kissing Her Now." This film, originally set for June 24, has been postponed to July 15. Also pushed back from the announced starting date of June 24 is "The Home Stretch," which will be sent before the cameras later.

Melville Cooper joined the "13 Rue Madeleine" company in Boston, after being signed for the leading character part in the O.S.S. drama starring James Cagney, Annabella and Frank Latimore. "The late George Apley," started June 24, with Ronald Colman, Peggy Cummins, and others in the cast. Fred Kohlmar produces and Joe Mankiewicz directs.

Still rolling are "The Razor's Edge" and "Carnival in Costa Rica," now in its third month. The latter, in Technicolor, may go over schedule because of Technicolor labor trouble.

**Monogram Edits Brown Western**

Monogram, which ordinarily does a number of westerns, is now busy with the latest Johnny Mack Brown, "Trigger Finger," in which Raymond Hatton is featured, with Jennifer Holt in the feminine lead. The picture is ready to go into editing, having finished virtually all its scenes before the lensmen. Also ready for cutting is "Hot Money," a Charlie Chan release, with Sidney Tolier as the lead.

George Carleton, John Hamilton, Veda Ann Borg, Barton Yarborough and John Halliday were added to the cast of "Wife Wanted," exploitation film starring Kay Francis, who is also serving as co-producer with Jeffrey Bernerd. Phil Karlson is directing the visualization of George MacManus' world-wide issued comic strip, "Bringing Up Father," is proceeding, with Joe Yule and Renee Riano. Barney Grard is producing and Eddie Cline is directing.

**WB's 'Stallion Road' at End**

"Stallion Road," Warners' particular outdoor drama entry, is nearing the end of shooting and will go into the editing stage shortly. Directed by James V. Kern, the picture's cast included Ronald Reagan, Zachary Scott, Alexis Smith, Peggy Knudsen and Patti Brady. Alex Gottlieb produced. Also ready for the cutting rooms is "Clash and Dagger," U. S. Pictures first production for WB release. Milton Sperling produced and Fritz Lang directed.

The "Secret," now called "Possessed," is nearing the end of its first month before the cameras, with Jean Graham starred, along with Van Heflin and Raymond Massey. Jerry Wald is producing and Curtis Bernhardt directing. "Life With Father" isn't having such an easy life because of Technicolor labor difficulties, while "Desire," and "Cry Wol" are rolling as scheduled. Henry Blanke is producing the latter two films.

**Roach Shoots Second Picture**

"Here Comes Trouble," Hal Roach's second production since his return to the producing field, is finishing its first month before the cameras, with "Curtains," Roach's initial production being edited. Now casting is Bebe Daniels' "The Fabulous Joe." All of the Roach pictures are in Cinecolor.

**UA Starts Second 'Hopalong'**

United Artists' contribution to the current western trend is the second "Hopalong Cassidy" picture, "Fool's Gold," starring Bill Boyd with Andy Devine, Alan Hale and Andy Devine as "Fresno's Red." A "Trespassing" experience production delay because of the illnesses of director Delmer Davies and Julie London, ingenee lead. Also, the female lead, Allene Roberts, had to take time off from shooting to attend the high school prom at Hollywood High School, where she is a student.

Other UA units at work are Loew-Lewin's "Bel Ami," period piece taken from deMau- passant's story; "Dishonored Lady," Hedy La-

**Republic Tops Western List**

Foremost in the trend toward western dramas is Republic, which makes as many in a year as any studio, and probably more than a combination of lots—although the other companies are currently stealing Republic's thunder. Herbert Yates' boys' current contributions are "The Angel and the Outlaw," million-dollar outdoor special, which John Wayne is making as his first production venture. Wayne also stars, with Irene Rich, Gall Russell and Bruce Cabot rounding out the cast. This film, incidentally, is over schedule, as is "That Brunette Girl," another big-budget offering of a non-western type, starring James Dunn, Mona Freeman and June Duprez.

The two leading cowboys, Roy Rogers and Gene Autry, are making films side by side for the first time. Rogers is doing "Home in Oklah- oma" and Autry is making "Sioux City Sue." Sunset Carson, another Republic western star, is doing "Rico Grande Raiders," to July 5, "Zorro Strikes Again," a serial, is being made by producer Ron Davidson.

**Story Preparation in High Gear at Paramount**

Writers are busy at Paramount, indicating that preparation of story material for future production has moved into high gear. E. A. Ellington is doing an original, Jonathan Latimer is doing the screenplay of "The Big Clock." Raymond Chandler is writing the screenplay of "The Innocent Mrs. Duff." N. Richard Nash is working on a story project, Barre Lyndon is working on "The Night Has a Thousand Eyes," Howard Koch is at work on "The End of the World," Robert Wilder is developing a story project. Commander Frank Wead is working on "Blaze of Noon." Edwin Blum is busy on "Life Is a Ton of Bricks." Amond Helfoff is working on "Abigail, Dear Heart." Houston Branch is working on a novel to be filmed by the studio. MacKinlay Kantor is preparing the original screen story "Adventures of a Dallas Hunter." George Zuckerman, Aeneas Mackenzie and Theodore St. John Cox have been assigned to original story projects. New writers signed to contracts include John Monks, Jr., Gerald Drayson Adams and Charles Marquis Warren.

**Harrison to Do Another**

Rex Harrison, very much current as the monarch in 20th Century-Fox's "Anna and the King of Siam," is going to do another for the Zanuck forces. (Incidentally, if you remember your Latin, you'll recall that "Rex" means "King"). He will next appear with Gene Tierney in "Britannia Mews," adapted from the new novel by Margery Sharp, author of "Cluny Brown."

**Tierney in Stellar Role**

Lawrence Tierney has been assigned a stellar role in RKO Republic's "Clancy," which Felix Feist will direct and herman Schlom produce under the executive supervision of Sid Rogell. In the cast are Ted North, Nan Leslie and Betty Lawford.
### TITLE INDEX

Listed in the following index are titles of features (exclusive of westerns starring Roy Rogers), with name of distributor following the title.

For data as to running time, stars, etc., refer to title under distributor company listings.

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### COLUMBIA

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- Forbidden | Henry Fonda-Woodrow L. Ginzburg | 60. | b6/22/46 |
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- Galant Journey | Glenn Ford-Jeanette MacDonald | 60. | b6/22/46 |
- Gloved Hand, The | Anita Louise-Morton Lowery | 60. | b6/22/46 |
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- Personality Kid | Anita Louise-Michael Duane | 60. | b6/22/46 |
- Return of Monte Cristo | Warner-Elise Janess-W. Dougherty | 60. | b6/22/46 |
- Sing While You Dance | Evelyn Keyes-Willard Parker | 60. | b6/22/46 |
- Story of a Farmer | Charles Starrett-Anna May | 60. | b6/22/46 |
- Unknown, The | Charles Starrett-Anna May | 60. | b6/22/46 |
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7205 Gunning for Vengeance (W.F.) 56.3 2/21/46 b/2/46
7202 Lawless Empire 58.5 11/15/45 65/46
7210 Charlie Chan at the Opera (W.F.) 55.5 12/20/45 b/1/46
7203 Texas Panhandle (W.F.) 55 12/20/45 6/12/46
7221 A Throw of Saddle on a Star 51.5 3/30/46 b/1/46
7211 Two-Fisted Stranger (WFM) 51 3/30/46 b/1/46
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Cowboy Blues 51 6/25/46
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Charles Starrett-Smiley Burnette...

MGM

MGM Group

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15 A Letter For Eve (C).F.D. 1945-46 8/1 Oct 6/25/46
16 Bad Bascom (W.F.) 1945-46 8/1 Oct 6/25/46
17 Dangerous Partners (My).F. 1945-46 8/1 Oct 6/25/46
19 Highwire and The Bellboy (C).F. 1945-46 8/1 Oct 6/25/46
20 Hidden Eye (My).F 1945-46 8/1 Oct 6/25/46
21 Hoodlum Saint (DA) 1945-46 8/1 Oct 6/25/46
22 Johnny O'Clock 1945-46 8/1 Oct 6/25/46
23 Portrait of Maria (DA).F. 1945-46 8/1 Oct 6/25/46
24 Postman Always Rings Twice (DA).F 1945-46 8/1 Oct 6/25/46
25 She Went to the Races (C).F. 1945-46 8/1 Oct 6/25/46
26 Stage Strikers 1945-46 8/1 Oct 6/25/46
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17 Courage of Lassie 'T (D).F 1945-46 8/1 Oct 6/25/46
17 Frighty to Goey 'T (CMA) 1945-46 8/1 Oct 6/25/46
17 Faithful in My Fashion (C).F. 1945-46 8/1 Oct 6/25/46
17 Pick-A-Tune "T... 80.8 Oct 6/25/46
17 Seven Brides for Seven Brothers (D).F 1945-46 8/1 Oct 6/25/46
17 Green Years, The (D).F 1945-46 8/1 Oct 6/25/46
17 Holiday in Mexico 'T 80.8 Oct 6/25/46
17 It Happened at the Inn 80.8 Oct 6/25/46
17 Last Chance, The (D).F 1945-46 8/1 Oct 6/25/46
17 Mighty McGurks, Too 80.8 Oct 6/25/46
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17 Sacred and Profane 80.8 Oct 6/25/46
17 Sea of Grass 80.8 Oct 6/25/46
17 Secret Agent, The (D).F 1945-46 8/1 Oct 6/25/46
17 Summer Holiday 'T 80.8 Oct 6/25/46
17 Sunflower Avenue Angles 80.8 Oct 6/25/46
17 Till the Clouds Roll By 80.8 Oct 6/25/46
17 Two Singin' September (C).F 1945-46 8/1 Oct 6/25/46
17 Uncle Andy Hardy 80.8 Oct 6/25/46
17 Undercurrent 80.8 Oct 6/25/46
17 Undersea Adventure, The 80.8 Oct 6/25/46
17 Yearling, The 'T 80.8 Oct 6/25/46

MONOGRAPH

Pro. No. Prod. Time Rel. See
407 Sensation Hunters 62.5 10/12/45 8/1 Oct 6/25/46
415 Singing In The Rain 64.5 8/20/46 8/1 Oct 6/25/46

CURRENT 1944-45

Pro. No. Prod. Time Rel. See
505 Allotment Wives (D.A) 65.5 10/11/45 8/1 Oct 6/25/46
504 Black Market Babies (D.A) 65.5 10/11/45 8/1 Oct 6/25/46
509 Dark Alfa (My).F 65.5 10/11/45 8/1 Oct 6/25/46
508 Don't Gamble With Sinners (My) 65.5 10/11/45 8/1 Oct 6/25/46
528 Face of Marble (H.A) 65.5 10/11/45 8/1 Oct 6/25/46
515 Fredrick Steps Out (D.M)F 65.5 10/11/45 8/1 Oct 6/25/46
514 Gay Cavalleri (W.F) 65.5 10/11/45 8/1 Oct 6/25/46
513 Golden Thank You (My).F 65.5 10/11/45 8/1 Oct 6/25/46
514 Junior Prom (M).F 65.5 10/11/45 8/1 Oct 6/25/46
513 Red Dragon (My).F 65.5 10/11/45 8/1 Oct 6/25/46
507 Shadow Returns (My)A 65.5 10/11/45 8/1 Oct 6/25/46
510 Sonbonnet Suite (M).F 65.5 10/11/45 8/1 Oct 6/25/46
503 Swing Parade of 1946 (M).F 65.5 10/11/45 8/1 Oct 6/25/46

322 Below the Deadline 65.5 10/11/45 8/1 Oct 6/25/46
321 Bowery Bombshell 65.5 10/11/45 8/1 Oct 6/25/46
320 Bring 'Em Up Father 65.5 10/11/46 8/1 Oct 6/25/46
321 Decoy 65.5 10/11/46 8/1 Oct 6/25/46

SHOWMEN'S TRADE REVIEW, June 29, 1946
**MONOGRAM (Continued)**

<table>
<thead>
<tr>
<th>Prod.</th>
<th>COMING</th>
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<tbody>
<tr>
<td>517 High School Hero...</td>
<td>Sidney Toler-Victor Sen Young</td>
</tr>
<tr>
<td>Hot Money...</td>
<td>León Elío-Ely Knox</td>
</tr>
<tr>
<td>696 I'm in Fast Company (CD)F</td>
<td>Leo Gorcey-Hunts Hall</td>
</tr>
<tr>
<td>556 Haunted Mine, The (W)F.</td>
<td>J. M. Brown-Raymond Hatton</td>
</tr>
<tr>
<td>522 Spook Busters...</td>
<td>Eddie Albert</td>
</tr>
<tr>
<td>532 Strange Voyage...</td>
<td>Sidney Toler-Victor Sen Young</td>
</tr>
<tr>
<td>518 Shadows Over Chinatown...</td>
<td>Ray Francis-Robert Shayne</td>
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**PARAMOUNT**

<table>
<thead>
<tr>
<th>Block No.</th>
<th>Current 1945-46</th>
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<tbody>
<tr>
<td>Pigskin...</td>
<td>Phillip Reed-Hillary Brooke</td>
</tr>
<tr>
<td>Big Town...</td>
<td>Bing Crosby-Fred Astaire</td>
</tr>
<tr>
<td>Content...</td>
<td>Callie B. J. Brown-Raymond Hatton</td>
</tr>
<tr>
<td>4 Blue Dahlia (My)A...</td>
<td>A. Ladd-V. Lake-W. Bendix</td>
</tr>
<tr>
<td>5 Bride Wore Boots (C)F...</td>
<td>B. Stanwyck-R. Cummings-D. Lynn</td>
</tr>
<tr>
<td>1 Follow That Woman (My)1...</td>
<td>William Gargan-Nancy Kelly</td>
</tr>
<tr>
<td>2 Timid Blonde (C)F...</td>
<td>J. Paree-D. Lynn</td>
</tr>
<tr>
<td>6 Miss Susie Slagle's (D)A...</td>
<td>Pauline Lord-L. Wray-P. Terry</td>
</tr>
<tr>
<td>1 Leave Him Alone (C)F...</td>
<td>G. Peabody-T. Carter-J. Craven</td>
</tr>
<tr>
<td>2 They Made me a Killer (D)A...</td>
<td>Robert Lowery-Barbara Britton</td>
</tr>
<tr>
<td>4 Young Man's Bluff...</td>
<td>L. C. B.</td>
</tr>
<tr>
<td>Name of Film</td>
<td>Run Time</td>
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<tr>
<td>Avalanche (My A)</td>
<td>85</td>
</tr>
<tr>
<td>Between Two Sisters (Murphy)</td>
<td>85</td>
</tr>
<tr>
<td>Down Missouri Way</td>
<td>85</td>
</tr>
<tr>
<td>Garvey in Her Heart (My A)</td>
<td>85</td>
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<tr>
<td>Secrets of a Sorority Girl</td>
<td>85</td>
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<tr>
<td>Ambush Trail (W.F.)</td>
<td>50</td>
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<tr>
<td>Caravan Trail <em>(C)</em> (W.F.)</td>
<td>50</td>
</tr>
<tr>
<td>Fighting Bill Carson (W.F.)</td>
<td>50</td>
</tr>
<tr>
<td>Frontier Fugitives (W.F.)</td>
<td>50</td>
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<tr>
<td>Ghost of Hidden Valley (W.F.)</td>
<td>50</td>
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<tr>
<td>Lightning Raiders (W.F.)</td>
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<tr>
<td>Six Gun Man (W.F.)</td>
<td>50</td>
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<tr>
<td>Thunder Town (W.F.)</td>
<td>50</td>
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<tr>
<td>Colorado Serenade (W.F.) <em>T</em></td>
<td>50</td>
</tr>
<tr>
<td>Overland Riders (W.F.)</td>
<td>50</td>
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<tr>
<td>Prairie Badmen</td>
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**Purchased**

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<tr>
<th>Name of Film</th>
<th>Run Time</th>
<th>Date</th>
<th>Rel. Date</th>
<th>See</th>
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<tr>
<td>Aurora</td>
<td>90</td>
<td>Mar 25/45</td>
<td>a6/1/45</td>
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<tr>
<td>The Gay G-man</td>
<td>90</td>
<td>Mar 25/45</td>
<td>a6/1/45</td>
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<tr>
<td>Woman on the Edge</td>
<td>90</td>
<td>Mar 25/45</td>
<td>a6/1/45</td>
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</table>

**Purchased**

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<th>Date</th>
<th>Rel. Date</th>
<th>See</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ambush Trail (W.F.)</td>
<td>50</td>
<td>Dec 17/45</td>
<td>b2/2/45</td>
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<tr>
<td>Caravan Trail <em>(C)</em> (W.F.)</td>
<td>50</td>
<td>Dec 17/45</td>
<td>b2/2/45</td>
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<tr>
<td>Fighting Bill Carson (W.F.)</td>
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<tr>
<td>Frontier Fugitives (W.F.)</td>
<td>50</td>
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<td>b2/2/45</td>
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<tr>
<td>Ghost of Hidden Valley (W.F.)</td>
<td>50</td>
<td>Dec 17/45</td>
<td>b2/2/45</td>
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<tr>
<td>Lightning Raiders (W.F.)</td>
<td>50</td>
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<td>b2/2/45</td>
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<tr>
<td>Six Gun Man (W.F.)</td>
<td>50</td>
<td>Dec 17/45</td>
<td>b2/2/45</td>
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</tr>
<tr>
<td>Thunder Town (W.F.)</td>
<td>50</td>
<td>Dec 17/45</td>
<td>b2/2/45</td>
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<tr>
<td>Colorado Serenade (W.F.) <em>T</em></td>
<td>50</td>
<td>Dec 17/45</td>
<td>b2/2/45</td>
<td></td>
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<tr>
<td>Overland Riders (W.F.)</td>
<td>50</td>
<td>Dec 17/45</td>
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<tr>
<td>Prairie Badmen</td>
<td>50</td>
<td>Dec 17/45</td>
<td>b2/2/45</td>
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</table>

**Purchased**
UNIVERSAL (Continued)

Prod. No. COMING
539 Danger Woman B. Joyce-D. Porter-P. Morrison. RUN 90...1/22/46... D4/20/46
Dark Horse...Phil Terry-A. Savage.
542 Ghosts Out...Abbott-Costello-M. Reynolds. 9/16/46... D4/20/46
538 Her Adventure Night...Denise O'Keeffe-Helen Walker. 7/8/46... D1/14/46
550 Rings (D)A-Dame-S. Redgrave. 9/20/46... D1/14/46
544 Killers, The...Ava Gardner-Albert Dekker. 9/8/46... D1/14/46
535 Lover Come Back (C). ...B. Belden-Revue-DeHannons. 8/30/46... D1/14/46
536 Magnificent Doll G. Rogers-D. Niven-B. Meredith.
545 Miami Ex-Man-T. Hall-Ball Jr. Jones-Jones.... 5/16/46
532 Mysterious Mr. M. ...Richardat-Mat-P. Blake. ... D1/16/46
533 Notorious Gentlemen (D)A. ...Rex-L Dinner-L. Palmer. 11/9/45... D1/22/46
534 Our Man Vito-V. Fred. 5/16/46... D1/14/46
537 Pirates of Monterey (D)A. ...Maria Montez-Rod Cameron-P. Reed. 9/25/46... D1/14/46
532 Runaround (C) ...DeCarlo-Donley-Aumont. 9/6/46... D1/6/46
533 Street of Chance (D)A. ...S. Faysand-L. Bowpar-E. Albert. 9/25/46... D1/14/46
538 Vigilantes Return (C). ...Jon-Dale-Margaret Lincaw. 9/12/46... D1/14/46
539 White Tied and Tailed... Jon Duryea-Elsie Rains-William Berne. 9/1/46... D1/14/46
540 Wild Beauty ...D. Point-Lois Collier. 9/12/46... D1/14/46

Rustlers' Roundup (Wa)

WARRIOR BROS

504 Born for Trouble. ...Van Johnson-Faye Emerson. 57... 10/6/45... Reissue
505 Born to Fight...Melvyn Douglas. 63... 1/12/46... D1/22/46
513 Cinderella Jones (C)F. ...Joan Leslie-Robert Alda. 9/25/46... D1/14/46
515 City for Conquest...Jabn Cagney-Annieb. 98... 1/7/46... D1/14/46
562Edge of the Law-1. Bassett. 8... 1/12/46... D1/14/46
568 Danger Signal (D)A. ...Faye Emerson-Zachary Scott. 78... 1/15/46... D1/17/46
576 Devil (D)A...Charles B. FitzGerald. 107... 2/4/46... D1/6/46
577 Dutchman's Delight (D)A...Stanwyck-Bergen-Steele. 102... 2/14/46... D1/6/46
583 It All Came True...Humphrey Bogart-Anne Sheridan. 97... 10/6/45... Reissue
585 Lady in the Trap...L. Clark. 125... 1/15/46... D1/7/46
590 My Reputation (D)A. ...James Stewart-Barnes. 110... 2/16/46... D1/6/46
574 No Time for Comedy...James Cagney-Betty Morgan. 93... 1/4/46... D1/14/46
575 One Man...John Garfield. 89... 1/11/46... D1/14/46
581 Pride of the Marines (D)A...J. Garfield-P. Drake. 110... 3/10/46... D1/22/46
583 Rhapsody in Blue (M)F...Robert Montgomery. 130... 3/7/46... D1/16/46
593 San Antonio T...J. Garfield. 110... 3/15/46... D1/22/46
587 Saratoga Trunk (D)A...George Cooper-Ingrid Bergman. 135... 3/10/46... D1/16/46
594 Threepenny Opera... ...D. Manners-Frank Craven. 115... 2/11/46... D1/6/46
597 Young at Know (D)A...Jonene-Robert Hutton. 96... 12/15/46... D1/17/46

Appointment in Tokyo (Wa)

Beast With Five Fingers...R. Alda-A. King-P. Lorre. 57... 9/19/45... D1/14/46
Big Sleep...W. Bogart-L. Bacall. 64... 2/14/46... D1/14/46
Cleopatra...Lana Turner-M. Morgan. 77... 1/15/46... D1/7/46
Clown and Dagner...Gary Cooper-L. Palmer. 57... 1/12/46... D1/14/46
Cry Wolf...Errol Flynn-Barbara Stanwyck. 57... 2/14/46... D1/14/46
Dear John...Pauline Davis-Paul Henreid. 57... 2/16/46... D1/6/46
Desert Song...E. Flynn-L. Lupino-Y. Young. 59... 1/3/46... D1/9/46
Escape Me Never...Tyrone Power-F. Garibaldi-O. Levant. 93... 1/12/46... D1/14/46
Fate of the Street (D)F...Jonene-Robert Hutton. 96... 12/15/46... D1/17/46
Life with Father (D)F...J. Dunn-C. Powell-E. Taylor. 93... 1/12/46... D1/14/46
Night and Day...I. Cagney. 115... 2/11/46... D1/6/46
Nobody Lives Forever... ...J. Garfield. 89... 1/11/46... D1/14/46
Our Honeymoon... ...H. Porter-J. Knowles. 105... 2/20/46... D1/6/46
Possessed... ...J. Crawford-V. Heflin-D. Rase. 93... 1/16/46... D1/14/46
Shadow of a Woman... ...A. King-William Prince. 54... 1/12/46... D1/14/46
That Way With Women... ...D. Manners-F. Vickers-O. Clark. 93... 1/16/46... D1/14/46
The Man I Love... ...D. Lupino-Robert Alda. 110... 3/20/46... D1/16/46
The Time, the Place & the Girl (D)F... ...D. Morgan-J. Wyman. 102... 2/20/46... D1/6/46
Two Guys From Milwaukee... ...D. Morgan-J. Leslie. 90... 11/17/46... D1/22/46

MICHELLEANEOUS

A Boy, a Girl and a Dog (D) ...Harry Davenport-S. Moffett. File Class a12/4/46
Accent on Horror... ...E. Lugosi-N. Pendleton. SGP 1/15/44
Adventure of the Four Oliver Penrose (M) ...Cagney. ... SGP 12/15/44
Adventure in Music (M) ...Jones-I. Rutbre & Others. 62... 1/5/44
Battle for Music (Doc) F ...London Philharmonic. 74... 10/30/45
Bedtime Story of a Street-Locust Lane-Beatrice (Doc) F ...E. Silva. 57... 2/14/46
Belma Donna ...M. Oberon-G. Brent-C. Kevlin. UWP 5/25/46
Captive Heart (D)A ...J. Redgrave-R. Kennedy. 109-Eagle Lion 5/14/46
Cassie's (D)A ...J. Redgrave-R. Kennedy. 109-Eagle Lion 5/14/46
Craquelure (D)A ...French Cast. 93... 1/16/46... D1/14/46
Curtsies and Coquetry... ...H. Roach. 62... 1/12/46... D1/14/46
Dark Is The Night (D)A ...I. Radevich-K. Kurlov. 75... 1/20/46... D1/6/46
Dark Mirror... ...D. Haviland-L. Ayers. UWP 4/4/46
Fall of Berlin (Doc) F ...M. Castner. 76... 1/10/46... D1/14/46
Fingers of the Whip... ...A. Curtis- R. Ankers. SGP 1/15/44
I Know Where I'm Going (D)F ...W. Hiller-R. Livesey. 57... 1/15/46... D1/6/46
Journey With上报 (D)A ...D. Robinson. 50... 1/20/46... D1/6/46
Love on the Dole (D)A ...D. Keaton-C. Evans. 83... 1/10/46... D1/6/46
Man From Utah... ...R. Hudson-Cooper-S. Cooper. 105... 1/25/46... D1/6/46
One More Chance... ...R. C. Hayden. SGP 1/15/44
Open City (D)A ...E. Aldo-F. Annabella. 106... 1/25/46... D1/6/46
North and South (Doc) ...R. Hudson-Cooper-S. Cooper. 105... 1/25/46... D1/6/46
Strange Holiday (D)F ...C. Rains-B. Stevens. 57... 1/15/46... D1/6/46
Years Between, The (D)A ...D. Redgrave-V. Hobson. 106... 1/25/46... D1/6/46
COMIC BOOKS


NEW EQUIPMENT

NEW 8 PEDESTAL-FANS, 24” BLADES, with rebuilt motors, $76.50; Gum Remover, $1.95 gallon; Lavatory Clean-Sip Pipe Machines, $9.95; Lavator Automatic Deodorizers, $7.50; Flashlite Batteries, 5 cents; Intercommunication System, Master, 3 sub-stations, $69.50; 1000W 8-mm. Projectors, $125.00; Navy Supply-Dimmer-2400W, $225.00; 1000W, $19.95; 300W, $15.95; Sound screens at $10.00. Special prices until August First—Crystal Beaded, square foot, 44½ cents; Super Flexent Plastic Coated, guaranteed fungus-proof, washable, $3½ cents. Samples free. S.O.S. Cinema Supply Corp., 449 W. 42nd St., New York 18, N. Y.

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